ATTILA, MY ATTILA! A PLAY

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649480272

Attila, My Attila! A Play by Michael Field

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd. Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

MICHAEL FIELD

ATTILA, MY ATTILA! A PLAY



Attila, My Attila!

MHV. OF

ATTILA, MY ATTILA!

A PLAY BY MICHAEL FIELD



LONDON: ELKIN MATHEWS

1896

PREFACE

TRAGEDY is the conflict of man with the indifference of nature. For all forces of life sweep on their regenerating way, and disregard obstruction or break it down; yet mortals strive presumptuously to withstand this impetus, and to subject it to their own thought and need. Then there is a death-struggle, and the human combatant disappears, sometimes recognising his schism, sometimes unconscious of it to the end.

Our interest in each case is due to the very vitality that a man turns against life when he fights it in vain with its own weapon, as Prometheus fought Zeus, as Satan fought Jehovah, as Lear withstood Cordelia, and Hedda Gabler her own motherhood. What indeed is necessity but the unfaltering energy of existence to which even the strongest and most rebellious of living creatures must bow, so that the triumph of life, and not the triumph of death, becomes the proper subject of all tragedy.

When, in spite of his overthrow, a sinner repents, and in his contrition worships the power he has with-

PREFACE

stood in its own might, then his tragedy has tonic virtue. If, on the contrary, he remain impenitent and blind, his fate prostrates us with terror: yet since there are such tragedies it is well sometimes to face them, and learn how they came to be so desolate, and why the sorrow in them has no life.

Little Honoria, whose yielding "to the impulse of nature" Gibbon chronicles with such sympathy—a sympathy pregnant with the feelings of our age that was to follow—sought to give freedom to her womanhood by unwomanly audacities; and although the importunate desire to be berself was fair and natural, its perversion was revenged by the blight with which nature curses.

To be vitally stirred, yet go blindly on the way of death; to be urged by nature, and yet outrage her through very obedience is a tragedy of tragedies, and one not remote; for Honoria is the *New Woman* of the fifth century: and to any who shall read her story in these pages the author says, as clearly as a certain Prologue when it declared—

"This man with lantern, dog, and bush of thorn, Presenteth Moonshine" that this play presents Irony.

M. F.

PERSONS OF THE PLAY

VALENTINIAN III Emperor of the West THEODOSIUS II Emperor of the East

An Armenian, Chamberlain to SATYRUS

Galla Placidia

A young Chamberlain of the EUGENIUS

Palace, waiting on Honoria

A young Roman of Consular ANTHEMIUS

Empress of the West, Valen-

GALLA PLACIDIA tinian's Mother

HONORIA Valentinian's only Sister

Empress of the East, Theo-dosius' eldest Sister

ARCADIA

His younger Sisters MARINA

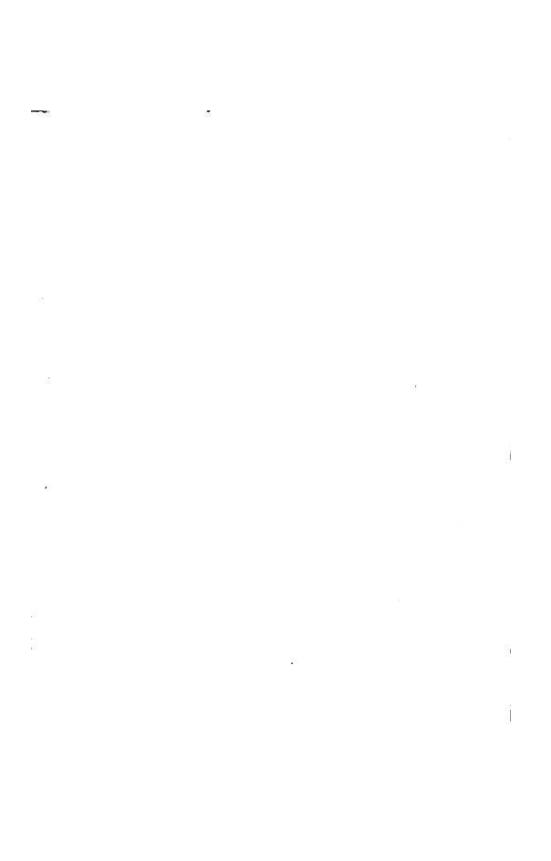
A Greek Girl under Pulcheria's ATHENAIS

protection MARSA Anthemius' Wife

PULCHERIA

A Priest, Chamberlains, Courtiers, Women, Slaves, Soldiers of the Guard

Scene-In Acts I, II and IV, at Ravenna IN ACT III AT Byzantium



ACT I