

*Argentina Strega per Amore:*

O R,

**HARLEQUIN** Multiply'd by  
ARGENTINA's Witchcraft, for Love.

W I T H

Their wonderful Flights and Apparitions;  
and the Magick Transformation of  
SILVIO, CITTIO and BRIGHELLA.

A

**COMEDY.**

As it is Acted at the

**KING's THEATRE**

in the *Hay - Market.*

B Y T H E

Company of *Italian* Comedians.

*First Edition.*

L O N D O N:

Printed in the Year 1726.

*collated  
Perfect.  
1726.*



THE  
**ARGUMENT.**

*P*antalon de Bisognosi from Venice, and Dr. Belanzoni from Bologna, living at Milan, (by their different Callings) in good Friendship; they had each them a Daughter; the first, by Name *Diana*, who was courted by *Silvio*; the second, *Victoria*, beloved by *Cintio*, both Gentlemen of that City; they were slighted by the Damsels, who had placed their Affections on *Harlequin*, a Servant of *Pantalon's*, who flatter'd their Amours for his own Conveniency; he was likewise beloved by *Smeraldina* whom he admired; and by *Argentina* whom he detested. The latter, who was a notorious Witch, would not acquiese with either his Refusal, or his Complaisance for *Smeraldina*; therefore resolves to disturb their Amours, by the Power of her Skill in Necromancy.

*Silvio* and *Cintio* contrives to destroy their Rival, by soliciting *Brighella* to murder him, who for his own Revenge is as willing to do it.

*Pantalon*

## The ARGUMENT.

*Pantalon* and the *Doctor* also conspire against his Life, to avoid what Reflections might be cast on the Baseness of their Daughters Affections. But *Harlequin's* ill Fate is prevented by the Love of *Argentina*, who expecting a return by the assiduity of her Entreaties, and indefatigable Care of his Safety, employs the Dæmons, her Attendants, to watch for his Safety from all Attempts against him.

*Silvio*, *Cintio* and *Brighella*, despairing the Conquest of their Mistresses, makes their Applications to *Argentina*. She pities their Case, and the better to secure *Harlequin* to herself, Transforms them into so many *Harlequins*, by which Deceit they are all married to the Persons they desire; and *Harlequin* being convinced of the Impossibility of obtaining *Smeraldina*, and of *Argentina's* true Love, consents to marry her.

*Diana*, *Victoria*, and *Smeraldina*, finding themselves betray'd by the Transformation, are obliged to comply to the Marriage of their Lovers, which is consented to by their Parents.



*Dramatis*

# *Dramatis Personæ.*

## M E N.

PANTALON, Father to *Diana*.

DOCTOR, Father to *Victoria*.

SILVIO, in Love with *Diana*.

CINTIO, in Love with *Victoria*.

BRIGHELLA, Servant to *Cintio*.

HARLEQUIN, Servant to *Pantalon*, dismissed.

## W O M E N.

DIANA, Daughter to *Pantalon*,

VICTORIA, Daughter to the *Doctor*,

SMERALDINA,

All in Love with *Harlequin*.

ARGENTINA, a Witch for Love of *Harlequin*.

*Attendants and Demons.*

Dancing performed in divers Characters,  
by Monsieur POITIER, and Others.

*The SCENE at Milan.*

ACT



# ACT I. SCENE I.

SCENE *in* Milan.

*Enter* HARLEQUIN.

**H**ARLEQUIN makes a Narration of his Happiness concerning his Amours with *Smeraldina*, and her Correspondent knocks at her Door.

SCENE II.

*Enter* Smeraldina.

A loving Dialogue is performed by them. They promise to each other Loyalty and Marriage. *[Exit. Smeraldina.*

*Harlequin* remains.

SCENE III.

*Enter* Argentina.

She had been observing what had pass'd between *Harlequin* and *Smeraldina*; however talks to him of Love; he despises her; she insists on her Courtship; he bids her go to the Devil, like a Witch as she is. *[Exit.*

She makes her Complaint, on his Rudeness resolves to disturb his Amours. *[She calls.*

B

SCENE B

## S C E N E IV.

*Enter Dæmons.*

She orders the Necessaries to be brought her for an Enchantment ; the *Dæmons* bring what she desires, and withdraw.

She makes her Conjurati<sup>o</sup>n according to Art, and [*Exit.*

## S C E N E V.

*Enter Silvio.*

He laments on *Diana's* Cruelty ; resolves to continue his Courtship ; knocks at her Door.

## S C E N E VI.

*Enter Diana.*

He declares his Affections, she slight<sup>s</sup> them ; he begs her Correspondence, she desires his Absence, and tells him, she is actually in Love with *Harlequin*, and none but he must expect any Favour or Affection from her. He wonders at her Choice, and [*Exit.*

## S C E N E VII.

*Enter Harlequin.*

She speaks very lovingly to him as from a Lady, whom she calls *Madam Tintimonia*, who, she says, is deeply in Love with him, (being bashful of her own Affections) he seems willing to know the Lady ; she goes in to the House, and comes again, making Curtzies, as if she was the Lady mentioned. *Harlequin* insists on seeing *Madam Tintimonia*, at last she discovers her self to be

be

be the Lady that loves him; he, for his convenience, seems to correspond. She is well pleased with her Progress. [Exit.

## S C E N E VIII.

*Enter Victoria.*

Expressing her Love for *Harlequin*; seeing him, makes her Address, and talks of Love with him; he hears her, and flatters; she desires him to come to her at another time, he promises. [Exeunt severally.

## S C E N E IX.

*Enter Brighella.*

He had been observing the Courtship; wonders at *Victoria's* Choice.

## S C E N E X.

*Enter Cintio.*

Complaining of *Victoria's* Cruelty. *Brighella* tells him, the Reason of it proceeds from her being in Love with *Harlequin*. He cannot conceive the awkward Genius of his beloved *Brighella*, wanting to see *Smeraldina*. [Knocks.

## S C E N E XI.

*Enter Smeraldina.*

She abuses *Brighella*, in return of the amorous Address, and tells him, he need not expect any Love from her, it being wholly bestowed on *Harlequin*. [Exit.

They remain astonished to hear her Declaration.

## S C E N E XII.

*Enter Harlequin.*

They question him on the Women being all in Love with him; he owns it. They fall a drubbing of him.

## S C E N E XIII.

*Enter Diana and Argentina.*

To take *Harlequin's* Part; they beat *Cintio* and *Brighella*, and drives them off the Stage. *Diana* and *Argentina* takes hold of *Harlequin*, each of them claiming Right to his Love, for saving him from the Blows of *Cintio* and *Brighella*. They drag him about from the one to the other; but he little caring for either of their Affections, makes his Escape, and [Exit.

*Diana* and *Argentina* fall a quarrelling.

## S C E N E XIV.

*Enter Silvio.*

He parts them, and persuades *Diana* to retire, promising her he'd espouse her Cause, and see her righted for the Affront offer'd her by *Argentina*. [Exit. Diana.

He accordingly reproaches *Argentina* for her Impertinence; she gives him a Box on the Ear; he goes to draw his Sword; she lays hold of his Periwig, and flies away with it. He shamefully retires.

*The End of the First ACT.*

ACT



## ACT II. SCENE I.

*Pantalon* acquaints his Man *Harlequin*, that he had a Husband in view for his Daughter. *Harlequin* thinks it is with himself, and accordingly they each of them make an equivocal Discourse, so that *Harlequin* innocently discovers *Diana's* Love for him. *Pantalon* will not believe it, orders *Harlequin* to retire, and calls for his Daughter.

## SCENE II.

*Enter Diana.*

He tells her, he had thought on a Wife for *Harlequin*. She thinks 'tis herself, and talks equivocally, so that she discovers her desire of being the Bride. He reproaches her Folly in settling her Affections on so mean an Object, and turns her into the House. She makes Signs to *Harlequin*. *Pantalon* is angry with them. [*Exit Diana.*

*Pantalon* discharges *Harlequin* from his Service; he resents it as an undeserv'd Affront. [*Exit Pantalon.*

*Harlequin* remains vexing.

SCENE

## S C E N E III.

*Enter Cintio and Brighella.*

They take *Harlequin* between them, designing to murder him; he gets clear, and running from them, meets *Silvio*.

## S C E N E IV.

*Enter Silvio, Sword in Hand.*

Stops him, and threatens to stab him.

*Brighella and Cintio* the same.

## S C E N E V.

*Enter Argentina.*

She prevents their design, by taking *Harlequin* away flying. They all wondering at his unexpected Deliverance promise to prevent *Argentina's* Protection, the next time they take him. [ *Exeunt.*

## S C E N E VI.

*Enter Argentina and Harlequin.*

She claims his Correspondence in Gratitude for saving his Life. He refuses. She threatens him. He values her not. [ *Exit.*

*Argentina.*

## S C E N E VII.

*Enter Brighella.*

With a Ladder and Rope, comically performs a silent Scene with *Harlequin*, sets the Ladder against the Wall, claps the Rope about his Neck, and makes him go up the Ladder to be hang'd. But,

## S C E N E VIII.

*Enter Argentina.*

Who having observ'd the Design, touches  
the

[ 15 ]

the Ladder with her Rod, which flies with *Harlequin* upon it. [Exit *Argentina*.

*Brighella* remains frightened.

SCENE IX.

*Silvio and Cintio*.

*Brighella* rehearses to them the delivery of *Harlequin* from out of his Hands, and how he was going to hang him. They consult on divers Methods to destroy him. *Brighella* is charged with the Commission; he promises to fulfil it; they offer a Reward.

SCENE X.

Enter *Argentina*.

She over-hearing, tells him they're mistaken, for she'll take care to protect him from their Treachery. They desire her Assistance on account of their Mistresses, who were all in Love with *Harlequin*, and slighted them. She promises to help them, and to make the Women believe *Harlequin* was dead.

[Exeunt.

SCENE XI.

Enter *Pantalon and Doctor*.

Their Discourse runs upon the Genius of their Daughters, and other Women, who are in Love with *Harlequin*; resolve to procure his Death. *Harlequin's* Voice within. [Aside.

SCENE XII.

Enter *Harlequin*.

They take him, and offer to kill him, for private Amours with their Daughters. He denies it, and says, he loves none but *Smeraldina*. To convince them [Knocks.

SCENE

[ 16 ]

S C E N E XIII.

*Enter Smeraldina.*

She hears their Questions ; and owns she is promised in Marriage to *Harlequin*. They oblige him to perform his Promise.

S C E N E XIV.

*Enter Argentina.*

She stands by to hear what they were about, when *Smeraldina* was going to be married to *Harlequin*. *Argentina* takes him by one of his Feet, and flies away with him. The rest are afrighted at it. [ *Exeunt.*

*End of the Second A C T.*



A C T III. S C E N E I.

*Enter Silvio, Cintio and Brighella.*

**T**H E Y say, that having not as yet seen or heard of the Effects of *Argentina's* Promise, order *Brighella* to knock at her House. [ *Knocks.*

S C E N E II.

*Enter Argentina.*

She hears their Complaints, how that, contrary to her Promise, *Harlequin's* Death was not yet heard of. [ *She calls.*

S C E N E III.

*Enter Dæmons.*

She orders them to bring the dead Body of *Harlequin* ; they fetch it, and lay it down

[ 17 ]

down on the Floor. They seem satisfied.  
[*Exeunt.*]

S C E N E IV.

*Enter Harlequin.*

He seeing the dead Body of an *Harlequin* is in doubt whether it is himself or not, Measures it, and finding Length and Breadth to agree, moans on his Misfortune, thinking himself actually dead, takes the Body up and lays it on a Bench, but hearing *Brighella's* Voice. [aside.]

S C E N E V.

*Enter Brighella.*

Who seeing the dead Body, resolves to acquaint the Women of *Harlequin's* Death; goes to *Diana's* House. [Knocks.]

S C E N E VI.

*Enter Diana.*

Hears the unwelcome News, sees the dead Body, laments over it, tenders a Gold Chain towards the Burial. *Harlequin* advances and takes it from her. [Exit *Diana.*]

S C E N E VII.

*Enter Victoria.*

He tells her the bad News; she bemoans the Loss of her beloved, and for want of Money will part with her Ring to bury him. *Harlequin* steps forward, receives the Ring, and retires aside. [Exit *Victoria.*]

*Brighella* wonders at their generous Offers so different from their Deeds, and goes to *Smeraldina's* House. [Knocks.]

C

S C E N E

## S C E N E VIII.

*Enter Smeraldina.*

She is surpriz'd at the Death of her best beloved; and her Grief appears by Tears. She likewise contributes towards his Funeral. *Harlequin* flily receives it. *Exit Smeraldina.*

*Brighella* fretted at their sham Offerings (as he thought) *[Exit.*

*Harlequin* says, let him be dead or alive, he is something the better for the Womens Contribution. But hearing somebody coming withdraws.

## S C E N E IX.

*Enter Pantalon and Doctor.*

Rejoicing at the Death of *Harlequin*, and casting Reflections on him. *Harlequin* insults them, puts Flocks on their Heads, and sets them on Fire; they supposing it to be his Spirit, are sadly frightened. *[Exeunt.*

*Harle.* the better to take care of the Body lays it against the Wall; but is taken up with it and flies.

## S C E N E X.

*Enter Silvio, Cintio, and Brighella.*

Reflecting on what is past; and perceiving the Women still to love the Memory of *Harlequin*, resolve to consult *Argentina*, to know if she can change the Womens Minds. *[Brighella Knocks.*

## S C E N E XI.

*Enter Argentina.*

They make their Addresses to her, begging

[ 19 ]

ging her Assistance on that Affair. She promises to serve them, and that each of them should (by virtue of her Enchantment, and a Wash she'd give them) be transform- ed into as many *Harlequins*; they all agree and follow her.

Prospect Changes.

S C E N E XII.

*The Great Hall of the City.*

*Enter Harlequin.*

Complains of his Persecutions for Love, is vex'd at his own Beauty, as the occasion of his Misfortunes; resolves to quit the Ci- ty, and Travel; but as he is going meets *Silvio* as an *Harlequin*. *Harlequin* in sur- prize, goes another way and meets *Cintio* as *Harlequin*. This encreases his wonder, and makes him attempt going another way, where he encounters with *Brighella* as an *Harlequin*. This puzzles him more, he not knowing himself among them, for each pretends to be the right *Harlequin*. He Challenges them to a Tryal, and several Tricks are performed; and whilst they are all eating.

S C E N E XIII.

*Enter Argentina.*

Resolving to put a Trick upon them all, and at the shaking of her Rod, they all four separately fly.

Prospect Changes,

*The End of the third A C T.*

C 2

A C T



## ACT IV. SCENE I.

*Enter* Silvio, *as* Harlequin.

**G**OES directly to *Diana's* House, and  
[*Knocks.*]

## SCENE II.

*Enter* Diana.

Surprized at the Sight of one she thought dead and buried, dares not come near him. He silently makes her understand he is no Spirit; she believes him to be *Harlequin*; they embrace each other. [*Exeunt.*]

## SCENE III.

*Enter* Cintio *as* Harlequin.

Makes his Way to *Victoria's* House. [*Knocks.*]

## SCENE IV.

*Enter* Victoria.

She is frightened, and persuaded the Scene is performed as between *Diana* and *Silvio*, and embracing each other. [*Exeunt.*]

## SCENE V.

*Enter* Brighella *as* Harlequin.

Goes to *Smeraldina's* House. [*Knocks.*]

## SCENE VI.

*Enter* Smeraldina.

She is surpriz'd and persuaded of what she wish'd, and embrace each other. [*Exeunt.*]

## SCENE VII.

*Enter* Harlequin.

Who seeing their embraces, is drove to  
despair

despair by the thoughts of losing his dearly beloved, resolves to make away with himself.

SCENE VIII.

*Enter Argentina.*

She over-hearing his Complaints and Resolution, brings him a Sword, and desires him to kill himself. Repugnance of Nature does not permit it. She calls him a Coward, and dares him to it; he desires her absence, that he may die without Witnesses; she says she'll retire, and call three times, and at the third time of calling must be sure to die.

*Argentina* retires. He not being thoroughly disposed to die yet awhile, resolves to deceive her, claps the Sword between his Legs, and falls. She calling the third time, and not being answer'd, runs out in a hurry, thinks him dead, and bemoans him as such. *Harlequin*, not able to resist her kind Expressions, rises; she embraces him, and both fly.

*The End of the Fourth ACT.*



ACT V. SCENE I.

*Enter Pantalon and Doctor.*

**D**iscoursing on what had happened, and curious to see their Daughters, and how they behaved themselves after the Death of *Harlequin*; they first go to *Pantalon's* House.

[Knocks.]

SCENE

## S C E N E II.

*Enter Diana.*

She joyfully acquaints her Father with the Occasion of her Mirth, proceeding from having her desired Husband along with her. They want to see him; she calls him out, &c. *Exit.*

## S C E N E III.

*Enter Silvio as Harlequin.**Pantalon and Doctor are frighten'd.**[Exit Silvio.*They go to the *Doctor's* House. *[Knocks.*

## S C E N E IV.

*Enter Victoria.*

As joyful as *Diana* tells them of her beloved Husband *Harlequin* being with her, they will not believe it, orders him to be called out. She calls, and *[Exit.*

## S C E N E V.

*Enter Cintio as Harlequin.*

The Wonder of *Pantalon*, and the *Doctor* groweth greater, having seen *Harlequin*, as they thought, with *Diana* before.

*Exit Cintio.*

They resolve to see how it is with *Smeraldina*. *[Knocks,*

## S C E N E VI.

*Enter Smeraldina.*

She expresses her Satisfaction of being at last in Possession of *Harlequin*, the only Man she loved. They entreat her to let them see him; she calls him, and *[Exit.*

SCENE

## S C E N E VII.

*Enter Brighella as Harlequin.*

They are astonish'd at the Multiplication of *Harlequins*, and *[Exit Brighella.*

Conjecture that all must be contrived by Negromancy, and, to be better inform'd, they go to *Argentina's* House. *[knocks.*

## S C E N E VIII.

*Enter Argentina.*

They make a strict Enquiry upon the Matter. She discovers all.

*Pantalon* calls his Daughter.

## S C E N E IX.

*Enter Diana.*

They make her confirm, that she is satisfy'd, with the Husband she has. She believing him to be *Harlequin*, promises that no other should be her Husband, but the Man that was with her. *[Exit Diana.*

The *Doctor* calls *Victoria*.

## S C E N E X.

*Enter Victoria.*

The same Question being put to her, and she being of the same Opinion as *Diana*, says, she desires no other. *[Exit.*

*Pantalon* and *Doctor* go to see the End of this Affair, goes again to *Smeraldina's* House. *[Knocks.*

## S C E N E XI.

*Enter Smeraldina.*

She also being ask'd, how she approv'd of her Marriage with the Man she had then

then in her House? Answered she was contented, and [Exit.

*Pantalon* and *Doct̄or* remaining with *Argentina*, she breaks the Enchantment, that every one may reasume their own Shapes.

## S C E N E XII.

*Enter in their Turn Diana and Silvio, Victoria and Cintio, Smeraldina and Brighella.*

The Women refuse their Husbands, saying, they are deceived; but are persuaded, and acquiesce. *Pantalon* and the *Doct̄or* make them all confirm their Marriages, and, asking *Argentina*, What's become of *Harlequin*? the Prospect opens at her Command.

## S C E N E XIII.

*A Bed-Chamber. Harlequin a-sleep on the Bed, with a Damon fanning of him.*

*Argentina* wakes him. He is frightened, and denies to consent to her Marriage. But finding that *Smeraldina* was married to *Brighella*, he submitted to be Bridegroom to *Argentina*.

F I N I S.

