Manly of Wycherley and the Byronic Hero: Character Prototype and Type

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Abstract

The main purpose of study is to draw first a parallel between the Byronic Hero, a character type created by Lord Byron, and Manly the main character in Wycherley's final play The Plain Dealer, and then to throw into question whether or not Manly should be added to the cited forebears of the Byronic Hero. In tracing the roots of the Byronic hero, as a type, scholars have cited a number of literary sources that Lord Byron possibly drew upon in molding his phenomenal hero, such as *Satan* of Milton's Paradise Lost, Shakespeare's *Hamlet*, *Werther* and *Faust* of Goethe, *Faustus* of Christopher Marlow, *Rene* the hero of Chateaubriand's novella, the Greek Titan *Prometheus*, *Cain* from the Exodus, and *Ahasuerus*, the legendary wandering Jew who ridiculed Christ as he bore the cross to Calvary**.** Yet Byron's debt to Wycherley especially to his character Manly is totally overlooked by scholars, despite the striking affinities, echoes, and parallels between the two characters in question. To elaborate this case, the major traits of the Byronic hero such as *total independence*, *self-alienation and aimless wandering*, *stoicism*, *misanthropy*, *extremism*, *self-contradiction*, and *charisma* would be carefully examined in the type and then compared to those of the prospective prototype. What would arise may thrust the idea that Manly of Wycherley should be included as one of the Byronic Hero's forebears beside others, and it might substantiate the proposition that Manly of Wycherley is not only an early prototype but also a precursor of the Byronic hero. More likely Manly is one of the paradigms Byron drew upon in molding his hero. Manly is not, however, the sole influence on the poet, but for certain one of the many sources that influenced Byron's creation.

Keywords: Self-alienation and aimless wandering, stoicism, misanthropy, extremism, and self-contradiction

Introduction

The Byronic hero is a ruling literary personage, as Taine called, provided and developed fully by the British Romantic poet Lord Byron, and

afterward invested with admiration and sympathy by the poet's contemporaries as well as by several English authors in the 19th century and worldwide in the 20th century too (Abrams et al, 1993; Christiansen, 1988; Dumas, 1997; Harvey, 1969; Thorslev, 1962). The Byronic Hero is an imaginary character that can be found in almost every work written by Lord Byron. It first appears in Byron's semi-autobiographical poem Childe Harold's Pilgrimage (1812–1818). Afterwards, the Byronic hero made several appearances in other works, including his series of poems on Oriental themes: The Giaour (1813), The Corsair (1814), Lara (1814), and it took its final shape in Byron's closet play Manfred (1817). In this play, Byron introduces a more elaborate version of a Faustian noble tormented with guilt over an unnamed offense with his only love Astarte whom is said to be *of his own blood* (Thorslev 1965). Bounded by remorse for transgression, incest with Astarte, Manfred wanders alone seeking freedom from his unbearable sin. This story is unluckily labelled by many as Byron's veiled confession of his incestuous relations with his half-sister Augusta Leigh; however, such idea cannot be substantiated. The incestuous love in Manfred is not necessarily related to the poet's personal life, simply because the theme of transgression was quite recurring in the writings of Byron's contemporaries. Abrams and others, for instance, assure that *the theme of incest was a common one both in Gothic fiction and in the writings of Romantic authors such as Goethe, Chateaubriand, Scott, and Shelley* (513). Whatever said and told, the Byronic hero remains the most impressive and influential character type ever created by a single author.

Among all characters provided by other Romantic writers, Byron's creation has exerted an everlasting influence worldwide, a notable influence that can be traced even in the present times. As noted by many, the most notorious descendants of the Byronic hero come from the Bronte sisters: Rochester from Jane Eyre and Heathcliff from Wuthering Heights (McCarthy, 2002), Fitzgerald's Jay Gatsby in The Great Gatsby (Harvey, 1969), Hemingway's Jake Barnes in The Sun Also Rises, and even Rowling's Severus Nape in Harry Potter; all the above beside others fall into the same category (Markos, 2013). Even some Russian authors admired Byron's peculiar contribution, and introduced their own version of the namesake hero (Christiansen, 1988).

As agreed upon by scholars and critics, peculiarly recognizable attributes were attached to a number of fictional characters, and even attached to characters taken from real life like the French Emperor Napoleon Bonaparte, yet the image of Napoleon is deliberately molded and shaped to look like another version of the Byronic hero. Fundamentally, all Byron's heroes are endowed with the same essential traits despite the various guises and circumstances they occur in. Lord Macaulay, a historian and critic, first sums up the traits of the Byronic Hero as follows, *a man proud, moody, cynical,*

with defiance on his brow, and misery in his heart, a scorner of his kind, implacable in revenge, yet capable of deep and strong affection (cited in Christiansen, 1988, P. 201). Others describes the hero as a totally autonomous, self-alienated and restless wanderer, misanthropic, stoic, self-contradictory, extremely radical or outlaw, yet charismatic, besides being remorse-torn (Abram et al 1993). Furthermore, the Byronic hero is always at odds with the whole world. To him the common norms and mores of the old establishment are always erroneous. Led by his conviction, he strives to set right what goes wrong as he thinks, yet with no avail. When failed to realize his expectations, he grows frustrated, disappointed, detesting his own people, and then deserts his homeland seeking rest amid adventure.

Cited Sources of the Byronic Hero

Several critics have cited a considerable number of literary works as possible sources available for Byron to draw upon in portraying his archetype hero. No critic, however, is quite certain whether Lord Byron had read those works or not, let alone Byron's constant denial. Most scholars depend upon strong echoes i.e. textual echoes and some of the affinities, similarities, and parallels existent in Byron's hero and its counterparts in earlier literary works, and then raised the possibility that the Byronic Hero had possibly descended from those available examples of *the noble outlaws* (Thorslev, 1965). Satan of Milton's Paradise Lost, the emblem of disobedience and defiance to higher authority, has always come first as a source of inspiration; the same is said about Shakespeare's *Hamlet* and *Werther* of Goethe (Thorslev. 1962). Others hold the idea that the Byronic Hero is noticeably similar to René, the hero of Chateaubriand's novella of 1802 (Christiansen, 1988). The Greek Titan Prometheus is also cited as a possible source that Byron might take after. Prometheus, like Milton's version of Satan, is known for his ardent defiance to the authority of Zeus, the ruler of gods, who never concedes despite the painful punishment imposed upon him at the hands of Zeus. Cain, the remorse-torn personality from the Exodus is another possible source. Abrams et al, who classify *Manfred as the supreme representation of the Byronic Hero,* believe that beside the Greek Titan Prometheus and Milton's fallen angel, Satan, *Manfred's literary forebears include the villain of gothic fiction and melodrama,* and *Ahasuerus, the legendary Wandering Jew who ridiculed Christ as he bore the cross to Calvary,* and thus *doomed to live until Christ's second coming* (Abrams et al, 1993, P. 513). In additions, the story of Faust, who defies the authority of God and pledges his soul to the devil to gain superhuman powers is also listed as a possible source. Regardless of the notable affinities, Byron often denied that he had ever heard of Marlowe's Doctor Faustus***;*** and because he knew no German, he denied any knowledge

whatsoever of Goethe's Faust. Ironically, his friend M. G. Lewis admitted that he read parts of Faust to him in extreme translation (Abrams et al, 1993, P.513).

Except for the above cited sources, neither the 19th century nor the 20th century critics have made references to Manly, the main character in Wycherley's play The Plain Dealer, regardless of the compelling echoes, parallels, and similarities found in the portrayals of both the Byronic hero and its counterpart Manly. This case is probably overlooked by critics for the likelihood that Manly is introduced in a comic context whereas the Byronic hero is introduced in a more dark and dire context. Accordingly, this study is launched to highlight the striking, yet neglected, affinities seen in both the prototype Manly and the Byronic hero as a phenomenal type.

Authors and Their Creations

Before delving into the texts of both authors, it is worth mentioning that most critics believe that Wycherley and Byron are to a great extent identifiable with their creations. As for Byron, many believe that his hero is the living, breathing incarnation of the author himself. The same is said about Wycherley and his character, Manly. After the very first performances of his play, Wycherley was labeled by contemporaries as Manly Wycherley, and he seemed interested in the label name endowed upon him, as noted by Wilson:

> *Some critics have argued that Manly is identifiable with Wycherley himself, a Puritan and a ferocious moralist... Surely the fact that the author of The Plain Dealer was known as Manly Wycherley, a name which he accepted complacently, is enough to show that in the Restoration Manly was regarded as an admirable character.* (Wilson, 1965, PP.164-165)

Other circumstantial evidences may validate the parallel we plan to draw between the creations of both Wycherley and Lord Byron. Like his hero, Byron himself was a charismatic rebel who stood firmly against the old establishment, and the story of his expulsion from the House of Lords is quite known after which he left for the Continent, frustrated and disappointed. Wycherley, *a Puritan and a ferocious moralist,* in Wilson's words, was also known as a straightforward person who is overly critical of the established societal norms and mores. After The Plain Dealer, Wycherley quit writing and deserted for good the Beau Monde corrupt society of London. And as the events tell, the experiences and states of mind expressed by the personae often accord closely with known facts of the authors' life and with the personal confessions in letters and journals. Like their creators, Manly and the Byronic hero are outcasts and aliens not only to the societal

grains, but also to the salient literary traditions observed by their contemporaries. More possibly, one may think, Lord Byron was bored with the Romantic archetype hero, thus he twisted the ideal to fit his own personal tastes and trends; and hence he introduced a peculiar personality, totally different from the Romantic common run. In the same vein, Wycherley was apparently bored with the ideal rake as a Restoration Hero archetype, such as Horner, in his play The Country Wife, Mirabell in Congreve's The Way of the World, Dorimant in Etherege's The Man of Mode and the like, and thus twisted the ideal in his final play to fit his own personal tastes and trends. As noticed by many, Wycherley *began in the vein of Etherege, but developed a darker and more severe kind of satire* (Stone, 1969, P. 197). Another critic notes that Manly, the newly shaped character, *represents a serious departure from the ordinary Restoration comic treatment of the man or woman who rails against society and age* (Righter, 1974, P. 118). And Wycherley's departure from the ordinary in his play The Plain Dealer proved quite appealing and influential to dramatists of his age and after. As acknowledged by critics, numerous changes took place in the portrayal of the common ruling rake of Restoration drama and even after. In Righter's words, after The Plain Dealer, the characters

> *tended to be harsh, bitter, and convinced that some profound malaise lurked at the heart of all human experience… Disgust with society, railing against age, becomes the inevitable mark of any man of wit and sense.* (1974, P. 120)

Another remark might be thrown here to show some coincidental similarities in the circumstances that might affect the views of both authors, and nonetheless may help bring the parallel closer to mind. Both Lord Byron and Wycherley were known as charismatic characters, effortlessly entered into a sequence of liaisons with ladies of fashion, and more likely recognized the vices that infested the life of the Beau Monde, hence the ungracious views they projected in their literary creations. More coincidental than ever, the words with which *Lady Caroline Lamb, later a lover of Byron, describes him as being "mad, bad, and dangerous to know" (Gross, 2000, P. 148)* might be applicable not only to the poet but also to his heroes. A case in point is the description of Conrad in The Corsair (1814), *the man of loneliness and mystery*, / *Scarce seen to smile, and seldom heard to sigh* (I, VIII). The same words, with slight variation however, find their roots in words uttered by Olivia, the mistress of Manly. She admits that Manly is irresistibly charming, yet he is a strange and brute lover: *I always loved his brutal courage, because it made me hope it might rid me of his more brutal love* (The Plain Dealer, II. i. 621-622).

Compatible Traits of the Byronic Hero and Manly

As cited and acknowledged by many scholars and critics, the main features of the Byronic hero, can be summed up as follows: 1. totally autonomous man, independent of any external authority or power; 2. self-alienated and restless wanderer; 3. misanthropic; 4. extremist; 5. stoic: 6. self-contradictory person; and 7. Charismatic figure, yet remorse-torn. Most of the above are basically the same features Wycherley endowed on his renowned character Manly. Though the Byronic heroes appear in different contexts and situations than those of Manly, the similarities in their traits cannot be taken in any sense as merely coincidental, and neglected as such. Being an avid reader, Lord Byron more possibly read or viewed on stage Wycherley's play, and more possibly spellbound by the peculiar attributes projected in Manly, hence the effect is hard to neglect. To give Wycherley fair dues, the following parts will go over the traits of the Byronic hero and then measure them against their counterparts in the portrayal of Manly, and then leave it for the reader to judge whether or not Manly should be included as one of the forebears of the Byronic hero.

Totally autonomous and independent individual

The Byronic Hero is a totally autonomous and independent person, feeling highly superior in his passions and powers to the common run of humanity whom he regards with disdain (Abram et al, 1993). Marked by a strong and bold belief in himself, he behaves as a commander not a prentice to any philosopher or a subject to any rule of hierarchy or monarchy. What matters to him is the dictates of his own intuitive perceptions, rather than the ideas or instructions of others. Only his mind generates the values he goes by. He also acts as if he possessed the absolute truth, mindless of what others might think or say about him. At the same time, he is totally fierce to critics or detractors and thus savagely retaliates when wronged or slighted. To him, almost everything has gone astray. The established norms, the traditions, the common practices of his people never won his favorable regard. In other words, he is a self-reliant individual who acts according to a self-generated moral code and gives no heed whatsoever to any established authority, human or supernatural. Childe Harold, for instance, is depicted as follows, *Ah, me! In sooth, he was a shameless wight,/ Sore given revel ungodly glee;/ Few earthly things found favour in his sight* (Childe Harold, Canto I, 2, 10-1). Even Napoleon, the real character, is portrayed as immensely overconfident and self-reliant who views with contempt men and their thoughts: *Ambition steeled thee on too far to show/That just habitual scorn which could contemn/Men and their thoughts;* and further the poet insinuates that Napoleon shouldn't wail or whine after his fall for, *'tis but a worthless world to win or lose* (Childe Harold,, Canto 3. 40, 352-354, 359). Ironically

disdain of the world is illustrated as a virtue not a vice in Byron's hero: *If, like a tower upon a headlong rock, /Thou hadst been made to stand or fall alone, /Such scorn of man had helped to brave the shock* (Childe Harold, Canto 3, 41, 361-363). Besides, the Byronic hero commits fatal mistakes yet never repents or regrets his wrong doing: *For he through sin's long labyrinth had run, /Nor made atonement when he did amiss* (Childe Harold. Canto 1. 5. 37-38). Like Childe Harold, Manfred gives the least heed to any established authority, or common traditions and thoughts. He sets himself apart as a totally autonomous man, independent of any external authority or power, be it God or devils. His own mind, as he says in the concluding scene (Manfred, 3.4.127-40), generates the values by which he lives "*in sufferance or in joy*", and by reference to which he judges, requites, and finally puts an end to his life. The idea of total independence is further stressed in the image of Manfred which is deliberately twisted and molded to look different from the image of Faust of Goethe or Faustus of Marlow. To look more conceited and more independent than these characters, Manfred even in the worst hours of distress, ardently rejects the idea of pledging his soul to the powers of darkness to gain superiority (Abrams et al, 1993). Unlike Faustus, he utters extreme disdain of others and reliance on the dictates of his own mind, when addressing the spirits he himself invokes:

Thou didst not tempt me, and thou could not tempt me;
I have not been thy dupe, nor am I thy prey—
But was my own destroyer, and will be
My own hereafter. (Manfred, III. iv. 137-140)

Like a Byronic hero, Manly of Wycherley is noticeably an autonomous man. He gives the least regard to the *Arts, and Rules, the prudent of the World walk by*, and worse reproaches Lord Plausible for advising him to abide by: *Tell not me (my good Lord Plausible) of your Decorums, supercilious Forms, and slavish Ceremonies;* and he goes further in his denial of what is already established and accepted by his own society: *Let them* [*Arts* and *Rules of the world*]. *But I'll have no Leading-strings, I can walk alone; I hate a Harness, and will not tug on in a Faction.* Manly prefers to *be singular, like no Body, Follow Love, and esteem no Body*, rather than *be general and follow every Body* (The Plain Dealer, I. i. 1-5, 11-14). His denial arises once again in his exchange with Freeman his close companion. Manly insists on his own self-generated formula to measure against the merit of people instead of the already established rules of hierarchy that endows the title of Lordship on Plausible and the like:

A Lord! What thou art one of those who esteem men
only by the marks and value Fortune has set upon 'em,
and never consider intrinsic worth; but counterfeit
Honor will not be current with me, I weigh the man,

> *not his title; 'tis not the King's stamp can make the Metal better, or heavier: your Lord is a Leaden shilling, which you may bend every way; and debases the stamp he bears, instead of being raised by 't.* (I. i. 211-219)

Manly's self-generated codes put him into constant disputes with friends and foes. For instance, he discards the advice of his companion Freeman to be more pragmatic and less critical of others' failings; he also neglects Fidelia's advice to ignore Olivia's betrayal and halt his plan for revenge; he discards Lord Plausible's advice to play by the rules; and he resents the request of Lady Blackacre to testify on her behalf at the House of Justice, simply because he holds no respect for the current juridical system and the whole enterprise of Westminster Hall. Actually, he would not appear at court but by the threat of subpoena. At court, utter aversion is explicitly felt in his contemplation: *I hate this place, worse than a man that has inherited a chancery suit: I wish I were well out on it again*; and later he ponders, *This, the reverend of the law would have thought the palace or residence of Justice; but, if it be, she lives here with the state of a Turkish emperor, rarely seen; and besieged, rather than defended, by her numerous black Guard here* (III. I. 1-3 & 7-11). The double entendre given here cannot be missed by the play's witty audience. *Black Guard* stands for both the dark-skinned guard of the Turkish Sultan and to *blackguard* in its common meaning: a mean, reprehensive person utterly lacking in principle, the same ideas Manly holds toward corrupt lawyers and justices who wore black robes (Stone, 1965). By and large, both Manly and the Byronic hero are radically independent; they reject the old establishment and go by their own self-generated values.

Self-alienation and restless wandering

As cited by the majority of scholars, the Byronic Hero is always restless and weary for a reason, not really hard to unravel. His restlessness and weariness are normal consequences of thwarted expectations. Failing to see things go in the direction he pleases, Childe Harold becomes disappointed, a desperate self-alienated person whose homeland *seemed more lone than Eremite's sad cell* (Canto I. 4. 36)*,/ Nor calm domestic peace had ever deigned to taste* (Canto I. 5. 45). These two alexandrine lines knit up the thought of Byron's two Spenserian stanzas 4 and 5. His hero lost touch with realities and interest in his people, and consequently alienates himself from the used-to-be his fellow companions, such as *concubines and carnal companie;/ And flaunting wassailers of high and low degree*, with whom he used to raise *ungodly glee* (Canto I. 2. 17-18). He grows *sore sick at heart/ and from his fellow bacchanals would flee*; (Canto

I.6.45-46), stalking like a ghost amidst the crowd, till he decides to leave his homeland: *Apart he stalked in joyless reverie, /And from his native land resolved to go* (Canto I. 6. 50-51). Soon Harold departs and aimlessly wanders throughout the Continent looking for rest amid adventure:

> *Awaking with a start,*
> *The waters heave around me; and on high*
> *The winds lift up their voices: I depart,*
> *Whither I know not; but the hour's gone by,*
> *When Albion's lessening shores could grieve or glad mine eye*.
> (Childe Harold, Canto III, 1. 5-9)

Self-alienation and restless wandering as attributes of the Byronic hero have their roots in the attributes of Manly. From the very beginning, Manly appears restless, discontent, and weary; thus he is constantly planning to leave his native land, believing that his departure may bring him some relief. Even when his plan is interrupted by a call of duty, to defend his homeland against the Dutch, his desire to leave never wanes. It is only delayed but never forgotten. He incessantly remains determined to depart for the Indies once the war halts. Early in the play, one of his ship's crew confides:

> *he* [Manly] *sunk the value of five or six thousand pound of his own, with which he was to settle himself somewhere in the Indies, and his aversion to this side of the World, together with the late opportunity of commanding the Convoy, would not let him stay here longer, tho' to enjoy her, for he was resolved never to return again for England.*
> (The Plain Dealer, I. i. 135-140)

Manly has always an ardent desire to leave, simply because he *was weary of this side of the World,* and …he *had a mind to go live and bask himself on the sunny side of the Globe* (I. i. 143-147). A striking echo to these words can be found in Byron's description of Childe Harold's resolution to leave homeland, something which may sound as a mere duplication of Wycherley's words:

> *And from his native land resolved to go,*
> *And visit scorching climes beyond the sea,*
> *With pleasure drugged he almost longed for woe,*
> *And even for change of scene would seek the shades below*.
> (Canto I. 6. 50-51)

Manly's aversion to *this side of the World* is further noticed by most of his acquaintances not only by the sailors. All are familiar with his gloom and outrageous behavior: *Within, swearing as much as he did in the great storm, and cursing you, and sometimes sinks into calms and sighs, and talks of his Olivia* (I. i. 618-620), describes one of his companions. Being utterly dejected, Manly more possibly finds an outlet in the battlefield; and at home

he finds more possibly mental relief in outrageous railing and hectoring at others. He often yells, cynically mocks, plainly insults, and openly disdains almost everybody; his obnoxiousness, cruelty, and short-temper often come off for a reason or not. Nobody escapes his sharp cynical tongue, yet ironically enough all his targets tolerate his outrageous behavior, probably because of his charismatic personality and glorious martial past. The play is unmistakably packed with examples of his outrageous railing and unchecked outbursts. Soon after the sinking of his warship and forced return to England, his self-alienation becomes more obvious than ever. At home, he commands his companions to bar his door against any visitor:

> *Have more care for the future, you Slaves; go, and with drawn Cut laces, stand at the Stair foot, and keep all that ask for me from coming up; suppose you were guarding the Scuttle to the Powder room: let none enter here, at your and their peril.* (I. i. 175-180)

His desire to avoid others, whom he shuns mercilessly, persists to the end of the play. In the final scene, however, he invites everybody to the house of Olivia for no other reason but to use them as a mocking witnesses to Olivia's debauchery.

Misanthropic

Misanthropy is defined as the general hatred, distrust or contempt of human species or human nature. In Western philosophy, misanthropy is often connected to isolation from human society. Socrates gives a better explanation of the consequences that might lead to misanthropy,

> *Misanthropy develops when without art, one puts complete trust in somebody thinking that man is absolutely true and sound and reliable and then a little later discovers him to be bad and unreliable ... and when it happens to someone often ... he ends up ... hating everyone.* (Stern, 1988, P. 94)

Misanthropy is then a potential result of thwarted expectations or even excessively naïve optimism. The potential misanthrope recognizes that the majority of men are to be found in between good or evil, either-or-categories (Stern, 1988, P. 95). Aristotle sees the misanthrope, as an essentially solitary man, is not a man at all: he must be a beast or a god, a view reflected in the Renaissance view of misanthropy as a *beast-like state* (Jowett, 2004).

In light of what's related above, it doesn't take a great deal of imagination to state at ease that the Byronic Hero, as well as Manly, is a misanthropic individual, a man who trusts very few and suspects or even

scorns the rest, a real scorner of what's on and above earth. Both characters in question are excessively over-confident, and regard nearly the whole world beneath their notice and unworthy of consideration. Since the world thwarts their expectations, and denies their way of life, they end up self-isolated, antisocial, eremitic, reclusive and hating almost everyone. (Stern.1988). Lord Byron describes Conrad, one of his representative type as follows: *That man of loneliness and mystery, / Scarce seen to smile, and seldom heard to sigh* (The Corsair. I, VIII). In another place, the hero deliberately alienates himself from the rest of the world, deeming everyone evil, even himself, and seems indifferent to see his society think not well of him:

He knew himself a villain- but he deemed
The rest no better than the thing he seemed;
And scorned the best as hypocrites who hid
Those deeds the bolder spirits plainly did.
He knew himself detested, but he knew
The hearts that loathed him, crouched and dreaded too
(The Corsair, I, XI)

Like Conrad, Childe Harold deems himself *outcast and alien* to his own townspeople: *But soon he knew himself the most unfit,/ Of men to herd with Man, with whom he held/ Little in common; untaught to submit/ His thoughts to others.* With no qualm, he seems, *Proud though in desolation; which could find/ A life within itself, to breath without mankind* (Childe Harold, Canto 3, 12,100-108). Even Napoleon is depicted as another misanthrope who looks with contempt to the whole world and often displays, *That just habitual scorn which could contemn/Men and their thoughts* (Childe Harold, Canto 3. 40, 353-354).

The misanthropic inclinations of the Byronic hero have their roots and counterparts in Wycherley's play The Plain Dealer too. This play is actually based on Molière's *Le Misanthrope* where Manly, the main character, supposedly *Le Misanthrope*, doesn't fail to be so. He openly expresses disgust, extreme hatred, and bitterness toward the whole world. Like Conrad, Manly admits before Lord Plausible, *Very well; but I, that am an unmannerly Sea-fellow, if I ever speak well of people, which is very seldom indeed* (I. i. 55-57). Instead, he always rails and hectors at others, and unmistakably all his discourse is backed by a loathing of the world, sometimes loathing of unfair fortune, and other times loathing of sex. He counters everything, whether pleasurable or insulting, with satiric, yet savage thrusts, as Bruce describes: *Manly's mask that of the insensate bully whose reputation for plain-dealing allows him to tyrannize, scold and threaten-- is not an attractive one, but his face is uglier still* (Bruce, 1974). He mocks everyone and worse scorns and disdains; his mockery takes the

form of a brilliant yet savage satirical wit. After he comes back home, he secludes himself from the rest of the world, especially the intruders he mercilessly shuns as it is evident in his exchange with his fellow sailor:

2nd Sailor: *Must no one come to you, Sir?*
Manly: *No man, Sir.*
1st. Sailor: *No man, Sir; but a Woman then, an't like your Honour—*
Manly: *No Woman neither, you impertinent Dog. Would you be Pimping? A Sea Pimp is the strangest Monster she has.* (I. i. 183-189)

Moreover, Manly takes pride in being at odds with the whole world, as he says to Freeman: *in lieu of being mortified, am proud that the World and I think not well of one another* (I. i. 354-357). Olivia, the lady with whom he entrusts his heart and money, gives a better insight of Manly's misanthropy as caused by naïve optimism and overconfidence: *he rails at all Mankind,* and she adds *he that distrusts most the World, trusts most to himself, and is but the more easily deceived, because he thinks he can't be deceived* (IV. ii.249-251). Her secret husband Vernish too hints in derision on Manly's disappointment and his misanthropic trends, now and hereafter: Manly *will now hate the shore more than ever, after so great a disappointment* (IV. ii. 176-178). Novel holds the same impression: *I'm sure; for you must know, Madam, he* [Manly] *has a fanatical hatred to good company: he can't abide me* (II. i. 641-64). Manly's outrage knows no limit. Even at court, he could not keep himself in check nor conceal his aversion of the whole world to the point of exceeding what is normal and tolerable. Heinously, he draws upon himself *three Quarrels, and two Law-Suits* at Westminster Hall. Such a ridiculous conduct drives his close companion Freeman to reprimand sharply*: Nay, faith, you are too curst to be let loose in the World; you should be ty'd up again, in your Sea-kennel, call'd a Ship. But how could you quarrel here?* (III. i. 616-619). Other characters such as Lord Plausible, Olivia, Novel, Alderman, cite and resent his outrageous hectoring, yet Manly never budges nor shows regret; to the contrary he brags,

> *For my part, I have no pleasure by them, but in despising them, whosesoever I meet them; and then, the pleasure of hoping so to be rid of them. But now my comfort is, I am not worth a shilling in the World, which all the World shall know; and then I'm sure I shall have none of them come near me.* (III. i. 881-887)

Hectoring at others has no logical explanation but it can be understood as *a* cry *of despair* (Dobree, 1924, P. 92), and a psychological outlet for a tormented soul. Manly thus often inflicts his pain on others, more likely endeavoring to find some relief through persecuting others.

Unmistakable misanthropic trends as such have encouraged scholars to regard Manly not only a rejectionist of the state of affairs, but also an agent of destruction:

> Manly *is a malcontent on a grand and emotional scale, and while there is a bitter truth in what he says, there is a great deal of absurdity and false judgment. He too is a monomaniac...an agent of destruction...negative, savage, and wholly self- absorbed.* (Righter, 1974, P. 114-118)

In brief, Manly unmistakably shares with the Byronic hero misanthropic inclinations which drive them into self-isolation and hatred of the whole world.

Stoicism

Stoicism is generally defined as the quality or behavior of a person who accepts what happens without complaining or showing emotion, or the endurance of pain or hardship without the display of feelings and without complaining. To elaborate further, *stoicism exalts the ideals of virtue, endurance, and self-sufficiency*. In brief, *virtue consists in living in conformity to the laws of nature*. A stoic would often abide by no human laws, but by what the laws of nature dictate and by what his own intuition and heart prescribe. *Endurance lies in the recognition that what is experienced is experienced by necessity* (Holman, 1976). To a stoic character, pain in life is inevitable, and thus individuals, fated to suffer, must endure bravely whatever fortune decrees, and never complain nor ask for mercy. *Self-sufficiency resides in extreme self-control and self-independence which holds in restraint all feelings, whether pleasurable or painful* (Holman, 1976). Lord Byron, like other Romantics, held Stoicism dearly, and in turn it became one of the major traits endowed on his hero. Being mesmerized by such a Greek old philosophy, Byron depicts his hero first as an individual who denies all the established laws, hierarchies and monarchies, and abides by his own self-generated rules; second, he endures bravely the injuries and heavy burdens of outrageous fortune, and would bear, without complaining, to drudge and labor under a weary life.

As a typical stoic, Childe Harold stands unbowed, neither complaining nor asking for mercy even during the worst distressing hours: *'Tis said, at times the sullen tear would start, /But Pride congealed the drop within his ee* (Canto 6, 53-54). Not only Childe Harold, but even the image of Napoleon Bonaparte is intentionally molded in a manner to make Napoleon look lukewarm in the eyes of friends and foes, as expressed in the verses that describe Napoleon after defeat:

> *Yet well thy soul hath brooked the turning tide*
> *With that untaught innate philosophy,*
> *Which, be it wisdom, coldness or deep pride,*

……
When fortune fled her spoiled and favourite child,
He stood unbowed beneath the ills upon him piled.
(**Childe Harold**, Canto 3, 343-345)

Though fortune fled him, Napoleon *stood unbowed* among *the whole host of hatred stood hard by, / To watch and mock thee shrinking, thou hast smiled/ with sedate and all-enduring eye.* (Canto 3, 350-351) In other words, by necessity Napoleon endured the ills of his outrageous fortune. For good or ill what is done is done, and thus must be endured without complaining or asking for mercy; one should accept what fate decrees without complaining or showing emotions.

Manly, the forebear, shares his descendent the same stoic trends. He remains markedly dignified despite the plight he suffers at the hands of his close friend and his mistress Olivia, the lady who nonchalantly betrayed his trust and squandered lavishly his money on a secret husband. As a stoic, Manly is willing to starve and bravely endure *want*, with the least intension to lower himself before those whom he despises. Though penniless and starved, he fiercely resents Freeman's suggestion to borrow money from intimate friends: *Because I know 'em already, and can bear Want, better than Denials; nay, than Obligations* (V. ii. 55-56). Hunger to him can be endured, but not humiliation, especially before men. And as a virtuous stoic, he gives his last twenty pounds to his fellow sailors despite his urgent need. *To my Boats Crew: Would you have the poor, honest, brave Fellows want?* (III. i. 891-892), said he to his fellow sufferer, Freeman. He is totally convinced that he is a victim of fate as he admits before Olivia: *Chance has used me scurvily* (II. i. 821), and thus must bravely withstand the decree of outrageous fortune. The same idea of being victimized by fate and others Manly reiterates before Freeman: *Well, but it has been the fate of some brave Men: and if they who' not give me a Ship again, I can go starve anywhere, with a Musket on my shoulder* (V. ii. 106-108). As indicted above, when the odds stand against him, Manly never succumbs nor concedes, yet bravely bears the unbearable, embracing the same stoic idea which dictates that what is experienced is experienced by necessity thus must be tolerated without complaining. What Manly feels and says can also find its compelling echo in Manfred's contemplation:

What I have done is done; I bear within
A torture which could nothing gain from within
The mind which is immortal makes itself
Requital for its good or evil thoughts----

Extremism

Extremism as a trait can be also seen in the portrayals of both the prototype and the type. The Byronic hero is known to be so *extreme in all things*! *hadst thou in betwixt,/ thy throne had still been thine, or never been,/ For daring made thy rise as fall*. (Canto 3. 320-321). Extremism, as related in his verses, is behind the rise and fall of not only Napoleon, but also of other Byronic heroes. Manly of Wycherley is, likewise, excessively extreme in the way he outwardly manifests himself. He is extreme in his love as well as in his hate, and seems quite absolute in his judgment of other people. Just as he is absolute in appraising their virtue, if there is any, he is so absolute in judging their vices. One moment, *he fancies her*, [Olivia] *..., the only Woman of Truth and Sincerity in the World* (I. i. 642-643), *so perfect a Beauty that Art could not better it, nor Affectation deform it… she is all truth* (I. i. 679-684). Not only this, but also he admits before Freeman, *I should (I confess) doubt the Love of any other Woman but her, as I do the friendship of any other Man but him*[Vernish] *I have trusted; but I have such proofs of their faith, as cannot deceive me* (I. i. 719-722). Above all, Olivia was a *miracle of a Woman*, to him (I. i. 740). Now, after he discovers her infidelity, she all of a sudden turns to be an instance of *ingratitude, falsehood, and disdain; And henceforward I* [Manly] *will despise, contemn, hate, loath, and detest you, most faithfully* (II. i. 826-827). And worse, the used-to-be *a miracle of a woman* suddenly becomes a mere *mercenary whore* (V. ii. 151). In so much as he is so absolute in appraising Olivia's and Vernish's fidelity, he is so absolute in judging their vices. An extremist, like Manly, would reduce life to such simple either-or categories. If some people are partly corrupt, he illogically concludes, then all men are totally frauds. Once he discovers Olivia's hypocrisy, while eavesdropping to her exchange with Lord Plausible and Novel, he desperately utters, *Do 'ye hear that? Let us be gone, before she comes; for hence forward I'll avoid the whole damned Sex forever, and Women as a sinking Ship*. This demand for absolute assurance in all matters turns the extremist into a grotesque leading a life of gloom and melancholy, a potential result of thwarted expectations and excessively naïve optimism.

As a grotesque, Manly is extremely suspicious of the intents of his close companions. He suspects Freeman's honest appeal for friendship, and misinterprets the genuine feelings of his page Fidelia. Once, his repulsive stand forces Freeman to voice a sudden piercing cry, *You are severer than the Law, which requires no man to swear against himself* (I. i. 297-299). And when Manly persists in his extremity, Freeman explodes, *I should tell you, that the World thinks you a Mad-man, a Brutal and have you cut my throat, or worse, hate me*! (I. i. 326-328). To use but Byron's words, Manly seems *Lone, wild, and strange,… exempt/ From all affection and from all contempt*

(Conrad, I, XI). Like Manly, the Byronic hero exists in states of extreme emotions, including anger, which sometimes leads to violent outbursts. He is actually passionate yet dangerous, especially to those who love him.

Self-contradiction

Self-contradiction as a typical trait of the Byronic hero is first detected by Macaulay; he describes the Byronic hero as *implacable in revenge, yet capable of deep and strong affection*. Abram et al. detects the same sense of contradiction in the personality of the Byronic hero. On one hand, he is willing to fight and struggle for sake of the oppressed; on the other hand, he looks with disdain to the common run of humanity (Abram, et al. 1993). In Byron's words, his hero is a paradoxical, self-contradictory person *whose spirit is antithetically mixt/ One moment of the mightiest, and again/ On little objects with like firmness fixt* (Childe Harold, Canto I. 36. 117-119). This same sense of contradiction can find its roots in the character of Manly.

Streaks of contradictions come out in the conduct of Manly at court. Though he often claims to hate hypocrisy, he too frequently forces himself to act like a hypocrite. At Westminster Hall, he does really become one, and ironically he is fully conscious of his hypocritical role, as clear in his meditation:

> *How hard it is to be an hypocrite! At least to me, who am but newly so. I thought it once a kind of knavery. Nay, cowardice, to hide one's faults; but now the common frailty, love, becomes my shame.*
> (III. i. 32-36)

Olivia, his mistress, notes the same sense of contradiction in Manly; she comments,

> *Is there anything more agreeable, than the pretty sullenness of that? than the greatness of your courage? which most of all appears in your spirit of contradiction, for you dare give all Mankind the Lye; and your Opinion is your only Mistress, for you renounce that too, when it becomes another Man's*. (II. i. 770-775)

Her insight holds true considering the bizarre behavior of Manly especially after Olivia's denial of him. One moment, Manly acts as a passionate lover of Olivia, and values his love as *a miracle of a woman*. Another moment, after he discovers her betrayal, he becomes an extreme avenger desperately seeking the vindication of his injured pride and *shows himself more ruthlessly perfidious than any of the other characters* (Bruce, 1976). Her infidelity triggers off an eruption of anger and unleashes a

destructive impulse; however that impulse is held back momentarily by the tyranny of love or lust. Subsequently, other streaks of contradiction arise. The request he lays on Fidelia to intercede for him before Olivia is at best ridiculous and suggestive of a tormented and contradictory spirit. Ironically, he claims his plan to flirt with Olivia is meant only to humiliate and cuckold her secret husband; *I cannot live, unless I have her,* (III. i. 123), said he to Fidelia and adds *but think of revenge: I will lie with her, out of revenge. Go, be gone, and prevail for me, or never see me more* (III. i.136-138). In fact, his call for revenge reveals more contradiction rather than what he claims; it is actually marked by an urgent and unscrupulous desire for possession and manipulation no more no less. Further, as all his attempts fail to take her back, unrestrained revenge takes over and manifested first in damaging her reputation among friends. He claims she allows him to sleep with her for money, a claim the events cannot verify, and it may reveal a desperate wish to manipulate Olivia and to look untouched and honorable before friends. Soon after, he devised a heinous design to humiliate before others the lady he used to adore. He commands his lieutenant Freeman,

> *Well then, bring 'em all, I say, thither, and all you know that may be then in the house; for the more Witnesses I have of her infamy, the greater will be my revenge: and be sure you come straight up to her Chamber, without more ado* (V. ii. 445-451).

The blazing desire for revenge never wanes till he exposes her debauchery to the whole host of mockery. Once revenge accomplished, the other trend *of deep and strong affection* takes over. Behind his hardened heart, a tender soul and charming manners emerge. Feeling triumphant and relieved, he offers Olivia some of the retrieved money and jewelries: *Here, Madam, I never yet left my Wench unpaid*. He takes some of the Jewels, and offers them to Olivia*; she strikes them down: Plausible and Novel take them up* (V. iii. 153). Further, he passionately vows to keep the strong oaths he set forth to Fidelia especially after she takes off her disguise and appears as a sensational charming young lady. In a few words, one may remind that Manly's soul is antithetically mixed in so much as the soul of the Byronic hero is.

Charismatic personality

The last but not the least, one may relate that both Lord Byron's heroes and Manly are charismatic figures. This specific case is fully documented in any discussion of the Byronic hero, yet seldom highlighted in Manly. However, the prototype and the type are both charismatic persons who invest their charisma to seduce and manipulate. Their attraction, ripe with sexual charisma, does not enthrall women only, but also helps them

excel and manipulate among men too. An unfortunate female may describe being drawn to a Byronic hero for reasons she cannot fully comprehend, more possibly because he is unpredictably changeable and often excessively cruel to her. Like a Byronic hero, Manly is depicted as irresistibly charming to most women he contacts. Olivia his mistress confesses: *Then, that noble Lyon-like mien of yours, that Soldier-like weather beaten complexion, and that manly roughness of your voice; how can they otherwise than charm us Women, who hate Effeminacy!* (II. i. 744-748). She adds, *for we Women adore a Martial Man, and you have nothing wanting to make you more one* (II. i. 756-758). Fidelia hopelessly devotes her life to Manly, and actually mesmerized by his charismatic personality for no tangible explanation. Among men, Manly is feared, respected, and admired. Men such as Lord Plausible, Freeman, Novel, Major Oldfox, and Alderman keep chasing Manly wherever he goes swallowing complacently the brunt of his sarcastic tongue and constant mockery of their sycophancy and hypocrisy. Ironically enough, he chides them squarely in the face, yet they keep crouching over him.

In conclusion, one may feel inclined to suggest that Manly is a strong candidate to be taken as a prototype and precursor of the Byronic hero. Once again, one may restate that Manly is not the only available literary figure that Byron drew upon in portraying his ever-lasting influential type, yet certainly Manly of Wycherley is one of sources that had a hand in the creation of the Byronic hero. Out of the discussion, one may effortlessly detect the compelling similarities, affinities, and echoes found in the features of the two characters in question. *Self-reliance*, self-*alienation and aimless wandering*, *stoicism*, *misanthropy*, *extremism*, *self-contradiction*, and *charisma* are all traits endowed on both the Byronic hero and its forebear Manly. Such unmistakable realities may help find a substantial response to the hypothetical inquiry related in the introduction of this study: whether or not Manly should be included within the host of the already cited sources that Lord Byron drew upon in shaping his ruling personage, the Byronic hero.

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