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AN ANNOTATED BIBLIOGRAPHY OF

LEE, OTWAY, AND ROWE,

1900 - 1974

THESIS

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To provide an annotated bibliography of criticism on the writings of Nathaniel Lee, Thomas Otway and Nicholas Rowe from 1900 to 1974 for students and scholars is the purpose of this study. The bibliography contains brief evaluations of each of the works, which are divided into the following categories: articles, books and chapters in books, and dissertations. An additional chapter includes those works which deal with two or more of the authors. The appendix contains a selected list of foreign language publications that concern the three playwrights.

## PREFACE

Restoration and eighteenth century playwrights Nathaniel Lee, Thomas Otway, and Nicholas Rowe all share a similar problem--their reputations have suffered under the shadow of more prominent poets and dramatists, especially of Dryden. This annotated bibliography of criticism from 1900 to 1974 on the writings of Lee, Otway, and Rowe was compiled in an attempt to emphasize the actual importance of these writers to their own era and to provide a record of the increasing attention being paid to their works in more recent times. Those sources which deal largely with biographical matters are also included, for much controversy over factual material about the lives of these men has occurred in past years which has had a bearing on critical evaluation and appreciation of their works. With the exception of A. L. McLeod's "A Nathaniel Lee Bibliography, 1670-1960," published in the initial issue of Restoration and Eighteenth Century Theatre Research, a project of this nature has never been undertaken.

The compiler of this bibliography, in an attempt to present a fairly complete annotated list of scholarly secondary materials on the playwrights, found it expedient to arrange

the items alphabetically and by author under three distinct categories: articles, books and chapters in books, and dissertations. A final, similarly constructed chapter is added to accommodate those materials encompassing more than one of the playwrights as subject matter. In compiling those sections labelled "books and chapters in books," the author has employed critical judgment concerning the items included. In order to present the most illuminating critical and scholarly work on Lee, Otway, and Rowe and their literary efforts, these sections of the bibliography, then, are intended to provide a selective list. Increased attention to the English playwrights in this century by, in particular, French and German scholars, has prompted the inclusion, in an Appendix, of selected non-English critical works. Several of the works listed in this study remain unannotated because examination copies of them could not be secured.

Because this bibliography is limited to secondary materials, twentieth-century editions of the works of Lee, Otway and Rowe have been omitted; nevertheless, mention of particular outstanding editions is, at this point, sufficient, and also indicative of the recent and increased attention these writers have commanded. The Works of Nathaniel Lee appeared in 1954 and 1955, edited by Thomas B. Stroup and Arthur L. Cooke (New Brunswick, New Jersey, Scarecrow Press, two volumes), while

in 1967 and 1970, the University of Nebraska's Regents Restoration Drama Series published Lucius Junius Brutus (edited by John Loftis) and The Rival Queens (edited by P. F. Vernon). The Complete Works of Thomas Otway, edited by Montague Summers (London, Nonesuch Press, 1926, three volumes) and The Works of Thomas Otway. Plays, Poems and Love-Letters, edited by J. C. Ghosh (Oxford, Clarendon Press, 1932, two volumes), are major contributions to Otway scholarship. In 1929, the J. R. Sutherland-edited Three Plays by Nicholas Rowe (London, Scholartis Press) was published, followed by the Oxford University Press edition of Tamerlane, A Tragedy (edited by Langdon C. Burns, 1966) and the University of Nebraska's Regents Restoration Drama Series edition of The Fair Penitent (edited by Malcolm Goldstein, 1969). An authoritative edition of Rowe's works has not been printed since 1766.

An examination of this bibliography indicates that the criticism of the current century on Lee, Otway, and Rowe has become much more precise in its approach than that of the previous century. Articles and books deal specifically with biographical information, political implications of the works, historical and/or mythical bases for the works, and the direct influences which these works had on subsequent literature and drama. The bulk of criticism on Lee and Otway concerns itself with biography and the historical and political implications of their works, whereas the Rowe materials deal primarily with

the historical bases for his plays and his 1709 edition of Shakespeare's works and its influence on Shakespearean scholarship.

The reputations of these three writers, who enjoyed considerable success and acclaim during their lifetimes, at the beginning of this century had waned and suffered from contrast to the "genius" of Dryden and others. Through the efforts of scholars and critics such as Aline Mackenzie Taylor, R. G. Ham, Montague Summers, J. C. Ghosh, and J. R. Sutherland, who are cited in this bibliography, their importance has been re-established. It is the hope of this author that the twentieth century reader is now able to appreciate more fully the individual "genius" of Lee, Otway, and Rowe, and to place their work in the proper perspective.

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## PART I

### ANNOTATED BIBLIOGRAPHY - NATHANIEL LEE

#### Articles

Bachorik, Lawrence L., "The Duke of Guise and Dryden's Vindication: A New Consideration," English Language Notes, X (1973), 208-12.

Bachorik makes the following points about John Dryden and Nathaniel Lee's The Duke of Guise (1682): that the play favors a political reading; that it refers to contemporary politics, for both authors "chose to portray turmoil in sixteenth-century France at a time when both poets had been commenting on similar unrest in England"; and that Dryden, therefore, was not being sincere in his Vindication.

Barbour, Frances, "The Unconventional Heroic Plays of Nathaniel Lee," University of Texas Studies in English, XX (1940), 109-116.

Nathaniel Lee wrote no less than ten heroic plays, five of which appeared before 1679, that pictured rulers as "tyrants and posed the theory that the acts of kings are open to criticism." As Barbour points out, these five plays--Nero, Gloriana, Sophonisba, The Rival Queens, and Mithridates--possess a political nature similar to that found in his later heroic plays but "are not at all in accord with the political



conventions of the heroic play" written during the Restoration period. Barbour discusses the five plays listed, along with presenting some biographical information concerning Lee, and concludes that Lee was "consistently anti-divine-right and anti-Tory . . . [and that] even at the time when the heroic play was the accepted vehicle for the glorification and popularization of divine right, he dared to portray the dangers of such a political doctrine."

Barbour, Frances M., "William Gilmore Simms and the Brutus Legend," Midwest Folklore, VIII (1957), 159-162.

Barbour maintains that the Brutus legend has for many centuries symbolized the triumph of principle over personal considerations, and that this legend, in English literature, has "been embroidered by each successive user." Barbour shows that the legend, easily identified in William Gilmore Simms' novel The Yemassee (1835), is patterned after Nathaniel Lee's Lucius Junius Brutus. She provides a "table of story elements" which shows the "embroidering" of the legend by Livy, Shakespeare, Lee, and finally, the American novelist Simms.

Bensley, Edward, "The Tragedy of Nero and Piso's Conspiracy," Notes and Queries, Series 12, V (1919), 323.

Bensley says that The Tragedy of Nero mentioned by Langbaine is not Nathaniel Lee's play but an anonymous play by that name printed in 1624. He adds that the play was reprinted

in 1633 and that the Egerton Collection in the British Museum contains a copy of it.

Bowers, Fredson, "A Crux in the Text of Lee's Princess of Cleve (1689), II.i.," Harvard Library Bulletin, IV (1950), 409-411.

Using bibliographical evidence, Bowers argues that the omission of Marguerite's speech in Nathaniel Lee's The Princess of Cleve is an unauthoritative alteration. The "correct text of the Princess of Cleve, therefore, should restore the passage by conflating the text of C<sub>4</sub> verso with D<sub>1</sub> verso so that none of the lines, which were certainly present in the manuscript, will be lost."

Bowers, Fredson, "Nathaniel Lee: Three Probable Seventeenth-Century Piracies," Papers of the Bibliographical Society of America, XLIV (1950), 62-66.

This article identifies the existence of three heretofore unrecognized editions of plays by Nathaniel Lee. The three plays treated are The Rival Queens, The Tragedy of Nero, and Sophonisba. Each of the editions in question, which Bowers views with suspicion, is an exact copy of an authorized edition. Ample bibliographical information is supplied in this article to, indeed, view these copies as "pirated" or unauthorized reprints.

Bowers, Fredson, "The Prologue to Nathaniel Lee's 'Mithridates,' 1678," Papers of the Bibliographical Society of America, XLIV (1950), 173-175.

In this article, Bowers records the finding of a variant form of the prologue to Nathaniel Lee's Mithridates, first published in 1678. Variant copies are to be found in the Henry E. Huntington and Princeton University libraries. A question is raised about Lee's authorship of the prologue, for in the variant form his name has been omitted. When the prologue appears in the preliminaries of a Restoration play, as Bowers points out, the author of the prologue is not mentioned unless he is not also the author of the play. The original assignment of prologue authorship to Lee, then, is of considerable importance unless it were Lee himself who made such a revision in the variant copy.

Cooke, A. L., and Thomas B. Stroup, "The Political Implications in Lee's Constantine the Great," Journal of English and Germanic Philology, XLIX (1950), 506-515.

This article carefully examines the reflections of contemporary politics in Nathaniel Lee's Constantine the Great. Stroup and Cooke note that the play, one favorable to the King and Tory party, alludes to such political events as the Popish Plot and its sequels: the victory of the Tories and the Rye House Plot, the murder of Sir Edmund Godfrey, and the trial of Shaftsbury for treason in 1681 and his subsequent flight to the Continent in the fall of 1682. They also draw parallels

between the play's characters and political figures: Arius/  
Shaftsbury, Constantine/Charles II, Crispus/Monmouth, Dalmatius/  
the Duke of York, and Lycinius/Algernon Sidney. In addition  
to the political references involving character and plot,  
Stroup and Cooke cite allusions to other contemporary events,  
no doubt recognizable to Restoration audiences.

Cross, Gustav, "Ovid Metamorphosed: Marston, Webster, and  
Nathaniel Lee," Notes and Queries, CCI (1956), 244-245.

Cross maintains that Marston, Webster, and Lee must have had  
Ovid's description of the Stygian city in Book IV of the  
Matamorphoses in mind when they wrote Antonio and Mellida,  
The Duchess of Malfi, and Act V of Oedipus, respectively.  
Golding's translation of the Ovidian reference, "A thousand  
ways, a thousand gates that alwayes open stand,/ This Citie  
hath" is closely reconstructed in lines in the three plays  
listed.

Evans, G. Blakemore, "Milton and Lee's The Rival Queens  
(1677)," Modern Language Notes, LXIV (1949), 527-  
528.

Evans suggests that the characterization of Nathaniel Lee's  
villain Cassander (The Rival Queens) was influenced by  
Milton's Satan in Paradise Lost. He also proposes that Lee  
was introduced to Milton's poem through his study of Dryden's  
"abortive opera," The State of Innocence.

Fletcher, Harris, "Nathaniel Lee and Milton," Modern Language Notes, XLIV (1929), 173-175.

Fletcher notes and discusses an early and previously unnoticed "borrowing" by Nathaniel Lee from Paradise Lost. The piece discussed, "To Mr. Dryden, on his Poem of Paradise" (1677), was prefixed to Dryden's The State of Innocence and gives evidence of admiration for Milton's poem. Lee's poem compares the two works of Milton and Dryden, showing the precise relationship between the two. Such a comparison is of value in that it is indicative of Milton's reputation almost immediately following his death.

Ghosh, J. C., "Prologue and Epilogue to Lee's Constantine the Great," Times Literary Supplement, 4 March 1929, p. 207.

Ghosh's letter deals with the problem of authorship of the prologue and epilogue to Lee's Constantine the Great. The two pieces are generally attributed to Dryden (epilogue) and Otway (prologue) instead of Lee, but Ghosh introduces additional facts concerning the various publications of the play which serve to "re-open" the authorship issue.

Greene, Graham, "Rochester and Lee," Times Literary Supplement, 2 November 1935, p. 697.

Greene comments on Montague Summers' theory (in The Playhouse of Pepys) that the Earl of Rochester was the model for Lee's

character Duke Nemours, in The Princess of Cleve. In Lee's play, Nemours utters a speech which is taken from Rochester's adaptation Valentinian, or as Summers speculates, from an earlier version then entitled Lucina's Rape. Greene maintains that Lee's use of Rochester's lines is valid evidence for Summers' theory if it could be proved that the printed text of The Princess of Cleve and the stage production of the play were similar.

Ham, R. G., "Uncollected Verse by John Dryden," Times Literary Supplement, 27 December 1928, p. 1025.

Ham describes his discovery in the Bindley Collection now at the Huntington Library, San Marino, California, of a broadside prologue and epilogue to Nathaniel Lee's Mithridates. These pieces, composed for a special production, were not included in any of the printed editions of the play. Only one title is given: "A Prologue spoken at Mithridates King of Pontus, the First Play Acted at the Theatre Royal this Year, 1681." As Ham states, the broadside is not rare (copies are to be found in the British Museum and the Bodleian); this copy, however, is valuable, for it contains manuscript notations and corrections by Narcissus Luttrell, friend of Dryden. Luttrell has also signed Dryden's name to the prologue and added the superscription "by Mr. Dryden" to the epilogue.

Hinnant, Charles H., "The Background of the Early Version of Dryden's The Duke of Guise," English Language Notes, VI (1968), 102-106.

Hinnant contends that Dryden and Lee's play The Duke of Guise did not allude to contemporary personages and to the Exclusion Crisis of 1679-1680. Hinnant points out that circumstantial evidence exists to support Dryden's claim that he composed his portion of the play some twenty years before; however, no conclusive evidence exists to prove that Dryden actually did compose an early manuscript version of the play. Hinnant examines the circumstantial evidence to show how early in Dryden's career his "basic political attitudes were formed." He claims that this "first version" could be viewed "as an exceptionally early manifestation of the course Dryden's political interests were to take in the ensuing years."

Kallich, Martin, "Oedipus: From Man to Archetype," Comparative Literature Studies, III (1966), 33-46.

Kallich provides a survey of meanings of the universal Oedipus myth presented by dramatists from Sophocles to Cocteau. Part two of the article discusses the unusual sentimental interpretation given the myth by Dryden and Lee in Oedipus (1678).

Kallich points out that, undoubtedly, the theme of this English rendition is tragic love--"sexuality, not religion or philosophy." The reasons for this interpretation are three-fold: first, in order to satisfy the bawdy Restoration audience,

the incestuous passion between the protagonists is emphatically developed; second, in order to palliate the crime, the writers chose to convert incest into romantic love; and third, in the play, the rule of love becomes the dictatorial force.

Kies, Paul P., "Lessing and Lee," Journal of English and Germanic Philology, XXVIII (1929), 402-409.

Kies attempts to show that Lessing's Das befreite Rom is based on Nathaniel Lee's Lucius Junius Brutus (1681) rather than, as commonly regarded, Shakespeare's Julius Caesar. Kies shows that of the sixteen scenes in Das befreite Rom fourteen exhibit striking parallels to scenes in Lucius Junius Brutus; in addition, the scenes occur in the same order in both plays. Lessing did, nevertheless, make changes in Lee's tragedy: the most important of these alterations is the unification and simplification of the plot. According to Kies, Lessing was an admirer of Restoration drama, having read Dryden, Southerne, Otway, Lee and the major comedy writers of the period. Lessing's interest in and borrowings from Restoration drama, Lucius Junius Brutus in particular, prove to be significant in his development as a dramatist-- a development that eventually takes him from the dominant French neoclassicism which he had previously embraced.



King, Bruce, "Anti-Whig Satire in The Duke of Guise," English Language Notes, II (1965), 190-193.

King suggests that there are three possible sources for Whig ideas in the Lee and Dryden's collaborated play, The Duke of Guise: "A Letter from a Person of Quality to his Friend Concerning His Majesties late Declaration" (anonymous), "Epistle to the Tories" (Shadwell), and "Letter to a Friend in the Country" (Locke-Tyrell-Shaftsbury circle).

Knight, G. Wilson, "The Plays of Nathaniel Lee," Venture, I (1960), 186-196.

Article now available. See Appendix B.

Lawrence, W. J., "Rochester and Lee," Times Literary Supplement, 9 November 1935, p. 722.

Lawrence comments on Graham Greene's earlier letter (TLS, 2 November 1935, p. 697) concerning Lee's inclusion in The Princess of Cleve of some of Rochester's lines. Lawrence offers the suggestion that Lee included the speech in a later printing of the play, the quarto of 1689. As he points out, in 1681 the allusion to Rochester's play would have been a sly one which would certainly have escaped most of the audience, for Valentinian and Lucina's Rape were only in manuscript form. Also, evidence is lacking that Lucina's Rape or the first draft of Valentinian was ever acted.

Loftis, John, "Nathaniel Lee's 'Nit' and Mr. Vernier's 'Pick,'" Notes and Queries, XVII (1970), 451-452.

Loftis defends the explanatory notes in the Regents Restoration Drama Series editions of Lucius Junius Brutus and City Politiques that C. P. Vernier found fault with in an earlier article (Notes and Queries, June 1970, pp. 219-222).

Maxwell, J.C., "Dryden's Epilogue to Oedipus, ll. 5-6," Notes and Queries, New Series, IX (1962), 384-385.

Maxwell points out that lines five and six of Dryden's Epilogue to Oedipus, his play written in collaboration with Nathaniel Lee, echoes lines thirty-eight to forty of Horace's Ars Poetica. None of the three editions (Noyes, Kinsley, or Gardner) of Dryden's works remarks on this matter.

McLeod, A. L., "The Douai MS. of Lee's 'Mithridates,'" Notes and Queries, N.S. VII (1960), 69-70.

The Douai MS. of Nathaniel Lee's "Mithridates," located in the Bibliotheque Publique at Douai, is dated 1695, and therefore could not be in Lee's hand as was previously assumed by Wing in the Short Title Catalogue. McLeod also explains that the manuscript does not follow any of the three editions extant at the time of its preparation.

McLeod, A. L., "A Nathaniel Lee Bibliography, 1670-1960," Restoration and 18th Century Theatre Research, I (1962), 27-39.

McLeod provides a rather full bibliography on primary and secondary materials concerning Nathaniel Lee. One of the titles which McLeod lists, however, is in error. The article which he lists as "The Prologue to Mithridates" (Times Literary Supplement, 27 December 1928, p. 1025) by R. G. Ham should read as follows: "Uncollected Verse by John Dryden."

McLeod, A. L., "Nathaniel Lee's Birthdate," Modern Language Notes, LXIX (1954), 167-170.

With the exception of a quatrain from the prologue of Constantine the Great, there is no recorded information on the birth date of Nathaniel Lee. Scholars have attached such birth dates as 1657, 1654, 1653, and 1648 to him. The author of this article, dissatisfied with the attempts of others to suggest a probable date, says that there is a collection of data which will allow the assignment of it to 1651 "without the likelihood of great error." McLeod first suggests that Lee was born under the zodiac sign of Capricorn (December 22 - January 19), for a quatrain taken from the prologue to Constantine the Great, Lee's final play, seems to refer to the playwright himself:

Therefore, all you who have male issue born  
Under the starving sign of Capricorn,  
Prevent the malice of their stars in time,  
And warn them early from the sin of rhyme.

Having assigned an approximate month/day, McLeod further goes on to show from the circumstances of Lee's schooling

that one can assign, fairly accurately, the birth date as 1651.

McLeod, A. L., "Nathaniel Lee's Portrait," Notes and Queries, CXCVIII (1953), 103-105.

McLeod maintains that of the three known "portraits" of Nathaniel Lee which exist, the one commonly referred to as "Dobson" portrait is artistically the best, even though it does not flatter the playwright. He also points out that it would have been impossible for Dobson to paint Lee, for the artist died in 1646; therefore, a mystery still exists concerning the actual executor of the "Dobson" portrait.

Newall, George, "The Tragedy of Nero and Piso's Conspiracy," Notes and Queries, Series 12, V (November 1919), 299-300.

Newall attempts to explain the controversy surrounding the sources for Piso's Conspiracy. Newall says that Nicoll [Notes and Queries, Series 12, V (1919), 255-257] may have been misled by the wording and indexing of the Biographia Dramatica. Piso's Conspiracy, he says, is not a rewriting of Nathaniel Lee's play (The Tragedy of Nero, Emperour of Rome, 1675), but of Nero's Tragedy (1671) and The Tragedy of Nero (1624).

Nicoll, Allardyce, "The Tragedy of Nero and Piso's Conspiracy," Notes and Queries, Series 12, V (1919), 255-257.

Nicoll discusses what he considers to be a grave error on the part of first Langbaine (An Account of the English Dramatick Poets, 1691), and later Gildon (The Lives and Characters of the English Dramatick Poets, 1898-99), John Genest, and the Cambridge History of English Literature: that the play Piso's Conspiracy, issued anonymously in 1676, was a re-written version of Nathaniel Lee's play The Tragedy of Nero, Emperour of Rome, published in 1675. The plots, dramatis personae, and poetics of the two plays are examined in an attempt to show that they could not be related.

Peterson, William M., "Cibber's The Rival Queans," Notes and Queries, New Series, VI (1959), 164-168.

Peterson discusses in some detail Colley Cibber's The Rival Queans, a mock-heroic burlesque of Nathaniel Lee's popular tragedy The Rival Queens. Peterson first provides information on the play's date, stage history, and publication, and follows with a discussion of some dramatic and poetic parallels for the burlesque. He also provides a survey of some diverting passages in the play itself.

Pitou, Spire, "French and English Echoes of a Descriptive Passage in Tasso," Modern Language Notes, LII (1937), 265-266.

A scene in Act I (ll. 171-210) of Nathaniel Lee's Theodosius or the Force of Love is almost identical to the one found in Tasso's Gerusalemme liberata (XV, ll. 55-66). La Calprenède

also reproduces a similar situation in his Faramond (V, ll. 86-88).

Saintsbury, George, "Nathaniel Lee's Sophonisba," Englische Studien, XLVII (1913-14), 96-97.

Saintsbury applauds Germany's attention to the merits of Nathaniel Lee's work, which he considers to have been sorely neglected in England. Saintsbury cites Herausgegeben von F. Holthausen's 1913 printing of Sophonisba as a welcome edition and hopes that an authoritative text of The Rival Queens will soon follow.

Sanders, H. M., "The Plays of Nathaniel Lee, Gentleman," Temple Bar, CXXIV (1901), 497-508.

Sanders provides biographical information on Lee interspersed with comments on Lee's efforts at playwriting and on his plays. Sanders admits that Lee's plays contain "no delicate light and shade," nor do they exhibit "intellectual subtlety." Nevertheless, Sanders finds Lee worthy of study, for "there are tragic qualities in which Lee was the superior both of Otway and of Dryden." Sanders also shows that upon even a casual examination of Lee's plays, it is evident that Lee was greatly influenced by the likes of Shakespeare and Milton, and "gradually changed from the heroic pattern into a cast, undoubtedly Elizabethan (or, perhaps more correctly, Jacobean or Caroline)."

Selden, R., "Rochester, Lee and Juvenal," Notes and Queries, New Series, XIV (1972), 27.

A quotation from a comic poem of Rochester's ("An Allusion to Horace," lines 37-40)--which makes light of Lee's heroic/romantic portrayal of Hannibal and Scipio in Sophonisba--is used to suggest that "the extent of Rochester's wit cannot be fully appreciated unless it is recognized that Rochester is alluding to Juvenal's portrait of Hannibal in the tenth satire, and, in doing so, is recognizing playfully the fact that Lee's Hannibal is indebted to Juvenal's."

Skrine, Peter, "Blood, Bombast and Deaf Gods: The Tragedies of Lee and Lohenstein," German Life and Letters, New Series, XXIV (1970), 14-30.

Skrine compares and contrasts the works of Lee and Lohenstein, pointing out that both favor their audiences with much gore, bombast ("this ultimately cost them stage success and a lasting reputation as poets"), and deaf gods. These "deaf gods" are inaccessible, even absent, and to Skrine they suggest a "break with the classical tradition in tragedy" and point to that "fascinating realism in their depiction of humanity." The Nero and Sophonisba plays of both dramatists are used in Skrine's discussion.

Smith, Harrington, "Dryden's Prologue and Epilogue to Lee's Mithridates, Revived," PMLA, LXVIII (1953), 251-267.

Smith's article provides solid information on the date and text of Dryden's epilogue and prologue to Nathaniel Lee's Mithridates, as revived by the King's Company in 1681. The Luttrell, Sturton, Janeway and Thompson versions and marginalia are compared; Smith concludes, then, that the proper text is arrived at by taking Sturton as a basis and incorporating all of Luttrell's marginalia with it. Smith also pays special attention to the annotations regarding the Mithridates prologue and epilogue. Smith's article serves to strengthen the case for Dryden's authorship of the two pieces. He also conjectures that Dryden perhaps did not feel that the prologue and epilogue were good enough, even after revision, for Tonson to print them in the 1684 Miscellany Poems. Smith concedes that this is not Dryden at his best, but it is fortunate for the literary world to have the pieces restored to proper authorship.

Stroup, T. B., "The Authorship of the Prologue to Lee's Constantine the Great," Notes and Queries, New Series, I (1954), 387-388.

Stroup maintains that the prologue to Lee's Constantine the Great was written by Lee himself, not by Otway or Dryden as previously supposed: the prologue's "connection with the prologue to Theodosius and the general affinity of that play with Constantine are rather positive evidence for giving it back to Lee, even though belatedly."



Stroup, Thomas B., "The Princess of Cleve and Sentimental Comedy," Review of English Studies, XI (1935), 200-203.

Stroup maintains in his article that Nathaniel Lee's semi-heroic Princess of Cleve (acted in 1681) contains the elements of sentimentality found in the comedies of the late seventeenth and early eighteenth centuries and illustrates the deterioration of the heroic play into the sentimental play. Using the criteria of John Wendell Dodds (Thomas Southerne Dramatist), Stroup shows that (except for the death of the Prince) the play can be viewed as a sentimental comedy:

"the emphasis on pity, the domestic moral problem, the exposition of the natural goodness of man in the character of Nemours, and the repentance of the rake in the last speech . . ."

Vernier, C. P., "Footnotes to Lucius Junius Brutus and City Politiques," Notes and Queries, XVII (1970), 219-222.

Vernier criticizes the "explanatory notes" in the Regents Restoration Drama Series editions (General Editor, John Loftis) of John Crowne's City Politiques (1967) and Nathaniel Lee's Lucius Junius Brutus (1968). For example, he finds fault with the glossing of such words as "shambles," "forks," "emboweled," and "nit" in the text of Lee's play and notes that such expressions as "beard" and "sheep-biter" are not explained at all.

Vernier, C. P. "Reply to Professor Loftis," Notes and Queries, XVII (1970), 452-453.

Vernier continues his "academic quarrel" with John Loftis over the glossing of the texts of the Regents Restoration Drama Series editions of Lucius Junius Brutus and City Politiques (see Notes and Queries [June 1970], pp. 219-222; Notes and Queries [December 1970], pp. 451-452), adding that the editors "do not gloss obsolete terms with any consistency and too often fail to provide adequate help of other kinds to enable the reader (particularly the non-specialist) to grasp the point of the dialogue.

Wilson, John Harold, "Players' Lists in the Lord Chamberlain's Registers," Theatre Notebook, XVIII (Autumn 1963), 25-30.

Wilson prints a combined list of actors and scenekeepers found in the six volume Players' Lists in the London Public Record Office. This reprint covers the dates October 6, 1660 to November 14, 1698. Nathaniel Lee's name is to be found under the listing of "His Maties Theatre Royall" on May 17, 1675.

Wright, H. B., "Prior and Gildon," Notes and Queries, New Series, III (1956), 18-20.

A letter from Prior to Gildon, dated February 22, 1720/21, reveals that Gildon's play Titus and Teraminta (1721) is an

adaptation of Nathaniel Lee's Lucius Junius Brutus (1681). The emphasis of the play has been shifted from the political to the love plot.

#### Books and Chapters in Books

Birley, Robert, "Nathaniel Lee: The Rival Queens," Sunk Without Trace, London, Rupert Hart-Davis, 1962, pp. 40-75.

This book was created from The Clark Lectures, 1960-1961, which Birley delivered at Trinity College, Cambridge. The pieces under consideration in the book are William Warner's Albions England, Nathaniel Lee's The Rival Queens, Edward Young's Night Thoughts, William Robertson's The History of the Reign of Charles V, Thomas Moore's Lalla Rookh, and Philip James Bailey's Festus, all works "once read and admired by men of taste and education." Birley adds that these pieces are not read now, hence the title Sunk Without Trace. Chapter II deals with Lee's play and life in detail. Birley "revives" The Rival Queens for his discussion even though "it is a play full of faults," for he considers it grandly planned and not a minor work at all. Birley emphasizes throughout his lecture the fact that Lee had one special gift in full measure: he understood the theatre. Birley also notes that the unhappy author had at one time been a member of the college which Birley addressed in these Clark Lectures.

## Dissertations

Beers, Douglas Stowe. The Life and Work of Nathaniel Lee. Doctors of Philosophy of Yale University with the Titles of their Dissertations 1861-1927, New Haven, Connecticut, 1927. Yale University, 1925.

Unavailable for examination.

Hasan, M. The Life and Works of Nathaniel Lee. Abstracts of Dissertations, Doctor of Philosophy, University of Oxford, 1937, 54-56. University of Oxford, 1938.

Dissertation now available. See Appendix B.

Huneycutt, Melicent. The Changing Concept of the Ideal Statesman as Reflected in English Verse Drama During the Reign of Charles II: 1660-1685. Dissertation Abstracts International, XXX (1969), 685A-686A. University of North Carolina, 1969.

Huneycutt cites and discusses three plays by Lee in her study of the changing concept of the ideal statesman: Sophonisba, Theodosius, and Lucius Junius Brutus. The ideal statesman, "one whose valor was governed by prudence, whose justice blended wisdom and mercy, whose strength in controlling factions was reinforced by diplomacy, and whose forthright integrity would assure a frightened people that their freedoms would not be sold," is foreshadowed in the Roman Scipio of Sophonisba. An actual need in England during the last decade of Charles' reign for this civilized breed of statesman is reflected in Theodosius, in which Marcian combines "practicality with forthright integrity." This pragmatism,

by the time of the writing of Lucius Junius Brutus, has become politically Whiggish, displaying a marked interest in balanced trade and an interest in manufacturing.

Hunt, Russell Arthur. Nathaniel Lee: A Critical Study. Dissertation Abstracts International, XXX (1970), 2970A-2971A. Northwestern University, 1969.

Hunt's dissertation discusses the contemporary political situation, and the nature of the heroic play and of historical drama as a necessary prelude to approaching the works of Nathaniel Lee. Hunt then analyzes, chronologically, all of Lee's plays, arguing that "the characteristics of Lee's plays can be best and most fully explained as the results of conscious artistic endeavor, as constituent elements of works of art, and as indications of an independent and unique artistic growth" and not simply as symptoms of Lee's "madness" or political sympathies. Hunt also argues that Lee's best plays, Mithridates, King of Pontus (1678), The Massacre of Paris (1679), and Lucius Junius Brutus; Father of His Country (1680), solidify Lee's position, along with Dryden and Otway, as one of the three best serious dramatists of the Restoration.

Lewis, Nancy Eloise. Nathaniel Lee's The Rival Queens: A Study of Dramatic Taste and Technique in the Restoration. Dissertation Abstracts, XVII (1957), 1341. Ohio State University, 1957.

Lewis' study of The Rival Queens, or the Death of Alexander the Great, points out not only the play's strengths, as compared with most plays of the Restoration, but also its limitations as a great tragedy. The play, however, as Lewis shows, is representative of its age. Lewis states that Lee's choice of subject reveals the dramatic climate of the late 1670's and the interests of the fashionable Restoration audience, one familiar with the Alexander figure and intrigued with the East. Lewis also discusses the dramatic influence which The Rival Queens had on serious drama, pointing out that the play marked the beginning of a series of works concerning Alexander on the seventeenth century stage and helped to shape the style of subsequent tragedy. Lewis concludes by saying that "The Rival Queens illustrates the elasticity of the term 'Restoration tragedy,'" an atypical genre, and "in form, subject and stage history it reveals the dramatic taste and technique of the Restoration."

Rangno, Melanie C. Nathaniel Lee's Plays of the Exclusion Crisis. Dissertation Abstracts International, XXXIV (1974), 4215A. University of California at Los Angeles, 1973.

Rangno deals with the nature and importance of the relationship between politics and the dramatic world created by Nathaniel Lee in The Massacre of Paris, Caesar Borgia, Lucius Junius Brutus, The Duke of Guise and Constantine the Great, all written during the years of the Exclusion Crisis. Rangno combines

scholarly and critical approaches that identify not only the separate political allusions in the plays, but also the historical events utilized in the drama. For her study, Rangno not only consults modern historians of the period, but also investigates contemporary newspapers, diaries, pamphlets, and treatises which helped create the political atmosphere of those times.

Tucker, Yvonne Yaw. The Villains and Heroes of Nathaniel Lee: A Study in Dramatic Characterization. Comprehensive Dissertation Index 1861-1972, 590. Harvard University, 1965.

Unavailable for examination.

Van Lennep, William Bird. Nathaniel Lee: A Study of his Life and Works. Harvard University Summaries of Theses, 1934, 337-341. Harvard University, 1934.

"The aim of this thesis is to arrive at a just estimate of Lee's worth and position through a painstaking examination of the influences which shaped his career and of the manner in which he used his sources." Nero (1674), Sophonisba (1675), Gloriana (1676), and The Rival Queens (1677) are products of Lee's "youthful Muse" and belong to the period of his life which was dominated by heroic influences. Mithridates (1678), Oedipus (1678), The Massacre of Paris (1679), Caesar Borgia (1679), The Princess of Cleve (1680), Theodosius (1680), Lucius Junius Brutus (1680), The Duke of Guise (1682), and Constantine the Great (1683) are products of Lee's second and more important

phase, influenced largely by Rymer and Shakespeare. That Lee "had real genius is acknowledged by his severest critics, but none realized more clearly than himself that he had failed to make the most of it."

Verdurmen, John P. Lee, Dryden and the Restoration Tragedy of Concernment. Dissertation Abstracts International, XXXIII (1973), 6887A-6888A. Stanford University, 1973.

Verdurmen's study concentrates on the interaction between Lee and Dryden, who eventually collaborated in the creation of two plays, Oedipus (1678) and The Duke of Guise (1682).

Verdurmen's study suggests that Dryden, who began as Lee's "tutor," sensed the trend from heroic plays toward tragedies of concernment (which Lee had written from the beginning of his career) and became the student of his young, innovative colleague. This is shown in the final chapter, where both of the plays produced in collaboration are examined; here, Verdurmen points out that Dryden himself designed Oedipus after Lee's fashion and that The Duke of Guise is an imitation of Lee's The Massacre of Paris.



## PART II

### ANNOTATED BIBLIOGRAPHY - THOMAS OTWAY

#### Articles

Babcock, R. W., "The Reverend Montague Summers as Editor of Otway," PMLA, XLVIII (1933), 948-952.

Babcock exposes Montague Summers' "multitudinous inaccuracies" in the editing of Otway's The Orphan. He notes 419 alterations that Summers made in the quarto (1680) reading, whereas Summers had mentioned only eleven of the changes (two of which, Babcock shows, are unnecessary).

Batzer, Hazel M., "Shakespeare's Influence on Thomas Otway's Caius Marius," Revue de l'Universite d'Ottawa, XXXIX (1969), 533-561.

Otway's Caius Marius (1679) represents "a crucial stage" in the development of his tragedy from the heroic drama to the drama of sensibility. This study attempts to determine the nature of Otway's adaptation of materials from Shakespeare and the temper of his approach to them in order to provide "the basis for a more significant judgement of Caius Marius as an artistic achievement, as a stage in Otway's dramatic development, and as a manifestation of contemporary dramatic sensibility."

Benham, Allen R., "Notes on Plays," Modern Language Notes, XXXVIII (April 1923), 252.

Benham observes that Jaffeir's character in Otway's Venice Preserv'd is one which wavers between the traditional stimuli of the heroic play: love and honor.

Berman, Ronald, "Nature in Venice Preserv'd," ELH, XXXVI (1969), 529-543.

Berman's lengthy article cites Otway's Venice Preserv'd as a "secular equivalent to the Miltonic epic," for it represents the "failure of freedom to acknowledge the limits of creation." Berman shows in an examination of the play that the "supposed fact of a fundamental disparity between Nature and society energizes Venice Preserv'd and drives the play's machinery from the first scene on."

Biggins, D., "Source Notes for Dryden, Wycherley, and Otway," Notes and Queries, New Series, CCI (July 1956), 298-301.

Source notes are offered for Dryden's The Rival Ladies and The Indian Emperor, Wycherley's The Gentleman Dancing Master, and Otway's Alcibiades. Biggins briefly explains that Otway's play shows some indebtedness to Dryden's heroic plays, The Conquest of Granada in particular.

Blakiston, Noel, "Otway's Friend," Times Literary Supplement, 15 August 1958, p. 459.

The article corroborates a portion of the story told in Spence's Anecdotes about John Blakiston's murder, Otway's pursuit of the criminal, and Otway's subsequent death due to a fever brought on by his attempt to revenge his friend.

Challen, W. H., "Thomas Otway," Notes and Queries, New Series, I (July 1954), 316-317.

Additional factual information on the ancestry of Otway is provided in this brief notice.

Cooke, M. G., "The Restoration Ethos of Byron's Classical Plays," PMLA, LXXIX (1964), 569-578.

Cooke recalls that Byron, before his heavy borrowing from Dryden, turned to Otway and Venice Preserv'd for inspiration and aid in writing Marino Faliero. Cooke draws attention to previously unnoticed correspondence between the two works, for they "throw a certain light on the very conception of Byron's play and help to round out our sense of the Restoration influence on his regular drama."

Crowhurst, G. W., "The Dramatic Opening--A Comparative Study of Otway and Hofmannsthal," Theoria, XXXV (1970), 51-58.

This is apparently a ghost for the article could not be located.

Dobrée, Bonamy, "Thomas Otway," Times Literary Supplement,  
3 March 1927, p. 133-134.

Dobrée poses a tribute to Otway, discussing him as a man of his age who, nevertheless, "was never altogether easy in the garb the criticism of his day expected him to wear." Dobrée examines Otway's contributions to Restoration literature, including verse and translations, and concludes that "it is by virtue of the verse and structure of his plays that Otway claims his place as a poet."

Durant, Jack, "'Honor's Toughest Task': Family and State in Venice Preserv'd," Studies in Philology, LXXI (1974), 484-503.

Durant notes that it is the broad analogy between state and family "that determines the form and meaning of Venice Preserv'd." Otway, Durant says, affirms his thematic problem in the first act: Jaffeir, personally happy in his marital situation, is lured away from domestic tranquillity by a set of values shown to be negative and destructive--the heroic code. In the final four acts Otway chooses to portray his hero ruined by the "relentless claims of the heroic code, claims inimical to the gentle and unobtrusive, yet subtly durable, values of marriage."

Durant, Jack D., "The Relapse, Shakespeare's Romeo, and Otway's Marius," Restoration and 18th Century Theatre Research, XII (November 1973), 46-49.

Durant shows that Vanbrugh was indebted to Shakespeare, and perhaps more directly to Otway, in his composition of The Relapse. Otway did admit, in his prologue to Caius Marius, that he pilfered "half a play" from Shakespeare (Romeo and Juliet). Durant shows that Vanbrugh did much the same from Otway's play. Durant also points out that another Vanbrugh play shows debts to Otway; The Provoked Wife (1697) looks to Otway's The Soldier's Fortune (1681) as an influence.

Easson, Angus, "Dr. Johnson and the Cucumber: The Question of Value," Notes and Queries, New Series, XVII (August 1970), 300-302.

Easson draws a parallel between Samuel Johnson's comment (The Tour of the Hebrides, 5 October 1773),

. . . for it has been a common saying of physicians in England, that a cucumber should be well sliced and dressed with pepper and vinegar, and then thrown out, as good for nothing . . .

and a quotation from Otway's Venice Preserv'd (1681-1682):

That there is a plot . . . 'tis as plain  
as the light in the cucumber--no--hold  
there--cucumber does not come in yet--  
'tis as plain as the light in the sun . . .  
it is indeed a pumpkin plot, which, just  
as it was mellow, we have gathered, and now  
we have gathered it, prepared and dressed it,  
shall we throw it like a pickled cucumber out  
at the window?

(V.i. 132-140)

Eich, Louis M., "A Previous Adaptation of Romeo and Juliet," Quarterly Journal of Speech, XXIII (1937), 589-594.

This article deals with Otway's The History and Fall of Caius Marius, a "mutilation," Eich says, of Shakespeare's Romeo and Juliet. Eich is chiefly interested in the changes in diction to "show Otway's method if, indeed, such madness has method." Eich concludes that Otway was merely simplifying the play's language, an undertaking which at the same time effectively eliminated all poetry; however, "in perpetrating this desecration, Otway was following the critical dictates of the leading dramatists of his day."

Fayle, C. Ernest, "An Otway Play," Times Literary Supplement, 23 August 1928, p. 605.

Fayle speaks of an unfinished four-act Otway play first brought to his attention by the examination of the November 25-29, 1686, issue of the Gazette. Fayle requests someone to identify the play.

Ghosh, J. C., "New Light on Some Episodes in the Life of Thomas Otway," Notes and Queries, CXLVII (December 1924), 421-424, 439-442, 459-463.

Ghosh discusses in detail Otway's academic studies at Oxford and his subsequent departure (1671-1672) without a degree. He also dispels the idea that Otway had been a student at St. John's College. He mentions Otway's arrival in London, after

leaving Oxford, and the friendship between the playwright and Mrs. Aphra Behn. The continued portion of the article by Ghosh concentrates on Otway's relations with Settle, Rochester, and Dryden. Here, Ghosh attributes authorship of the satire A Session of the Poets to the Earl of Rochester. Ghosh continues his "history" of Otway by including a discussion of the playwright's military service in Flanders and the miserable plight in which he returned to England. The final section of Ghosh's extended "history" of Otway deals with the playwright's gradual sinking "into the abyss of penury and despondency" and the controversy surrounding Otway's death. Ghosh accepts Anthony á Wood's simple account of Otway's death as the most accurate: that "Otway died in poor circumstances in an obscure place on Tower Hill on April 14, 1685." Ghosh concludes his article by briefly discussing the playwright's patrons and friends, and describing the character and personal appearance of the author.

Ghosh, J. C., "Thomas Otway and Mrs. Barry," Notes and Queries, XII (February 1923), 103-105.

Ghosh maintains that there is no good authority for the theory that Otway's love letters were addressed to Mrs. Barry, for nothing Otway wrote conveys the slightest hint of the identity of the person addressed; hence, "the cruel and capricious mistress of Otway's love letters, like the dark lady of Shakespeare's sonnets, must still remain veiled in mystery."

Gillespie, Gerald, "The Rebel in Seventeenth Century Tragedy," Comparative Literature, XVIII (1966), 324-336.

Gillespie compares the idea of anti-hero in Savinien Cyrano de Bergerac's La Mort d' Agrippine (1633), Daniel Casper von Lohenstein's Epicharis (1665), and Thomas Otway's Venice Preserv'd, in order to outline the "development of the seventeenth century rebel from satanic antagonist to sentimental villain." This sentimental villain, Gillespie affirms, "heralds the problematic rebel-heroes of Schiller and Alfieri."

Goldberg, Homer, "Notes on Restoration Plays: (2) The Two 1692 Editions of Otway's Caius Marius," Studies in Bibliography, III (1950-1951), 253-254.

Goldberg uses the Woodward and McManaway Check List to establish the earlier text of the 1692 editions of Caius Marius. Number 883 (Woodward and McManaway), listed as a 1692 issue, is a ghost.

Ham, Roswell G., "Additional Material for a Life of Thomas Otway," Notes and Queries, CL (1926), 75-77.

Ham provides additional material on Otway's ancestry, Otway's father Humphrey (a clergyman), Otway's mother Elizabeth, and Otway's university studies. In addition, Ham discusses the amusing circumstances surrounding the production of Otway's double bill of The Cheats of Scapin and Titus and Berenice. In the final section, Ham mentions the Harleian MSS. (7319, p. 225) as a contemporary (1682) "Whiggish" criticism of Venice Preserv'd.



Ham, Roswell G., "The Authorship of A Session of the Poets," Review of English Studies, IX (July 1933), 319-322.

Ham defends the assignment (in his book Otway and Lee) of authorship of A Session of the Poets to Elkanah Settle rather than to the Earl of Rochester. Ham reiterates the arguments set forth in his book which support Settle's authorship of the satire and adds a new discovery from a contemporary source which strengthens his case: Ham refers to an anonymous play entitled Wits Led by the Nose: or, A Poet's Revenge (licensed in August 1677), containing significant references suggestive of Settle's authorship.

Ham, Roswell G., "New Facts About Otway," Times Literary Supplement, 14 January 1926, p. 28.

Ham says that Otway's duel with Churchill, over an orange wench, is probably none other than the playhouse brawl to which Aphra Behn alluded in her prologue to The Young King (1679). Ham also comments on Otway's fabled "duel" with Settle and the manner of Otway's death.

Ham, Roswell G., "Otway's Duels with Churchill and Settle," Modern Language Notes, XLI (February 1926), 73-80.

Ham presents evidence which explains the origin in events of Otway's duels with Churchill and Settle.

Ham, Roswell G., "The Portraits of Thomas Otway," Notes and Queries, CXLIX (1925), 111-113.

Ham concludes that the portraits of Otway which have the greatest claim to authenticity are those composed by DuGuernier and Soest.

Ham, Roswell G., "Thomas Otway, Rochester, and Mrs. Barry," Notes and Queries, CXLIX (1925), 165-167.

Ham provides information concerning Otway's love for Elizabeth Barry, the love letters Otway supposedly addressed to Mrs. Barry, and Mrs. Barry's relationship with Rochester, Otway's patron at one time.

Hauser, David R., "Otway Preserved: Theme and Form in Venice Preserv'd," Studies in Philology, LV (1958), 481-493.

Hauser demonstrates in this paper how Otway "partially overcomes the obstructions of the heroic conventions to reanimate the dramatic mechanism of his age." Also through an analysis of the relationship of plot to imagery, Hauser investigates "means by which the play may be viewed as more organic and more highly wrought artistically than has previously been allowed." This article has been reprinted in the following volume: Restoration Dramatists: A Collection of Critical Essays, edited by Earl Miner, Englewood Cliffs, N. J., Prentice-Hall, 1966.

Hughes, Derek W., "A New Look at Venice Preserv'd," Studies in English Literature, II (1971), 437-457.

Hughes proposes to take a close look at Otway's Venice Preserv'd and to provide a more detailed analysis of the play than has hitherto been attempted. Hughes maintains that the central motif of the play may be summed up as that of "man reverting to a primitive and animal state as a result of the triumph of physical impulse over the rational faculties." This regression, then, is manifested in a number of themes which Hughes explores: "the threat of a return to the natural condition of warfare of man against man"; "a reversion to pagan concepts of sacrifice and atonement"; and "the perversion of the faculties of speech and reason and a limitation to physical," which occurs in movement down the Chain of Being towards the animal.

Hughes, Leo, "Attitudes of Some Restoration Dramatists Toward Farce," Philological Quarterly, XVIV (1940), 268-287.

Hughes discusses Otway (page 280) as one of those writers, along the D'Urfey, who protested the coming of French farce to the English stage, but later succumbed to the demands of theatrical taste. Otway expressed scorn for the lovers of "Farce-fools" in his preface to Don Carlos, but was, within six months, translating a typical French farce, The Cheats of Scapin, for performance in England.

Hughes, R. E., "'Comic Relief' in Otway's 'Venice Preserved,'" Notes and Queries, CCIII (February 1958), 65-66.

Hughes believes that previous viewpoints concerning the "comic relief" in Otway's Venice Preserv'd all tend to explain away the comedy. These viewpoints, according to Hughes, overlook an essential fact: that Antonio is intended to be a stock comic character and that these scenes were accepted as amusing by Otway's Restoration audience. Hughes sees the comic element as a corollary to the main action; therefore, "to deny the comedy of the Antonio underplot is to deny its real significance as a symbol of Otway's theme," the exile of innocence.

Klineberger, H. R., "Otway's 'Venice Preserv'd' and Hofmannsthal's 'Das Gerettete Venedig,'" Modern Language Review, LXII (1967), 292-297.

This article discusses Hofmannsthal's 1903-04 adaptation of Otway's Venice Preserv'd, noting the changes made for modern theatre audiences. Of particular interest are the alterations Hofmannsthal made in the relationship of Pierre and Jaffeir, which, in the German adaptation, reflect Hofmannsthal's own relationship with his fellow poet Stefan George.

Langhans, Edward A., "Three Early Eighteenth Century Promptbooks," Theatre Notebook, XX (1966), 142-150.

Langhans' article presents information on promptbooks prepared for Otway's The Cheats of Scapin (c. 1730's), Behn's The Rover (c. 1720's), and Settle's Pastor Fido (c. 1706). Langhans

says that The Cheats of Scapin promptbook, located in the British Museum (11783 d 74), is presumably of Irish origin. He also points out that evidence in the book suggests that the promptbook was used for a school performance or an amateur production, possibly presented by an all-male cast.

Mackenzie, Aline, "A Note on Pierre's White Hat," Notes and Queries, CXCII (March 1947), 90-93.

Mackenzie's article is concerned with the political aspects of theatrical costume. Mackenzie offers this explanation for the since traditional wearing of a white hat by Pierre of Otway's Venice Preserv'd: the white hat which actors Mills and Quin, as Pierre, wore, apparently between 1707 and 1748, was an "allusion to the Jacobite cause and a symbol for the white cockade of the exiled House of Stuart."

Mackenzie, Aline, "A Note on the Date of The Orphan," ELH, XII (December 1945), 316-326.

Mackenzie argues that from the play's internal evidence, Otway began work on The Orphan between May 12, 1676, and April, 1678, prior to his embarkment for Flanders in July, 1678. Upon his return to England in the spring of 1679, he revised the play for performance in the same year. Examining the tone and structure of the play, Mackenzie also suggests that it preceded the composition of Caius Marius and grew out of earlier inspiration which produced Don Carlos and Titus and Berenice--

an inspiration derived from Racine and from Beaumont and Fletcher, rather than from Shakespeare.

Mackenzie, Aline, "Venice Preserv'd Reconsidered," Tulane Studies in English, I (1949), 81-118.

Mackenzie interprets the political implications of Otway's Venice Preserv'd in the light of her hypothesis based on the belief that the play was a product of two distinct inspirations and therefore composed in two stages: One was the period of the slow ebbing of panic over the Popish Plot of 1679, while the other was the period of Tory reaction after March, 1681. The play, then, reflects more than one political situation. Mackenzie also proposes a theory to explain Otway's identification of Shaftesbury with both Renault and Antonio.

Marshall, Geoffrey, "The Coherence of The Orphan," Texas Studies in Language and Literature, XI (1969), 931-943.

Marshall focuses on Otway's The Orphan, showing that, contrary to current opinion, the play is unified and coherent. He also attempts to prove that The Orphan "is a uniquely seventeenth-century play in its treatment of plain speaking, the ideal which served as the focus of the century's revolution in the aesthetics of prose." It is through the "single point of view" supplied by Acasto's idea of plain speaking that allows the reader to view this play as a complete entity.

McBurney, William H., "Otway's Tragic Muse Debauched: Sensuality in Venice Preserv'd," Journal of English and Germanic Philology, LVIII (1959), 380-399.

By emphasizing the sensual and comic elements in Otway's Venice Preserv'd, McBurney does not intend to diminish the importance of Otway's drama, but to restore it to original form, recreating the seventeenth century spirit of a play sentimentalized and "emasculated" for audiences of the eighteenth century. McBurney offers a detailed discussion of the play, noting that Otway did borrow from the comic mode when creating his tragedy: "in a sense, Venice Preserv'd offered to the jaded audience of 1682 a serious parody or wishful reversal of the basic Restoration comic plot--a young and passionately faithful husband, a madly infatuated wife, and a sexually abhorrent old libertine, who threatens the unusual couple not with horns but death, not with pleasure but with rape." Rape, McBurney says, is indeed the basic poetic symbol of the play. McBurney's point, then, is established: "only his [Otway's] particular age and temperament could have produced the combination of conventions of heroic drama and bitter comedy with an atmosphere of universal decadence" which resulted in the "debauching" of his tragic muse.

McCarthy, Desmond, "The Orphan," New Statesman, XXV (16 May 1925), 134-135.

McCarthy reviews a current production of Otway's The Orphan, noting that coherence is not a strongpoint with Restoration dramatists; spontaneous and energetic interpretation "is everything." McCarthy does admit, however, that The Orphan is "full of magnificent opportunities for acting."

McVicker, C. D., "Balzac and Otway," Romance Notes, XV (1973), 248-254.

McVicker shows that the theme of Platonic masculine love found in Otway's Venice Preserv'd impressed Balzac with its literary possibilities and was reflected in the French author's Cousin Pons and Illusions perdues. McVicker also sees another influence of Otway on Balzac in the increasing tendency of Balzac to adopt an anti-feminist attitude in his later years.

Moore, John Robert, "Contemporary Satire in Otway's Venice Preserved," PMLA, XLIII (1928), 166-181.

Moore presents a special study of the history of Charles II's reign so that Otway's Venice Preserv'd may be clearly understood. He points out that Otway seems to have been, on principle, a Tory and a Royalist and was, in addition, a Court poet. Accordingly, Moore shows through an examination of the play that Venice Preserv'd satirizes the party of Shaftesbury, including Shaftesbury himself, and openly attacks the Popish Plot and Parliament.



Meyerstein, E. H. W., "The Dagger in 'Venice Preserv'd,'" Times Literary Supplement, 7 September 1951, p. 565.

Meyerstein identifies the "token" Jaffeir entrusts to the Officer as the dagger that plays such a large part in the action of Venice Preserv'd.

Pasquarelli, Robert, "On the Nicky-Nacky Scenes in Venice Preserv'd," Restoration and 18th Century Theatre Research, VIII (1969), 38-41.

Pasquarelli maintains that the "Nicky-Nacky" scenes in Venice Preserv'd "serve as rudimentary time devices in the dramatic action" and function as necessary comic relief "integral to the successful progression of the play."

Proffitt, Bessie, "Religious Symbolism in Otway's Venice Preserv'd," Papers on Language and Literature, VII (1971), 26-37.

Proffitt finds evidence of deep religious significance in Otway's Venice Preserv'd: the world of Venice Preserv'd is a fallen world, succumbed to lust, greed, and vice, while its characters are personified imperfections inherent in fallen human nature. Religious symbolism, according to Proffitt, lies not only in the dialogue of several characters, Renault specifically, but also in the biblical parallels and allusions detectable in the play. This article shows a correspondence between biblical figures and "characters" in the play as follows: Venice is cast as the Whore of Babylon;

Jaffeir frequently appears as the old Adam or Judas; Pierre is, fairly consistently, a Christ figure; and Belvidera resembles Eve and, sometimes, the Virgin Mary. Proffitt concludes that Otway uses such imagery and allusions in order to point out that inconstancy is the "mark" of fallen man.

Ross, J. C., "An Attack on Thomas Shadwell in Otway's The Atheist," Philological Quarterly, LII (1973), 553-560.

Ross attempts to show that Otway's dramatic presentation of Daredevil, the "atheist" of the title, involves a satirical assault on dramatist Thomas Shadwell.

Royde-Smith, N. G., "Murder and Orphans," Outlook (London), LV (16 May 1925), 329.

This review of a current production of Otway's The Orphan finds that although "Otway's play is still full of fine lines it no longer affords the players those opportunities which made it the vehicle for Mrs. Barry's fame and one of Garrick's successes."

Shafer, Yvonne Bonsall, "The Proviso Scene in Restoration Comedy," Restoration and 18th Century Theatre Research, IX (1970), 1-10.

Shafer discusses the nature of the Restoration proviso scene and mentions several historical precedents for this type of scene. Shafer utilizes eight plays in which the proviso

scene occurs: Otway's A Soldier's Fortune is among those discussed. Shafer divides the plays into four categories, providing a variety of interpretations of the basic proviso scene: the first category is one in which the "lady alone makes demands and stipulations"; the second category is one in which "an agreement is reached between two lovers regarding marriage or cohabitation"; the third category is one in which two lovers engage in a "wit combat regarding an arrangement primarily aimed at preserving personal freedom"; and the fourth category is one which presents a culmination of a wit combat between lovers, reflecting "a serious attempt to establish a working basis for marriage."

Sherwood, Irma Z., "Vanbrugh's 'Romeo and Juliet': A Note on The Relapse," Restoration and 18th Century Theatre Research, XII (November 1973), 41-45.

Sherwood finds Otway's Caius Marius important to her discussion of Vanbrugh's adaptations for the following reasons: first, because it may have been revived in 1696, the year of The Relapse; second, because it burdens the Romeo and Juliet story with foreign elements and serves as a precedent for coarsening the material; and third, because it contains close parallels to the dialogue of Vanbrugh's play.

Spurling, Hilary, "Remember Poor Otway," Spectator, No. 7291 (22 March 1968), pp. 293-294.

This is apparently a ghost, for the article could not be located.

Spurling, Hilary, "Venice Well Preserved," Spectator, No. 7338 (14 February 1969), p. 216.

Spurling reviews a current production of Otway's Venice Preserv'd and praises Otway as one of the few playwrights who have managed to reconcile "the tragic and the squalid." Venice Preserv'd, Spurling says, "shines with that bitter honesty which runs through Otway's comedies and which glimmers so disastrously--creating an effect of monstrous cynicism--in his early tragedies."

Spurling, Hilary, "What is This Thing Called Froth?" Spectator, No. 7228 (20 January 1967), pp. 71-72.

Spurling reviews a current production of The Soldier's Fortune along with making brief references to Otway's life. She concludes that Otway's comedy "seems now so fresh, and so extremely modern," for he comments on the existing problems of his day (which are much the same now) with absolute honesty.

Stroup, Thomas B., "Otway's Bitter Pessimism," Essays in English Literature of the Classical Period Presented to Dougald MacMillan, ed. Daniel W. Patterson and Albrecht B. Strauss, Studies in Philology, Extra Series, VI (January 1967), 54-75.

This article examines the bitter pessimism that emerges early in Otway's work, which is basic to the cynicism of his comedy

and which gives the quality of frustration and futility, on a grander scale, to all of his plays. Such sardonic pessimism finds expression in the dramatic devices and contrivances, structural elements, and the quality and meaning of Otway's plays, the tragedies in particular. This study concludes that the cynical qualities of the drama discussed points "forward from Otway to the present--to Kafka and to the school of the absurd, to the drama of a meaningless, chaotic, unintelligible world in which only the individual has a place." This is the world, then, of order and degree, system and law, ceremony and ritual, which is remembered only in ridicule. Otway is placed in the long line of bitter men from Archilochus to Samuel Beckett.

Summers, Montague, "A Note on Otway," Times Literary Supplement, 7 June 1941, p. 275.

Summers reports that there actually was a celebrated Venetian courtesan named Aquilina to whom the Florentine poet Grazzini (1503-1583) addressed two poems. Summers notes that the identities of the Aquilina of Venice Preserv'd and the real courtesan are striking, especially when one considers the fact that Otway did not found his Antonio-Aquilina plot on Saint-Real's "La Conjuration des Espagnols contre la Venise en 1618," as he did the remainder of the play.

Summers, Montague, "A Note on Otway," Times Literary Supplement, 7 June 1965, p. 275.

This is apparently a ghost as the article could not be located. One fact needs to be noted here--Summers died in 1948.

Summers, Montague, "An Otway Play," Times Literary Supplement, 30 August 1928, p. 617.

Summers answers Fayle's question (TLS, 23 August 1928, p. 605) by referring him to Summers' own introduction (Volume I) to the edition of Otway's works. There, Summers says, the four-act unfinished Otway play is explained and identified.

VanVoris, W., "Tragedy Through Restoration Eyes: Venice Preserv'd in its Own Theatre," Hermathena, XCIX (1964), 55-65.

Venice Preserv'd is viewed through the eyes of three famous Restoration figures: The Duchess of Portsmouth, to whom the play was dedicated, King Charles II, and the king's Poet Laureate and Historiographer Royal, John Dryden. Dryden was the only one of the three "viewers" discussed in this article who left a critical response to the play in writing, a mixed response at that.

Waith, Eugene M., "Tears of Magnanimity in Otway and Racine," French and English Drama of the Seventeenth Century: Papers Read at a Clark Library Seminar March 13, 1971, by Eugene M. Waith and Judd D. Hubert, Los Angeles, University of California Press, 1972, pp. 3-22.

This paper proposes "to see how tears fit into seventeenth-century dramatic theory and then to consider some tearful scenes in a number of plays, mainly those of Otway and Racine." A link between heroic drama and the sentimental drama of the eighteenth century is created by tears of magnanimity--tears which are expressive of a noble sympathy, recognizable in the drama of the two playwrights.

Wallace, John M., "Dryden and History: A Problem in Allegorical Reading," ELH, XXXVI (1969), 265-290.

Wallace explains that Dryden's utilization of allegory and history, in his heroic plays, enabled him to pose "topical questions in the most exalted and conceptual terms, unhindered by irrelevant likeness to actual persons and events." Wallace singles out and briefly discusses Otway's The Orphan as fable in order to provide "further proof of the tentative axiom that the greater the political trouble surrounding a seventeenth-century poet the longer was the historical view he sought to take, and a fable has a timelessness that removes it from history altogether." Wallace continues by saying that as a fable, The Orphan is completely metaphorical and therefore "susceptible to allegorical identifications"; its function, however, in the realm of political poems and plays, is to "substitute for history and to inculcate similar lessons by feigned examples."

Whitworth, Charles W., "The Misfortunes of Romeo and Juliet: Richard Penn Smith's 'Revival' of Otway's Caius Marius," Cahiers Elisabethains, VI (1974), 3-7.

Article now available. See Appendix B.

Williams, Gordon, "The Sex-Death Motive in Otway's Venice Preserv'd," Trivium, II (1967), 59-70.

Otway presents in Venice Preserv'd a comprehensive view of man's passion. "Passion, pre-eminently sexual passion, is the destroyer: the bringer of death, not the giver of life."

Wilson, John Harold, "The Duke's Theatre in March, 1680," Notes and Queries, New Series, IX (1962), 385-386.

Wilson dispels Nicoll's idea (in Nicoll's handlist of Restoration plays in Restoration Drama) that the Duke of York's Company produced on or about March, 1680, six of its total of nine new plays for that year. Wilson shows that, through scribal error, the plays listed by Nicoll should be included for the year 1681. Otway plays mentioned in this article are The Soldiers Fortune and The Orphan.

#### Books and Chapters in Books

Cunningham, John E., "Thomas Otway," Literature in Perspective: Restoration Drama, London, Evans Brothers, Ltd., 1966, pp. 96-110.

This chapter on Otway (Chapter Five) includes discussions concerning the biography of the playwright, his dramatic style, and the plays Venice Preserv'd and The Soldier's Fortune.



Pages 152 and 153 briefly mention Lee and Rowe as period dramatists.

Fink, Zera S., "Plato Redivivus," The Classical Republicans, Evanston, Illinois, Northwestern University Press, 1945, pp. 144-148.

In this chapter Fink cites Otway's play Venice Preserv'd as one of the "most notable political plays in the language." Fink discusses the political implications of the play, admitting that, no doubt, Shaftesbury is caricatured in the absurd senator Antonio and is also represented in the play by the conspirator Renault. Fink also conjectures that Venice is not representative of England in the play, but representative of the system which the Whigs (the conspirators) would introduce into England if they were to gain power. The real "plot discovered," according to Fink, was the Whig-republican-Venetian conspiracy of which the Tories accused their opponents.

Frohman, Daniel, "Early Days of the American Stage," Encore, New York, Lee Furman, Inc., 1937, pp. 1-4.

Encore traces the history of the American stage in its early days. A brief biography of Otway is presented in the first chapter. The author pays tribute to Otway because it was "his play, The Orphan, that appealed so greatly to American colonists," and it was Otway who "helped to give the toddling American stage a new impulse."

Muir, Kenneth, "Shadwell and Otway," The Comedy of Manners, London, Hutchinson and Co., 1970, 55-66.

In this survey Muir briefly discusses Otway's three comedies of manners--Friendship in Fashion (1678), The Soldier's Fortune (1680), and The Atheist (1683)--admitting that none reveals the talent displayed in his tragedies. Muir selects dialogue from these plays to indicate that Otway's comedies are generally lacking in wit and are essentially purposeless. Muir indicts Otway's comic heroes as having "little to recommend them except a certain coarse honesty" and having to operate within a theme of cuckoldry which Otway attempts to "justify by the behavior of the husbands." Muir feels that the problem existing in Otway's comedy is that other dramatists have bettered it in all respects.

Schneider, Ben Ross, The Ethos of Restoration Comedy, Chicago, University of Illinois Press, 1971.

Chapters Three, Five, and Six contain references to Otway's The Soldier's Fortune.

Taylor, Aline Mackenzie, Next to Shakespeare: Otway's Venice Preserved and The Orphan and Their History on the London Stage, Durham, North Carolina, Duke University Press, 1950.

This volume considers and analyzes Otway's two major plays, Venice Preserv'd and The Orphan, and their stage histories. Emphasis is placed on the changes each play underwent in

production and on the temper of the years in which they were acted from the premières to revivals in the present century. Following an evaluation of Otway's reputation and subsequent decline of fame, a concise account of the acting versions is given along with a list of performances, a bibliography, and a full index. Taylor's book bolsters the reader's understanding of Otway's talent, which was, according to Goldsmith, "next to Shakespeare," and of the English stage tradition from Betterton to Macready. Chapter Two of this volume, entitled "Venice Preserved," is reprinted (pp. 195-228) in Restoration Drama: Modern Essays in Criticism, edited by John Loftis (New York, Oxford University Press, 1966).

Tynan, Kenneth, "Venice Preserv'd, by Thomas Otway, at the Lyric, Hammersmith," Curtains, New York, Atheneum, 1961, pp. 50-51.

This book contains five sections of selections from the drama criticism and related writings of Kenneth Tynan. A contemporary review (1953) of Venice Preserv'd, "the last great verse play in the English language," is found in Part One, "The British Theatre."

Wilcox, John, "The Minor Borrowers: Thomas Otway," The Relation of Moliere to Restoration Comedy, New York, Columbia University Press, 1938, pp. 144-146.

Otway's comedies show evidence of borrowing from Molière.

## Dissertations

Batzer, Hazel Margaret. Heroic and Sentimental Elements in Thomas Otway's Tragedies. Dissertation Abstracts, XVII (1957), 136. University of Michigan, 1955-1956.

Batzer shows that Otway's position in Restoration drama is a transitional one: his tragedy looks backward to heroic drama and forward to sentimental drama. Otway significantly borrows from heroic drama the pathetic situations rather than heroic actions as can be seen in both Don Carlos and Alcibiades. An indebtedness to Shakespeare is indicated in relation to these early plays, while Titus and Berenice shows Otway working under the influence of Racine, "merging the man of heroic virtue, the man of heroic magnanimity and the man of sensibility." With Caius Marius, Otway is able to achieve emancipation from the heroic drama and avoid the extravagances of sentimental drama. The Orphan and Venice Preserv'd show that the nature of the hero is not heroic, but that of the "Man of Feeling." Batzer concludes by adding that the "psychology of the man of feeling and the philosophy of sentimentalism seem coherently developed in Otway's tragedies by 1680 and 1682"; both Venice Preserv'd and The Orphan, then, may be considered representative dramas of sensibility.

Ham, Roswell Gray. The Life and Writings of Thomas Otway. Yale University, 1925.

Unavailable for examination.

Mackenzie, Aline Freeman-Fayers. Otway and the History of His Plays on the London Stage: A Study of Taste. Bryn Mawr College, 1943.

Unavailable for examination.

Marshall, Geoffrey. Themes and Structures in the Plays of Thomas Otway. Dissertation Abstracts, XXV (1964), 1918. Rice University, 1964.

Marshall discusses each of Otway's plays individually, determining that the thematic coherence of his plays is more evident than the traditional explanation of them indicates. Marshall illustrates through analyses of Otway's structural techniques and "portraits of passion" that there is little distinction between his heroic and domestic tragedies. In conclusion, Marshall examines Venice Preserv'd and The Orphan, decided that, with these plays, Otway did not create a new dramatic genre, but somewhat "tentatively explored new areas of dramatic subject matter.

Nabi, Saiyid Ale. Thomas Otway and the Poetics of Late Seventeenth-Century Tragedy. Dissertation Abstracts International, XXXII (1972), 3960A. University of Colorado, 1971.

Nabi reveals his purpose to be that of establishing that Otway's plays are based on a dramaturgy of French origin--the Racinian theory of tragedy--rather than appearing as an awkward combination of the sentimental and heroic conventions. Nabi accomplishes his purpose by studying Otway's dramatic

career, dealing primarily with The Orphan and Venice Preserv'd.

Sperlin, Otis Bedney. The Relation of Otway's Tragedies to the Heroic Play. University of Chicago, 1908.

Unavailable for examination.

Spring, Joseph Edward. Two Restoration Adaptions of Shakespeare's Plays--Sauny the Scot; or, the Taming of the Shrew, by John Lacy, and The History and Fall of Caius Marius, Thomas Otway's Appropriation of Romeo and Juliet. University of Denver, 1952.

Unavailable for examination.

Warner, Kerstin S. P. Thomas Otway's Strumpet Fortune. Dissertation Abstracts International, XXXIV (1973), 291A. University of Minnesota, 1973.

Warner explores Otway's own life and drama and concludes that whenever Otway writes of himself he speaks in terms of malign fate or poor fortune: "of all the Strumpets Fortune's the basest," Otway avers in The Soldier's Fortune. Warner discusses Otway's concern about the state of England following the Popish Plot and shows that his later plays (after 1680) reveal an astute political understanding. His comedies also reveal a concern for "values." Warner points to The Orphan and Venice Preserv'd as "the works of a man with a profound moral vision of life, poised precariously as it is on Fortune's wheel."

PART III

ANNOTATED BIBLIOGRAPHY - NICHOLAS ROWE

Articles

Askew, H., "Private Theatricals in the Eighteenth Century,"  
Notes and Queries, CLXIV (June 1933), 430.

This short notice calls attention to the production and cast of a private theatrical, on December 29, 1790, of Rowe's The Fair Penitent at Seaton Delaval Hall in Northumberland. An afterpiece and epilogue were also included in the manorial performance.

Avery, Emmett L., "Lincoln's Inn Fields, 1704-1705." Theatre Notebook, V (1950), 13-15.

A late 1704 issue of the weekly newspaper The Diverting Post implies that the first performance of Nicholas Rowe's farce The Biter had probably occurred by November 25, 1704.

Blanchard, Rae, "A Prologue and an Epilogue for Nicholas Rowe's Tamerlane by Richard Steele," PMLA, XLVII (September 1932), 772-776.

A previously undiscovered prologue and epilogue to Rowe's Tamerlane, by Sir Richard Steele, is to be found among the P. A. Taylor papers in the British Museum. "They were written, probably in the early 1720's, for use at Dr. Newcome's School in Clapton, Hackney" for a student performance of Rowe's play. Both pieces attributed to Steele are printed at the end of

this article.

Boddy, Margaret, "Tonson's 'Loss of Rowe,'" Notes and Queries,  
New Series, XIII (June 1966), 213-214.

The rivalry of Tonson and Lintot over the publishing of Rowe's plays and translations is examined. Pope refers to Lintot's triumph, in 1714, over Tonson in lines from "A Farewell to London" (1715):

Lintot, farewell! thy bard must go;  
Farewell, unhappy Tonson!  
Heav'n gives thee for thy loss of Rowe,  
Lean Philips and fat Johnson.

Chaudhuri, Seradindu Hom, "Nicholas Rowe the Shakespeare Critic," Modern Review, CXXIII (October 1968), 739-741.

Rowe's importance as the first critic of Shakespeare is placed in its proper perspective. Rowe proved "to be an aesthetic critic of remarkable penetration," and his remarks on the plays and characters "constitute the first considerable attempt at detailed treatment of Shakespeare."

Clark, Donald B., "An Eighteenth-Century Adaptation of Massinger," Modern Language Quarterly, XIII (1952), 239-252.

"During the seventeenth century a shift in tragic theory took place, effected primarily by the demands of the early eighteenth-century audience, whose taste differed from that of the late Elizabethans." This change is illustrated through a comparison



of Rowe's The Fair Penitent and Massinger and Field's The Fatal Dowry, the play from which Rowe made this adaptation. Such alterations in characterization (largely derivative from Otway), structure (new preference for neoclassic simplicity), verse (blank verse), and ethics (vener of impeccable moral sentiment) which Rowe adapted to the taste of the early eighteenth-century playgoer, are precisely discussed in this article.

Clark, Donald B., "The Source and Characterization of Nicholas Rowe's Tamerlane," Modern Language Notes, LXV (1950), 145-152.

The primary source for Nicholas Rowe's Tamerlane is identified as a work by the Elizabethan Richard Knolles, entitled The General Historie of the Turkes, a 1603 edition of which was contained in Rowe's library. Rowe's characterization of Tamerlane is also to be found in the picture drawn by the Elizabethan historian.

Colvile, K. N., "Shakespeare's First Critical Editor," Nineteenth Century and After, LXXXVI (1919), 266-279.

A short biography of Rowe and commentary on his plays Jane Shore and Lady Jane Gray, in particular, is provided in this article. Rowe's plays "are unquestionably poetry, albeit with the characteristic faults of an age of incomparable prose; and they were as unquestionably popular, holding the

stage for a good hundred years, providing admirable parts for all the finest English tragic actors from Betterton to Macready and exercising the emotions not of the literary few but of the play-going multitude of London." Rowe's 1709 six-volume edition of Shakespeare's works is also examined. Rowe "was the pioneer in applying scholarship to English writers in general and Shakespeare in particular."

Crouch, Charles Hall, "Nicholas Rowe, Poet Laureate,"  
Notes and Queries, CLXXVIII (4 May 1940), 318.

Crouch seeks information on John Rowe, Nicholas Rowe's only son by his first wife. Likewise, information is requested concerning John Rowe's only daughter.

Doughty, Howard N., "Nicholas Rowe and the Widow Spann,"  
Modern Language Quarterly, IV (1943), 465-472.

Documents are reproduced in this article which supplement the rather meagre notices of Rowe's life covering the period, 1711 to 1714. According to the printed depositions, in the year 1712, Rowe became involved in dubious financial arrangements which were connected with efforts to "hasten a petition" of one Elizabeth Spann at the Admiralty office.

Dussinger, John A., "Richardson and Johnson: Critical Agreement on Rowe's The Fair Penitent," English Studies, XLIX (1968), 45-47.

Evidence suggests that Johnson respected Richardson's critical opinions more than scholars have conceded, as in the case of Rowe's The Fair Penitent.

Eade, J. C., "Pope and Rowe: A Side-Light on Ault," Notes and Queries, New Series, XVI (September 1969), 339-340.

Another possible explanation is suggested for the fact that Pope's epilogue to Rowe's Jane Shore was deliberately omitted from the printed edition of the play: the epilogue contains an extended satirical reference to the historical Cato. In order not to offend Addison, then, Pope withheld the epilogue from the play.

Erskine-Hill, Howard, "Augustans on Augustanism: England, 1655-1759," Renaissance and Modern Studies, XI (1967), 55-83.

This examination of some of the more important literary passages in which "Augustans use the word 'Augustan', express their understanding of it, and explicitly or implicitly apply it to their own age" includes references to Rowe, Dryden, and Goldsmith. The dedication of Rowe's tragedy Ulysses, to Lord Godolphin (1706), containing one of the earliest applications of the term "Augustan Age" to England, is quoted in full.

Friedman, Arthur, "Aspects of Sentimentalism in Eighteenth-Century Literature," The Augustan Milieu: Essays Presented to Louis A. Landa, ed. Henry K. Miller, Eric Rothstein, and George S. Rousseau, London, Oxford University Press, 1970, pp. 247-261.

The forms that sentimentalism takes in eighteenth century literature, both tragedy and comedy, is the focal point of this essay. Areas of discussion include the "sentimental doctrine," the effect of sentimentalism on the reader or spectator, and the sentimental plot. Rowe's The Tragedy of Jane Shore is considered in the essay's third portion as a sentimental tragedy which has sustained a radical change in nature in that it is unlike other sentimental tragedies: Jane Shore, a work that initially appears to be a human tragedy, becomes, during Jane's suffering and final plea for mercy, divine comedy.

Goldstein, Malcolm, "Pathos and Personality in the Tragedies of Nicholas Rowe," English Writers of the Eighteenth Century, ed. John H. Middendorf, New York, Columbia University Press, 1971, pp. 172-185.

Rowe's The Ambitious Stepmother, Tamerlane, Ulysses, and The Royal Convert are examined as heroic tragedies, The Fair Penitent, Jane Shore, and Lady Jane Gray as pathetic tragedies. Rowe's level of aspiration as a dramatic artist was pathos, not tragedy on the grand scale. Much attention is paid to women's roles in these plays; many of the foremost feminine stage personalities who assumed leading roles in Rowe's

tragedies are discussed, their effectiveness in these tragic roles stressed.

Ingram, William H., "Theobald, Rowe, Jackson: Whose Ajax?" The Library Chronicle, XXXI (Spring 1965), 91-96.

This paper offers evidence concerning the identity of the anonymous translator of the Ajax of Sophocles, published in 1714 by Bernard Lintot. The case for Rowe's authorship of the translation of Ajax appears convincing.

Jackson, Alfred, "Pope's Epitaphs on Nicholas Rowe," Review of English Studies, VII (1931), 76-79.

Of the two epitaphs composed on the death of Nicholas Rowe, both attributed to Pope, only the earlier and shorter one can be definitely ascribed to him. "The inevitable conclusion that one arrives at with regard to the epitaphs is, that although Pope wrote the earlier one, the second, which appears on the monument to this day, was the work of some imitator of Pope, unknown to his contemporaries, or too insignificant to need particular mention."

Jackson, Alfred, "Rowe's Edition of Shakespeare," Library, Fourth Series, X (1930), 455-473.

Rowe's 1709 edition of Shakespeare's works is discussed in the following areas: biography, criticism, title page and collation, textual emendations, and illustrations. Six of the engraved plates from this edition are reproduced for the

study. Mention is also made of the 1714 second edition of the works, which appeared in a less elaborate form than the 1709 original edition.

Jackson, Alfred, "Rowe's Historical Tragedies," Anglia, LIV (1930), 307-330.

Critical estimates and historical information for Rowe's plays The Royal Convert, Jane Shore, and Lady Jane Gray are introduced in this study.

Kearful, Frank J., "The Nature of Tragedy in Rowe's The Fair Penitent," Papers on Language and Literature, II (1966), 351-360.

This paper emphasizes that the "function of tragedy in The Fair Penitent is not merely to arouse vicarious suffering: it is also to instruct Rowe's audience in the kind of moral knowledge requisite to their own lives." This play and Jane Shore "constitute an important development in the history of English drama, for they are the first attempts to fuse the naturalism of domestic tragedy and the patheticism of 'sentimental' tragedy with a new didacticism which is part of the Augustan temper."

Lagarde, Fernand, "Rowe's Temple-Haunting Martlet Re-examined," Caliban, X (1974), 99-103.

Article now available. See Appendix B.

McAleer, John J., "Nicholas Rowe--Matrix of Shakespearean Scholarship," Shakespeare Newsletter, XVII (1967), 6.

This brief biography of Rowe also considers the qualities of his edition of Shakespeare's works.

McKerrow, R. B., "Rowe's Shakespeare, '1709,'" Times Literary Supplement, 8 March 1934, p. 168.

There exists an intermediate reprint of Rowe's edition of Shakespeare, heretofore unnoticed, which bears the same date, 1709, as the original edition. This "second edition" was probably published in 1710 and was printed on small paper only and in octavo form. It is a close "line-for-line copy of the original, evidently executed by the same printer, in the same type and with the same ornaments, which, with a single exception, are similarly placed." Notes are provided which distinguish the two editions.

Pollock, Thomas Clark, "Rowe's Tamerlane and The Prince of Parthia," American Literature, VI (May 1934), 158-162.

A careful examination is made of the extent of influence which Rowe's Tamerlane had on American dramatist Thomas Godfrey's The Prince of Parthia. When compared, the two plays show common elements of situation, character types, and plot movement. The author finds that "Godfrey's The Prince of Parthia,

the first American drama to be professionally produced, was strongly influenced, if not indeed originally inspired, by Nicholas Rowe's Tamerlane."

Rowan, D. F., "Shore's Wife," Studies in English Literature 1500-1900, VI (1966), 447-464.

This essay traces and assesses the popular and literary treatment of Jane Shore from the tales of her own day to Rowe's The Tragedy of Jane Shore (1714), the last important work to tell the story of "Shore's wife." A very brief discussion is given of Rowe's play. With its passing from the stage, "the ghost of Jane Shore is laid to rest"--she lives today "only in the shadows of Shakespeare's Richard III, a beautiful and fascinating woman whose name no longer serves 'to point a moral, or adorn a tale.'"

Schwarz, Alfred, "An Example of Eighteenth-Century Pathetic Tragedy: Rowe's Jane Shore," Modern Language Quarterly, XXII (1961), 236-247.

Jane Shore is used as the case illustrating "important points of difference between popular taste and the pseudoclassical ideal" which were hotly debated during Rowe's lifetime and over his own productions. In Jane Shore Rowe discovered the type of drama--pathetic tragedy--which suited the popular taste of his age. "Possessing a formulated theory of tragedy," which Rowe eventually ignored, "the more conservative critics naturally abused both the popular playwright and the new audience that applauded his plays."



Schwarz, Alfred, "Thomas Percy at the Duke of York's Private Theatre," Bulletin of the New York Public Library, LXIII (1959), 393-398.

Private productions of Rowe's Jane Shore and The Fair Penitent are recorded and described. Reproduced is a letter from Thomas Percy to his wife, dated June 20, 1767, which relates in great detail his attendance on a private theatrical production of Jane Shore presented at the Duke of York's country mansion. Percy's letter reveals that members of the nobility assumed roles in the play, the Duke himself portraying Lord Hastings.

Sherbo, Arthur, "The Translation of the Motto for 'The Adventurer,' No. 126," Notes and Queries, CXCVI (10 November 1951), 497-498.

The motto to "The Adventurer" Number 126 is taken from Nicholas Rowe's translation of Lucan's Pharsalia (IX, 577); the translation is not that of Dr. Johnson, as was previously supposed.

Summers, Montague, "The First Illustrated Shakespeare," Connoisseur, CII (1938), 305-309.

This is an illustrated essay about the engravings in Rowe's 1709 and 1714 editions of Shakespeare's works. Each play in the 1709 edition is prefaced by an engraving, but unfortunately no artist's and engraver's names appear in the volumes. "It is significant that when Tonson reprinted his Shakespeare in 1714, he entrusted the illustrations to Pierre Fourdrinier,

a French engraver living in London, and to the famous Louis DuGuernier."

Thorp, Willard, "A Key to Rowe's Tamerlane," Journal of English and Germanic Philology, XXXIX (1940), 124-127.

The prototypes of Axalla and Omar, characters in Rowe's Tamerlane, are identified, respectively, as Hans Willem Bentinck, first Earl of Portland, and Tory Lord Godolphin.

Tucker, Robert A., "Caesar's Escape From the Egyptians: Variant Conclusion to Lucan's Bellum Civile," Classical Bulletin, XLVIII (March 1972), 65-68.

Three conclusions were written for the tenth book of the incomplete Bellum Civile by the scholars who translated the work: the first was written in English verse by Thomas May in the seventeenth century, the second was written in French verse by G. de Brébeuf in the same century, and the third was written in English verse by Nicholas Rowe in the early eighteenth century. Each of the three conclusions is considered in this paper. "Although Rowe's conclusion is the longest of the three under discussion, it is the least satisfactory."

Wagenknecht, Edward, "The First Editor of Shakespeare," Colophon, VIII (1931), 31-42.

This article is a study of the stage directions which Rowe included in his first critical edition (1709) of Shakespeare's

works. By concentrating on this aspect of Rowe's editorial labors, the article affords the reader "a good opportunity to observe at once his excellence and his [Rowe's] limitations" as an editor.

Whiting, George W., "Rowe's Debt to Paradise Lost," Modern Philology, XXXII (1935), 271-279.

Rowe's indebtedness to Paradise Lost is established through the assembling of evidence showing the eighteenth century playwright's familiarity with Milton's epic. Those plays considered are Tamerlane (1701), in which Milton's influence is most evident, The Fair Penitent (1703), The Royal Convert (1707), Jane Shore (1714), and Lady Jane Gray (1715). From Milton, Rowe borrowed many allusions and one forceful character (Bajazet, who is unmistakably like Satan); likewise, from him Rowe partly derived a moral attitude that was in drama "distinctive for his time and significant for the future."

Wright, G. W., "Nicholas Rowe," Notes and Queries, CLXXVI (January 1939), 51-52.

This is an unfavorable remark on the removal of Rysbrack's memorials of Rowe and Gay from the Poets' Corner, which left the sites of the graves unmarked.

Wyman, Lindley A., "The Tradition of the Formal Meditation in Rowe's The Fair Penitent," Philological Quarterly, XLIII (1963), 412-416.

This study considers the formal meditation as it is used in literary periods prior to the eighteenth century and as a codification of Catholic mystic methods (with which Rowe was somewhat familiar). "By calling up the ancient tradition of the formal death-meditation for the climactic scene in his play, Rowe attempts to show the depth of contrition which his heroine feels."

#### Books and Chapters in Books

Atkins, J. W. H., "Shakespeare Criticism: Rowe, Pope, Theobald, Johnson, Kames, Mrs. Montagu and Morgann," English Literary Criticism: 17th and 18th Centuries, London, Methuen and Co., Ltd., 1951, pp. 225-267.

This survey recalls the actual theories and judgments of various contemporary critics and their bearing on literary appreciation as it slowly developed in the seventeenth and eighteenth centuries. Chapter Seven discusses, specifically, Shakespeare criticism: the seventeenth-century judgments of his work and the eighteenth-century editors and essayists who chose to provide textual criticism and insight into his works. Rowe, it is said, "prepared the way for a fuller investigation of Shakespearean problems" with his biographically-prefaced 1709 edition of the Elizabethan's works and also "with the aid of the actor Betterton, compiled what was to prove the standard biography of the century, in spite of its mixture of fact and legend."

Broadus, Edmund Kemper, "The Laureateship in the Eighteenth Century: Rowe, Eusden, Cibber, Whitehead, Warton, Pye," The Laureateship: A Study of the Office of Poet Laureate in England With Some Account of the Poets, London, Oxford University Press, 1921, pp. 102-162.

A study of the usages, precedents, and traditions which contributed to the establishment of the office of Poet Laureate, as well as a history of the office itself, is offered in this volume. Rowe, as Poet Laureate, is discussed on pages 102 to 113. "The accession of Nicholas Rowe marks the beginning of the second period of the laureateship, the period during which the laureate was required to furnish, annually, a New Year's Ode and a Birthday Ode, to be sung before the king." A printing of Rowe's "Ode For the New Year, 1716" and "Song For the King's Birth-Day, May 28, 1716" is included.

Dobrée, Bonamy, English Literature in the Early Eighteenth Century 1700-1740, London, Oxford University Press, 1959.

A general view of the literary activity of the period from 1700 to 1740 is provided by this text, Volume VII of the Oxford History of English Literature. The author divides the period, for treatment, roughly in half, for as Dobrée says, "the great writers, Swift, Pope, Defoe, wrote largely in forms different from their earlier choices, and in another manner; moreover the ethos changed." With the introduction of Rowe into the text (pages 240 to 249), "we are provided with a good start for our study of decay." A chronological

table, general bibliography, and individual author bibliography complete the text.

Fairchild, Hoxie Neale, "Middle-Classicists," Religious Trends in English Poetry, Volume I, New York, Columbia University Press, 1939, 155-204.

This volume, the first in a set which studies religious thought and feeling as reflected in English poetry, devotes itself to the years 1700 to 1740. Rowe's verse is briefly discussed and characterized thus: "Rowe's Whiggery is more obvious than his piety." Primary and secondary source bibliographies as well as name and subject indices are included.

Hopkins, Kenneth, "Nicholas Rowe," The Poets Laureate, New York, Library Publishers, 1955, pp. 55-61.

Biography, anecdote and allusion compose the bulk of this text on England's Poets Laureate. Of interest to the general reader, this volume also contains selections from the works of each poet. Rowe's pieces are to be found on pages 213 to 219.

Smith, David Nichol, Eighteenth Century Essays on Shakespeare, London, Oxford University Press, 1963.

Among the eighteenth-century essays contained in this collection is Rowe's "Some Account of the Life, etc., of Mr. William Shakespear" (1709). The introduction to the text of this book

(pages xi to lxi) adds considerable importance to the volume because it discusses the reasoning and attitudes taken by the authors of the essays which follow. Rowe, the first critical editor of Shakespeare, is represented in the text along with Dennis, Pope, Theobald, Hanmer, Warburton, Johnson, Farmer, and Morgann. This work was originally published in 1903.

#### Dissertations

Burns, Langdon Crawford, Jr. The Tragedies of Nicholas Rowe. Dissertation Abstracts, XXVII (1966), 767A. Yale University, 1959.

"This study attempts to place the works of Nicholas Rowe in proper historical and artistic perspective." Rowe's plays are examined extensively and systematically to show that the playwright is, indeed, a precursor of sentimental drama and an author of considerable artistic achievement.

Canfield, John Douglas. Nicholas Rowe's Christian Tragedies. University of Florida, 1969.

Unavailable for examination.

Clark, Donald Bettice. Nicholas Rowe: A Study in the Development of the Pathetic Tragedy. George Washington University, 1947.

Unavailable for examination.

Cohen, Derek Michael. Nicholas Rowe's *The Biter*: A Literary and Historical Study With an Edition. Dissertation Abstracts International, XXXIII (1973), 6347A. New York University, 1973.

The Biter (1705), Rowe's only dramatic comedy, was written during the period in which "Restoration comedy was being replaced by sentimental comedy." The play exhibits "elements of a reaction to Restoration comedy proper," although it is not a sentimental comedy. In this study, The Biter is compared to thirty-three other comedies of its half-decade, revealing a moral, social, and theatrical climate significantly different from that of the early Restoration years.

Dachslager, Earl Lee. The Literary and Dramatic Traditions of Hamlet: 1623-1709. Dissertation Abstracts, XXIX (1969), 2253-2254A. University of Maryland, 1967.

This is a study of the manner in which two distinct traditions of play publication, one dramatic and one literary, influenced the transmission of the text of Shakespeare's Hamlet as it was manifested in the seventeenth century folios, quartos, and the 1709 Rowe edition of Shakespeare's works. "The evidence shows that by combining both the literary and dramatic traditions of Hamlet in his own text, Rowe's edition displaced the folio and quarto editions as reading texts and relegated them to the status of outmoded and outdated editions."

Dammers, Richard Herman. Female Characters and Feminine Morality in the Tragedies of Nicholas Rowe. Dissertation Abstracts International, XXXII (1972), 2635A. University of Notre Dame, 1971.



An analysis of the female characters and the feminine morality in Rowe's tragedies shows that the female dramatis personae "serve both as indicators and as arbiters of the strict, fashionable, Whiggish morality that Rowe taught through his dramas." In effect, the "female protagonists determine and elucidate moral values." The significant marital relationships in Rowe's tragedies are also examined.

Gilliard, Frederick William, Jr. Nicholas Rowe's Men: A Playwright's Dramatic and Thematic Approaches to Characterization. Dissertation Abstracts International, XXXII (1972), 1510A. University of Utah, 1971.

A study of the male figures in Rowe's seven tragedies reveals that Rowe, too often, creates men who reflect only stereotyped masculine traits, and who, for the most part, lack an "inner being." Rowe's masculine figures are frequently employed in the drama in merely unimaginative or superficial roles, calling attention to the playwright's glaring lack of originality.

Hesse, Alfred William. Nicholas Rowe's Translation of Lucan's Pharsalia: A Study in Literary History. University of Pennsylvania, 1949.

Unavailable for examination.

Kearful, Frank Jerome. The Rhetoric of Augustan Tragedy. Dissertation Abstracts International, XXVIII (1967-1968), 1079A. University of Wisconsin, 1966.

A study of the linguistic devices and patterns used to effect the characteristic dramatic appeals of Augustan tragedy is, in this paper, combined with an examination of these devices which can be detected in the works of Rowe, Addison, Gildon, Dennis, and Lillo. Chapter Two discusses Rowe and the uses of pathos in early eighteenth century tragedy.

Kleitz, Philip Rex. Nicholas Rowe: Developer of the Drama of Sympathy. Dissertation Abstracts International, XXVIII (1967-1968), 4601-4602A. University of Minnesota, 1967.

This study of Rowe's tragedies shows the change in these works from the heroic to the sentimental tragic form. This development is shown through an analysis of Rowe's language, characterization, and moral and pathetic emphases found in his later sentimental form.

Kujoory, Parvin. The Development of Shakespeare Biography from 1592 Through 1790. Dissertation Abstracts International, XXVIII (1967-1968). Catholic University of America, 1967.

"This dissertation is an attempt to trace the development of the Shakespeare biography from its elusive beginning in the poet's lifetime through 1790, assessing each biographer's scholarship, discovering the sources of his facts when possible, finding out his opinions and attitudes toward Shakespeare, and learning his objectives." Included is a study

of Rowe's biography and its subsequent use by Pope, Johnson, Warburton, and Steevens.

Miller, Aura Maud. The Sources of the Text of Hamlet in the Editions of Rowe, Pope and Theobald. University of Michigan, 1902.

Unavailable for examination.

Naugle, Helen Harrold. The Criticks: An Annotated Edition. Dissertation Abstracts International, XXIX (1969), 3583A. University of Alabama, 1968.

This study includes an introduction and notes to each of the twenty-two issues of the eighteenth century (1718-1719) periodical The Criticks. The essays contained in the issues are divided into three categories: political, religious and philosophical, and literary. Among the seven literary essays, which include criticism of all genres, is one on Rowe's Lady Jane Gray.

Schwarz, Alfred. The Literary Career of Nicholas Rowe. Harvard University, 1951.

Unavailable for examination.

PART IV

ANNOTATED BIBLIOGRAPHY CONCERNING  
TWO OR MORE PLAYWRIGHTS

Articles

Brady, Frank, "Recent Studies in the Restoration and Eighteenth Century," Studies in English Literature, 1500-1900, VIII (1968), 551-572.

Major critical works published in the years 1967 and 1968 are reviewed in this article. Studies containing information on Dryden, Fielding, Lee, Sheridan, Otway, and Wycherley are discussed.

Langhans, Edward A., "New Early 18th Century Performances and Casts," Theatre Notebook, XXVI (Summer 1972), 145-146.

This article records performances and casts for the following plays in the years 1701, 1702, and 1703: Tate's King Lear, Southerne's The Fatal Marriage, Vanbrugh's The Pilgrim, Rowe's Tamerlane, Shadwell's Timon of Athens, Otway's Venice Preserv'd, and Lee's The Rival Queens. Langhans located the information on these previously unnoticed productions, not listed in The London Stage, in manuscript notes in two groups of related British Museum copies of nine eighteenth-century plays.

Lewis, Peter Elvet, "Gay's Burlesque Method in The What D'Ye Call It," Durham University Journal, LX (1967), 13-25.

Gay's dramatic burlesque The What D'Ye Call It: A Tragi-Comi-Pastoral Farce (1715) attacks the tragedies and comedies exhibiting the influence of sentimentalism (pathetic tragedy and sentimental comedy) which were being produced at that time. "Although Gay's satire is directed against several dramatic and poetic modes, as his title indicates, his principal targets are undoubtedly the main tragedians of the previous forty years, Otway, Lee, Dennis, Rowe, Philips and Addison." Otway's Venice Preserv'd (1682) is singled out for particular criticism in Gay's satire.

Love, Harold, "The Satirised Characters in Poeta de Tristibus," Philological Quarterly, XLVII (October 1968), 547-562.

Love identifies Etherege, Settle, Shadwell, Dryden, Wycherley, Otway, and Lee as subjects for satire in the anonymous Poeta de Tristibus of 1682 (a shorter version was published as The Poet's Complaint). Otway can be recognized as a subject in the second canto, while Lee is alluded to in the fourth canto.

Parsons, Philip, "Restoration Tragedy as Total Theatre," Restoration Literature: Critical Approaches, ed. Harold Love, London, Methuen and Co., Ltd., 1972, 27-68.

Parsons discusses Restoration serious dramatists in the context of their effectiveness as creators of "total theatre"

drama--Restoration melodrama (Parsons finds "Restoration tragedy" to be a misnomer). Both Lee and Otway are described as playwrights in command of theatrical medium; in this respect they are often superior to Dryden. Lee is viewed as perhaps "the outstanding creative figure," utilizing the full resources of the baroque Restoration stage.

#### Books and Chapters in Books

Courthope, W. J., "Dryden and the Romantic Drama After the Restoration," A History of English Poetry, Volume IV, London, Macmillan and Co., 1911, pp. 397-453.

This chapter concerns Dryden for the most part, for "the course and character of the romantic drama after the Restoration is summed up in the history of a single great poet": Dryden. Lee and Otway, the "poets" most intimately connected with his progress, are also discussed, as Dryden "was far surpassed in popularity" by these two "disciples." Courthope includes biographical sketches and some notice of dramatic technique, style, and influence of the two authors before summarizing their "importance" as dramatists: "the flashes of genius in Lee, and the more steady flame of Otway's art, were not really significant of revived life in the romantic drama."

Deane, Cecil V., Dramatic Theory and the Rhymed Heroic Play, London, Frank Cass and Co., Ltd., 1931.

The introduction to this edition remarks that as English dramatic criticism began to free itself from French influence, the heroic play eventually widened its scope: it no longer dealt exclusively with heroic situations and motives. Lee and Otway are discussed as dramatists whose work shows evidence of departure from this stereotyped form reflecting French influence--their work, together with that of Dryden, exhibits "greater individuality of thought and treatment than those of other Restoration playwrights." Chapter Six contains an analysis of Lee's Sophonisba.

Dobrée, Bonamy, Restoration Tragedy 1660-1720, London, Oxford University Press, 1929.

Chapters Six, Seven, and Eight, which deal exclusively with the dramatists Lee, Otway, and Rowe respectively, discuss predominant themes and characteristics of the tragedy written by these three playwrights. In this work, Lee is viewed as the "most completely 'heroic' of all the outstanding heroic writers," Otway is said to possess "the art to blot," and Rowe is presented as the genteel forerunner of Lillo.

Ham, Roswell Gray, Otway and Lee: Biography From A Baroque Age, New Haven, Yale University Press, 1931.

An illuminating study, this "dual biography" of playwrights Otway and Lee presents thoroughly researched information on

the two Restoration dramatists. Often, Ham's style is "baroque" or sentimental itself, but his attempt to provide a factual and readable biography atones for this minor matter. Otway and Lee are both presented as dramatists, faithful to the temper of their times, and stimulated to their greatest artistic achievements by political impetus as well as poverty. Much is made of their noble patrons and the influence on both patrons and the dramatists themselves of the "Hobbesian cult." Great importance is also attached to the influence on Otway and Lee of mid-century baroque French novels; the continuity of English drama, however, is never denied. Ham's thorough researching of, for instance, the circumstances surrounding Otway's death (of which there has been much speculation) and the death of Otway's friend Blackstone, or Blakiston, is to be applauded. The text is, for the most part, fully documented. Otway and Lee: Biography From A Baroque Age was reprinted in 1969 by the Greenwood Press of New York.

Nettleton, George Henry, "Dryden, Lee, and Otway," English Drama of the Restoration and Eighteenth Century (1642-1780), New York, Macmillan Co., 1923, pp. 88-103.

This volume deals with the entire period in the history of English drama from the closing of the theatres in 1642 to the culmination of eighteenth century drama in Sheridan. Dryden, Lee, and Otway are discussed in Chapter Six as creators of



early Restoration tragedy and comedy--a drama which shows "ceaseless conflict between English and Continental forces." The major plays of Rowe are briefly mentioned in Chapter Ten.

Noyes, Robert Gale, The Neglected Muse: Restoration and Eighteenth-Century Tragedy in the Novel (1740-1780), Providence, Brown University Press, 1958.

This essay on tragedy as viewed by eighteenth century novelists is based on a study of approximately seven hundred fifty novels written during the period 1740 to 1780. "For the historian of the drama as a literary form the novels contain an abundance of criticism of specific tragedies and comedies by the most respected playwrights," among them, Lee, Otway, and Rowe. Within the text, special sections are devoted to material which deals with these three playwrights as well as Dryden, Congreve, Southerne, Philips, Addison, Young, Hill, Lillo, Home, and Jephson.

Prior, Moody E., The Language of Tragedy, Bloomington, Indiana University Press, 1947.

An exploration into the nature of verse tragedy, this volume "attempts to discover the relationship between the language of plays written in verse and the dramatic nature of form." The first chapter analyzes verse drama from this aspect, while subsequent chapters examine, chronologically, selected plays.

Lee's The Rival Queens, and Otway's Caius Marius and Venice Preserv'd are among the works used to illustrate Prior's thematic purpose.

Rothstein, Eric, "Lee, Banks, Otway," Restoration Tragedy: Form and the Process of Change, Madison, University of Wisconsin Press, 1967, pp. 90-110.

A gradual evolvement from heroic to pathetic drama brought forth "serial drama" which relied on a "succession of sensations" rather than on total dramatic structure for its effect. The triumph of this affective hypothesis in dramatic practice is traced in Rothstein's study of Restoration tragedy. In tracing such a development, the author examines the debate between Dryden and Howard on heroics, the influence of Fletcher, and the surfacing of the pathetic element in works of Lee, Banks, and Otway. These three playwrights prove to be the most important dramatists of the period between 1675 and 1685. Their work exhibited a "continuing originality that outdid any of their contemporaries." The tragedies of Lee, Banks, and Otway are briefly discussed, but only specifically to aid in an attempt to analyze Restoration tragedy as a developing genre.

Singh, Sarup, The Theory of Drama in the Restoration Period, Calcutta, Orient Longmans, Ltd., 1963.

The present study concerns the critical theory of the Restoration drama as expressed in its prefaces, dedications, prologues, epilogues, and such important works of contemporary dramatic criticism as Dryden's "Essay of Dramatic Poesy" and the criticisms of Thomas Rhymer. Cited throughout the study are the works of Lee, Otway, and Rowe.

Sutherland, James, English Literature of the Late Seventeenth Century, New York, Oxford University Press, 1969.

This survey, Volume VI of the Oxford History of English Literature series, offers substantial readings in the background of the age; drama, poetry and prose fiction; biography, history and travel literature; religious literature; philosophy, politics and economics; science; and criticism of the period. The text provides ample bibliographical information, chronological tables, and an index. Sutherland not only adequately covers important seventeenth century writers, Dryden for instance, but also calls attention to authors who are being "unduly neglected"--Lee and Otway being among those considered "slighted," but found to be worthy of treatment in this work.

Waith, Eugene M., Ideas of Greatness: Heroic Drama in England, New York, Barnes and Noble, 1971.

This book contains discussions which demonstrate both the nature of individual dramatic works and the evolution of a form in the seventeenth century--that of the heroic drama.

Parts Three and Six of Chapter Four center largely on the dramatic import of the tragedies of Lee and Otway, Rowe and Addison, respectively.

#### Dissertations

Park, Hugh Winston. Revenge in Restoration Tragedy. Dissertation Abstracts, XX (1959), 1097-1098. University of Utah, 1959.

Parks studies twenty-seven of seventy-six Restoration tragedies written between 1656 and 1692 by Otway, Dryden, D'Avenant, and Lee. In his examination of these plays, Parks proposes to see whether the writing of Elizabethan revenge tragedy continued into the Restoration. If revenge themes were utilized at all, he attempts to show how they were used. Park concludes, by examining heroic tragedy and sentimental tragedy, that revenge themes were widely used during the Restoration (especially in heroic tragedy); however, with the exception of Lee's Caesar Borgia, revenge no longer appeared as the main theme of tragedy and did not, therefore, exist as a type. Thematically, revenge was vigorously romantic and never superseded the heroic aspects which made it escapist in nature. Park adds that revenge began to wane as a theme in tragedy beginning in 1675-1677, for at that time widespread pessimism swept England which influenced the drama, converting it from the positive heroic tragedy to the negative sentimental tragedy.

Rasco, Kay Frances. Supernaturalism in the Heroic Play.  
Dissertation Abstracts, XXVII (1967), 13433-13434A.  
 Northwestern University, 1966.

The primary purposes of this work are to examine Restoration attitudes toward the appropriateness and function of supernatural elements in the heroic play and to consider the relevance of supernatural elements in relation to select Restoration dramas. The works of D'Avenant, Dryden, Orrery, Otway, Lee and the significant plays of lesser playwrights are of primary concern in the study.

Stroup, Thomas Bradley. Type Characters in the Serious Drama of the Restoration With Special Attention to the Plays of Davenant, Dryden, Lee, and Otway. Kentucky Microcards, Series A, Number 5. University of North Carolina, 1933.

This study is an attempt to determine what types of characters are to be found in the serious drama of the Restoration, why these characters are found in this era, how and why they are modified during the period, and what significance they achieve in the culture of which they are a part. The dramas of D'Avenant, Dryden, Lee and Otway were selected for this study as being most representative of the Restoration period. Illustrative material from the plays of other dramatists (Settle, Shadwell, Congreve, Crowne, Southerne, and Rowe, for example) of the period are also considered to insure true representation of Restoration character types. Pre-Restoration dramatic figures are also alluded to.

APPENDIX A

- Axelrad, A. José, Le Thème de Sophonisbe dans les principales tragédies de la littérature occidentale (France, Angleterre, Allemagne). Etude suivie de la Sophonisbe inédite de la Grange Chancel représentée à la Comédie Française le 10 Novembre 1716. Travaux et Mémoires de l'Université de Lille, nouv. ser., Droit et Lettres, No. 28, Lille, Bibliothèque Universitaire, 1956.
- Borgwardt, Paul, The Royal Convert von Nicholas Rowe 1707, Rostock, William H. Winterberg, 1909.
- Budig, Willy, Untersuchungen über Jane Shore, Rostock, Schwerin, 1908.
- Dulong, Gustave, L'Abbé de Saint-Reäl: Étude sur Les Rapports de l'Histoire et du Roman au XVII<sup>e</sup> Siècle, Paris, Librairie Ancienne Honoré Champion, 1921.
- Fried, Gisela, Gestalt und Funktion der Bilder im Drama Thomas Otways, Göttingen, Vandenhoeck & Ruprecht, 1965.
- Hagemann, Gustav, Shakespeare's Einfluss auf Otway's künstlerische Entwicklung, Münster, Westfälischen Vereindruckerei, 1917.
- Intze, Ottokar, Nicholas Rowe, Leipzig, Fr. Richter, 1910.

Johnson, Alfred, Lafosse, Otway, St. Réal: Origines et Transformations d'un thème Tragique, Paris, Libraire Hachette et Cie., 1901.

Kiendler, Grete, Konvertierte Formen in den Dramen Otways und Lees: Ein Vergleich mit der Sprache Shakespeares, Graz, 1953.

Klinger, Helmut, Die Künstlerische Entwicklung in den Tragödien Thomas Otways, Vienna, Wilhelm Braumüller, 1971.

LeFevre, Andre, "Racine en Angleterre au XVII<sup>e</sup> siècle: Titus and Berenice de Thomas Otway," Revue de Littérature Comparée, XXXIV (1960), 251-257.

Poyet, Albert, "Un écho d'Absalom and Achitophel dans le prologue d'Otway à Venice Preserved," Caliban, VI (1969), 27-28.

Riva, S., "Otway, Saint-Réal e la Venezia Salvata," Dante, Revue de Culture Latine, June 1936, pp. 278-282.

Rives, Françoise, "Un Dramaturge à la croisée des chemins: Otway dans Venice Preserved. Essai d'interprétation du Personnage de Jaffeir," Caliban, VI (1969), 17-25.

Schumacher, Edgar, Thomas Otway, New York, Franklin, 1924, reprinted 1970.

Simon, Jeune, "Hamlet d'Otway, Macbeth de Dryden; ou Shakespeare en France en 1714," Revue de Littérature Comparée, XXXVI (1962), 560-564.

Suling, Karl Heinz, Die Shakespeare-Ausgabe Nicholas Rowes 1709, Würzburg, Triltsch, 1939.

Vanhelleputte, Michel, "Hofmannsthal und Thomas Otway: zur Struktur des 'Geretteten Venedig,'" Revue Belge de philosophie et d'histoire, XLII (1964), 926-939.

Wenther, Fritz, Das Gerettete Venedig, eine Vergleichende Studie, Berkeley, University of California Press, 1914.



## APPENDIX B

Hasan, M., The Life and Works of Nathaniel Lee. Abstracts of Dissertations, Doctor of Philosophy, University of Oxford, 1937. Oxford University (St. John), 1938.

This work is divided into five parts, respectively: the life of Lee, the critical study of Lee's plays and poems, the stage history of Lee's plays, the sources of these plays, and the text and bibliography of the plays and poems. Hasan has also collected numerous references to Lee and his works which were made by writers of the seventeenth and eighteenth centuries; by doing so, Hasan feels that the reader is able to better understand Lee's position in the history of English literature.

Knight, G. Wilson, "The Plays of Nathaniel Lee," Venture, I (1960), 186-196.

Knight offers brief reviews of Lee's more important dramas: Nero (1674), The Tragedy of Sophonisba or Hannibal's Overthrow (1675), The Rival Queens or Alexander the Great (1677), Mithridates King of Pontus (1678), Theodosius or The Force of Love (1680), Lucius Junius Brutus, Father of his Country (1680), and Constantine the Great (1683). This essay is an extract of Wilson's study of British drama, The Golden Labyrinth, published in 1961.

Lagarde, Fernand, "Rowe's Temple-haunting Martlet Re-examined," Caliban, X, pp. 99-103.

Rowe's emendation of "Barlet" into "Martlet" in the Folio text of Shakespeare's The Tragedy of Macbeth (Macbeth I.vi.3) is discussed. Lagarde shows that Rowe's correction in his 1709 edition of Shakespeare's works "brings the reader closer to the author's intention if not to the printer's copy." The author presents a short biography of the historical Malcolm, the character who, Lagarde says, provides the missing link between the "temple-haunting martlet" (I.vi.) and "Gracious England" (IV.iii.). Shakespeare intended the association between the two lines, and Malcolm, the only character to be present in the two scenes, historically affords the means to make the association.

Whitworth, Charles W., "The Misfortunes of Romeo and Juliet: Richard Penn Smith's 'Revival' of Otway's Caius Marius," Cahiers Elisabethains, VI, pp. 3-7.

Whitworth examines the texts of Otway's History and Fall of Caius Marius (1680) and Richard Penn Smith's Caius Marius: A Tragedy (first presented on January 12, 1831). He concludes that the Restoration play provided the American playwright with material for his own rendition of Marius, and that Smith, indeed, "must have written his Caius Marius with Otway's play open before him."