

## CONTENTS

INTRODUCTION .....	9
CHAPTER ONE: <i>LEO ARMENIUS ODER FÜRSTENMORD</i> .....	11
I. The Historical Source .....	12
II. The Dramatic Adaptation .....	16
A. Source Analysis Chart .....	17
B. The Created Conspiracy .....	23
III. The Constructive Art. ....	27
A. The Choruses .....	27
1. The First Chorus of the Courtiers .....	27
2. The Second Chorus of the Courtiers .....	31
3. The Nobles' Chorus on Profecy .....	32
4. The Chorus of Priests and Virgins .....	33
B. <i>Prunkreden</i> .....	35
1. Leo Armenius and the Burden of Rule .....	36
2. Exabolius on Monarchy .....	38
3. Michael Balbus and the Threat of Fire .....	39
C. Visionary Figures and Prophetic Phenomena .....	43
CHAPTER TWO: <i>CATHARINA VON GEORGIEN</i> .....	47
I. The Historical Source .....	48
II. The Dramatic Adaptation .....	53
A. Source Analysis Chart .....	53
B. The Challenge of Eternity .....	59
III. The Constructive Art. ....	62
A. The Choruses .....	62
1. The Imprisoned Virgins .....	62
2. Chorus of the Princes Murdered by Shah Abbas .....	66
3. The Chorus of Virtues, Death, and Love .....	69
B. <i>Prunkreden</i> .....	72
1. Politics, Passion, and the <i>Vanitas</i> of Tyranny .....	72
2. Constancy and the Christian Promise .....	76
C. Visionary Figures and Prophetic Phenomena .....	81
1. The Dream of Sorrow and Glory .....	82
2. The Interpreted Dream .....	83
3. Abbas as a Mad Visionary .....	85

CHAPTER THREE: <i>ERMORDETE MAJESTÄT</i> .....	88
I. The Historical Sources .....	89
Version A .....	89
1. <i>Engeländisch Memorial</i> (1649) .....	90
2. <i>Eikon Basilike</i> (1648) .....	92
3. <i>Defensio Regia Pro Carolo I</i> (1649) .....	92
Version B .....	93
1. <i>Regii Sanguinis Clamor ad Coelum Adversus Parricidas Anglicanos</i> (1652) .....	93
2. <i>Historia della Guerre Civili de questi ultimi Tempi</i> (1655) .....	94
3. <i>Historia delle Revolutioni di Francia, Libro Secondo</i> (1655) .....	94
4. <i>A Short View of the LIFE and REIGN of King Charles</i> [...] (1658) .....	95
5. <i>Peinliche Anklage</i> (1660) .....	95
6. <i>Die verschmähete / doch wieder erhöhete Majestäht</i> [...] (1661) .....	96
II. The Dramatic Adaptation .....	96
A. Characters .....	97
B. Division of Acts and the Arrangement of Historical Material .....	98
C. Source Analysis Chart .....	98
D. A Proclamation of Justice .....	107
III. The Constructive Art .....	107
A. The Choruses .....	107
1. The Chorus of Murdered English Kings .....	107
2. The Chorus of Sirens .....	109
3. The Chorus of English Women and Virgins .....	109
4. The Chorus of Religion and the Heretics .....	110
5. Epilogue: The Ghosts of the Murdered Kings and Revenge .....	112
B. <i>Prunkreden</i> .....	114
1. Laud's Prophecy of Revenge .....	114
2. Mary Stuart and the Theme of Justice .....	116
3. Juxton on the Transitory Condition of Man .....	117
4. Carolus: Shipwreck and Salvation .....	120
C. Visionary Figures and Prophetic Phenomena .....	121
Poleh .....	121
CHAPTER FOUR: <i>PAPINIANUS</i> .....	123
I. The Historical Sources .....	126
1. Herodian's <i>History</i> .....	127
2. Dio's <i>Roman History</i> .....	130
3. Spartianus and the <i>Historiae Augustae</i> .....	132
II. The Dramatic Adaptation .....	134
A. Source Analysis Chart .....	135
B. A Proclamation of Justice .....	146

III. The Constructive Art . . . . .	146
A. The Choruses . . . . .	146
1. The Chorus of Papinian's Pages . . . . .	146
2. The Chorus of Themis and the Furies . . . . .	151
3. The Chorus of Courtiers . . . . .	153
4. The Chorus of the Furies and the Ghost of Severus. . . . .	154
B. <i>Prunkreden</i> . . . . .	157
1. Political <i>Vanitas</i> : The Futility of Power and Public Service. . . . .	157
2. A Plea for Justice . . . . .	160
3. The Benefit of Compromise . . . . .	163
4. <i>Mors Spes Ultima</i> : The Triumph of Martyrdom . . . . .	164
C. Divine Justice as Revenge: Prophecy, Visions, and Madness . . . . .	168
CONCLUSION . . . . .	172
NOTES . . . . .	173
LIST OF WORKS CITED . . . . .	189