REFORM WITHIN: A STUDY OF SATIRE AS INQUIRY IN THE PLAYS OF SIR GEORGE ETHEREGE

PAUL TONER

REFORM WITHIN:

A STUDY OF SATIRE AS INQUIRY IN THE PLAYS OF SIR GEORGE ETHEREGE

by

Paul Toner

A thesis submitted to the

School of Graduate Studies

in partial fulfilment of the

requirements for the degree of

Master of Arts

Department of English
Memorial University of Newfoundland

September 1998

St. John's Newfoundland

Abstract

The strength of the satire of Sir George Etherege lies in the introduction of a complex dramatic realism. In The Man of Mode one encounters the Restoration world, not heroic ideals: taverns and places known by name to the audience, and especially characters with a recognizable smell and sound. In adhering to this level of realism, the play resists conclusion, instead resolving to reflect the complexities of life in an uncertain future. It is a realism that serves the ends of a particular kind of satire: the satire as inquiry. Etherege's earlier works gave birth to his dramatic realism but thwarted it in artificial plot resolutions that denied the full exploration of the characters.

In the first chapter of this thesis the traditional definitions of satire are explored, for in exclusively valuing certain rigid and narrow elements, these definitions have failed to include the dramatic works of Etherege. The basis for understanding the satire of Etherege, which is seen here as akin to the satire of Horace, is formed from the criticism of Dustin Griffin. The paucity of commentary on Etherege's plays as satirical pieces necessitates the frequent use of indirect sources. Standing on the shoulders of theorists from the 1960s who broke away from the majority, Griffin describes a satire he labels "satire as inquiry." In satire as inquiry, the absence of a fixed norm or standard against which the satiric thesis plays allows an exploration of a value or vice to go ahead without a predetermined end. This thesis proposes an expanded understanding of such satire, dependent on inversion, identification and moral attachment.

In chapter two The Man of Mode, Etherege's best known play, is studied within the context of satire as inquiry. Etherege is seen to engage the reader through the

borrowing of familiar forms and the introduction of a powerful dramatic realism. The reader's false understandings are blasted, his expectations disrupted, and his position in the text displaced. Left without a satiric antithesis, the reader is encouraged to look inside himself, and this self-examination leads to what this thesis will term "reform within." The greatest inversion is seen in the coupling of Dorimant and Mrs. Loveit as positive and negative characters respectively. The reader's values are targeted. The satiric intent is blurred by the absence of a narrative voice, by the multiple characters, and by Etherege's masterful use of "play and display." The aims of the satire as inquiry are completely realized when The Man of Mode reaches play's end without a conventional conclusion. An examination of Etherege's own life lends support to the claims of identification and moral attachment made in this chapter. While the emphasis is placed on the reader's response to the text, evidence is also brought forward to establish the Restoration theatregoer's response to the play.

In the third chapter, the beginnings of Etherege's dramatic realism and penchant for inconclusiveness are traced back to his poems and his first two plays. In these earlier works we confront some problems: we find that the real nature of certain characters is sacrificed for contrived endings, the threat of female dominance is artificially thwarted to preserve male power, and Etherege's literary grace is shown to be underdeveloped because of the substitution of physical and farcical comedy for polished dialogue.

Acknowledgments

I would like to express my gratitude to a number of people who have helped make this thesis possible. I thank my supervisor, Dr. Ronald Rompkey, for his clear and consistent direction and for his patience as I sought to complete my writing while working full time. I also thank my employers at St. Teresa's Parish for allowing me to work part-time hours for a period of four months. To Dr. Earla Wilputte of St. Francis Xavier University, who first encouraged my interest in the Restoration writers, especially Sir George Etherege, I also owe a debt. Finally, to my wife Kathy, for her patience, support, encouragement and love, I shall be forever grateful.

Unless otherwise indicated, all quotations from Etherege's three plays are taken from The Plays of Sir George Etherege, edited by Michael Cordner; line numbers refer to this edition. All quotations from Etherege's poems are taken from The Poems of Sir George Etherege, edited by James Thorpe. All quotations from Etherege's letters are taken from Letters of Sir George Etherege, edited by Frederick Bracher.

Contents

Chapter One:

Disguising the Satiric Intent

Sir George Etherege thwarted expectations. He was an amiable wit of the Restoration court, a self-confessed fop whose perceived life pursuits were pleasure and folly. No one doubted his natural talent, the literary ease which led him to produce a modest collection of poems and three plays, the last of which proved to be enormously successful: The Man of Mode (1676). As a comedy of manners, this final play would ensure Etherege's reputation as a respected minor dramatist and complement his personal reputation as a "brilliant butterfly, alighting only upon such things as attract him; a creature without much depth, but of an extraordinary charm and a marvellous [sic] surety of touch" (Dobrée, 58). The problem with this description, however, is that The Man of Mode is not a comedy of manners. It is a satire of the kind which Dustin Griffin calls "satire as inquiry" (Griffin, 39).

The powerful dramatic realism that Etherege introduced to the stage with such characters as Sir Frederick Frollick, Lady Cockwood and Dorimant could easily be mistaken for the comedy of manners because Etherege did borrow from that form, but he then re-shaped it to his own purpose. Perhaps no one would have expected Etherege to write satire because his lifestyle, so accurately portrayed in Arthur Huseboe's Sir George Etherege, provided ample evidence that he could be identified with the vices of his characters. But in satire as inquiry, the objects satirized are not played against a norm or standard agreed upon by reader and author alike. Rather, false understandings are blasted, or at the very least challenged, so that further exploration is encouraged. Today's reader is

engaged by Etherege's work, as was the Restoration audience, but we shall see that the reader is left without a position to occupy and incapable of self-reflection. The satiric intent is blurred by the playful and polished dialogue in Etherege's dramatic works, but his masterful use of inversion makes the reader's inner journey an uncomfortable one. In his fidelity to the real, or more aptly, true nature of the characters he created, most fully developed in The Man of Mode, Etherege let loose a satire of his own making.

Primary consideration in this thesis will be given to the effect of Etherege's satire upon the reader, with concessions made to J. L. Styan's observation that the "general consensus was, however, that this strange material leaped to life when it was perforMEDLEY. From the first revivals was heard the cry that the plays were better to act than to read" (Styan, 244). While the terms reader and audience cannot be used interchangeably, there is evidence that the Restoration playhouse, the styles and reputations of actors and actresses, and the makeup and behaviour of the Restoration audiences strengthen rather than weaken the argument for an engaged, attached and vulnerable reader. Edward A. Langhans describes the Lincoln's Inn Fields Theatre, noting a "playgoer sitting on the bench furthest from the stage would have been only about 45 feet from an actor standing at the footlights. Theatres with this kind of intimacy encouraged dramatists to write plays in which the spoken word was of primary importance . . ." (Langhans, 39). The text is of primary importance in this thesis, for the satire that Etherege lets loose and which takes on a life of its own draws its energy from the words themselves. It would be a worthwhile endeavour to study in greater detail the

promptbooks of the plays to bring us closer to the actual Restoration theatrical experience. Furthermore, there continues to be a need for the "reading version, always improving as historians, linguists, bibliographers, paleographers work closer to the playwright's original intention, and the acting version, always in a state of flux, of modification" (Hughes, 120-21). Since the satire has an energy all its own, however, the playwright's original intention is only of secondary importance. Some attention will be given to the dramatic performance of the plays, but Etherege's mellifluous style makes them equally interesting for the student of literature.

Satire is structurally an open-ended genre whose general properties are forever expanding. Historically, the criteria used to determine whether a text is or is not a satire have changed, or rather stretched, to accommodate literary circumstances. Leon Guilhamet suggests that satire, by its very definition, is a "borrower of forms" (Guilhamet, 24) which transforms for its own purpose. The implication is that there are as many possibilities as there are literary structures.

What is the purpose of satire and what are its defining elements? First, satire seeks a change in understanding. Some call this formation, others transformation. For our purposes, let us call it reform. Often this reform is a change from an original understanding that is shown to be false or undesirable. It may be accomplished by playing the satiric thesis against a norm or standard understood or agreed upon by all; however, no final understanding may be posited in its place. When there is no satiric antithesis present, when readers have no standard against which to judge the satiric targets, the

satire is satire as inquiry. In satire as inquiry, the author does not set out to lead the readers to a conclusion or precept, but rather to engage them in an honest exploration of a value, vice or ideology. Second, satire seeks to disrupt or disturb the expectations of the reader by denying access to an absolute "truth" or norm by denying access to the voice of the author or the voice of the satirist, by inversion and identification, by borrowing other forms of genres and adapting them, or by resisting a conclusion. Third, satire may hold up a vice or character for author and reader to ridicule; or satire may engage the reader through identification and moral attachment to encourage self-reflection. Fourth, satire is a true art form in which the words and ideas in the text itself are marked by skillful playfulness.

Earlier definitions of satire have followed a Juvenalian tradition of "biting" satire, whereby the object of satire is attacked mercilessly, and the reader is invited to feel amusement and contempt. Critical to this understanding of satire is the moral detachment of author and reader from the object being satirized. Satire defined in this way might be seen as excluding the works of Sir George Etherege, for Etherege identified with the objects of satire. "Gentle George," as Dobrée calls him, did not "bite" like Juvenal, but rather, like a good friend, encouraged self-reflection. Etherege could not openly moralize because, as he once wrote to his friend Polly, "I must confess I am a fop in my heart" (Dobrée, 60). Yet Etherege was much more than a court poet whose only preoccupations were pleasure and folly. His identification with the characters in his plays did not lessen their satirical impact. Etherege's satire depends on inversion, identification and moral

attachment, all leading to reform within, not judgement without.

"Reform within" is a phrase employed here to describe the form of satire which is the focus of this thesis. In traditional definitions, the aim of satire has been "reformation through perceptive ridicule" (Morton, 1). If the author and reader are detached from the object of satire, then those intending to be reformed must be "others" who act contrary to an accepted moral norm: more likely than not, the objects of satire are well-known figures in society or history. An accepted norm is assumed, for as K.J.H. Berland writes, "Satire's attritional, corrective, and educative functions depend on the reader's simultaneous recognition of two points: an instance or pattern of conduct, and the normative referent against which it is measured and found wanting" (Berland, 84). However, in the works of Etherege, the reader and author are invited to identify themselves with the objects of satire, and thus the subjects become objects as well. The reform that is encouraged, therefore, is reform within reader and author alike.

John Zomchick would want to use the term "form" rather than "reform," claiming that "satire's effects can be read as formative rather than reformative or destructive" (Zomchick, 348). Guilhamet says that satire "effects a transformation from the false, alluring shape to the real one" (Guilhamet, 11). But "reform" more aptly describes it since the change that may occur from self-reflection is a change from an original stance. The previous stance or conception was formed from earlier experience. Thus, the change that may occur to reader and author alike is a reform. All of this flies in the face of such statements as this: "But without his own name attached, no reader . . . will see himself in

the satiric mirror. Satire, almost by definition, is about other people; the person attacked is an assumed, rather than an actual reader" (Morton, 2). According to traditional definitions of satire, therefore, it appears that those elements which characterize the writings of Etherege have not been valued, and thus an exploration of such definitions is in order.

Satirical theory has evolved since the time of Juvenal, even though some present-day critics still hold to traditional understandings, and it is useful to examine the writings of a few selected satirists and theorists through the centuries. The work of Dryden has served as a kind of touchstone for students of satire for the last few centuries. Dryden insisted that a satire must be easily understood by the reader and that "it ought only to treat of one subject, to be confined to one particular theme, or, at least, to one principally" (Dryden, 269). In the same way, "one precept of moral virtue" should be unmistakably clear and "one particular vice or folly" (Dryden, 270) should be set aside and cautioned against. Dryden asserted that it is an "action of virtue to make examples of viscious [sic] men" and to upbraid them with their crimes for their own amendment and to strike fear in others, to warn them of falling into the same vices (Dryden, 254).

Certainly Dryden did not form his theories in a vacuum. Robert C. Elliott seems to suggest that there was a long tradition of satire having different modes and being understood in sharply contrasting terms. He writes,

> These self-conscious efforts to escape the limitations of the sermo pedestris have had strange and confusing effects in the subsequent history of verse satire, as

> through the ages first Horace and then Juvenal has been elevated as the exemplar of true satire. (Elliott, 116)

With the publication of Dryden's "Essay on Satire" this tradition more or less vanished as Juvenalian satire became once and for all the true standard of genuine satire. This natural preference for what has been described as a biting satire finds its roots, according to Elliott, in Greek, Arabic, and Celtic literary traditions of magic, invectives and abuse. In these early cultures, the satirist was assumed to have magical powers. Legend has it that Archilocus, a Greek satirist of the seventh century B.C., killed someone with the power of his verses. He was to marry Neobule, the daughter of Lycambes, and when Lycambes refused to sanction the marriage, Archilocus, in his rage, composed and sang a song against them. Lycambes and his daughter are supposed to have hanged themselves (Elliott, 7). Elliott writes,

> Ancient writers most often characterize Archilocus' satire in terms like these; the emphasis is on the bitterness, the hatred, the abuse. One other element should be noticed. In the fragment just quoted Archilocus speaks from a sense of outraged justice . . . [and in a] tone of righteous indignation . . . . Here invective is attached to a feeling of moral mission; the satirist (if we may call him so) is at this early date concerned with punished vice. (Elliott, 11).

This predates Dryden's directives by more than a thousand years.

Among the pre-Islamic Arabs, satire took the form of a hijá, a violent curse directed against enemy tribes. The satirist would lead the army into war and would hurl

these curses "as they would spears; and indeed a man at whom the hijá was directed might dodge, just as he would try to dodge a spear, by ducking and twisting and dancing aside" (Elliott, 15). Pre-Christian Ireland records the practice of glám dícind, which is explained in a footnote in Elliott's book as being "variously translated as . . . an 'endless, biting attack'" (Elliott, 19). The people of these cultures had strong beliefs in the magical powers of these primitive satirists, who could expel evil through the canting of violent verses and the heaping on of abuses on the satiric target. While these traditions of invective contributed to the spirit of biting Juvenalians, the etymolical derivations of satire are found elsewhere.

The two terms which have led to the confusion are satura and satyr or satyre. Satura is a form of literature "dominated by a certain spirit, clothed in a certain metrical form, fixed by the usage of a series of canonical writers, and finally designated by a name specifically Latin, is Roman and not Greek" (Hendrickson, 58). Quintilian and Lucilius perceived this as a type of literature with very specific qualities, not merely any work which carries a certain tone or spirit. Satyr or Satyre refers to the ancient Greek plays which were a kind of poem or bitter invective against vice. The unfortunate marriage of these two terms led to much confusion, and Elliott notes that given such a rude and licentious source, it was thought appropriate that "satyre" should be

> harsh and rough and bold . . . . This temper dominates English satire until late in the seventeenth century . . . the tradition was attractive: it was dramatic, it was "mythic," it provided admirable sanction for daring abuse; and so it lingered--

and, indeed, lingers still. (Elliott, 103)

Familiarity with these traditions may have led to the delineation of powers Dryden attributed to the satirist, and that most certainly influenced writers for years to come.

Dryden's claims are echoed more recently in the writings of Gilbert Highet, who states that "the satirist, and he alone can make us smile at someone else's [death]" (Highet, 12). Highet insists that the reader must feel "amusement and contempt" (Highet, 21) for the object of satire, and he claims that satire "wounds and destroys individuals and groups in order to benefit society as a whole" (Highet, 26). These ideas imply that the object of satire must be an "other," never the subject. He also declares that the satirist "wishes to make [people] see the truth" (Highet, 19). This implies the existence of a fixed, certain standard to which the satirist is privy, painting the satirist in the likeness of the enlightened philosopher in Plato's cave. For Plato, the freed man is the philosopher, and he sees it as his duty to return to the world of the unenlightened and bring them to see the "truth." Highet's description of the satirist is reminiscent of the enlightened philosopher:

> You will then see a thousand times better than those who live there always; you will recognize every image for what it is and know what it represents, because you have seen justice, beauty, and goodness in their reality; and so you and we shall find life in our commonwealth no mere dream, as it is in most existing states, where men live fighting one another about shadows and quarreling for power, as if that were a great prize . . . . (Highet, 234)

In Everett Zimmerman's Swift's Narrative Satires, the presence of the enlightened philosopher is also apparent. Zimmerman claims Swift's satire "urges its reader toward a truth that applies outside the borders of its text" (Zimmerman, 63). Zimmerman also states that the "true" morality must be "located in some consciousness" and that "literary satire implies, however, that this consciousness is located in an author" (Zimmerman, 64). What he calls the "ultimate authority of the real author" (Zimmerman, 63) and the existence of a set of truths to which the author is exclusively privileged are open to challenge, for the author can just as easily be included in the object of satire. We shall see that Etherege could be identified with the vices of his characters. Zimmerman furthermore dismisses the possibility of identification with the objects of satire and lays claim to the seats of judgment in glorifying "the shared state of superiority of author and reader" (Zimmerman, 70).

These seats of judgment locate the moral mission of the satirist. The primitive rites of invective had two avowed purposes: "the invocation of good influences through the magic potency of the phallus, [and] the expulsion of evil influences through the magical potency of abuse" (Elliott, 5). The assumption is always that the good influences are present in the satirist and those who share his "enlightened" view, and the evil influences are manifested solely in the satiric target. The "magic" is in the drawing out of the good influences. Louis Bredvold would suggest that satire accomplishes this by stirring up public opinion against malefactors. He even goes so far as to say that the indignation which satire raises in a person is directed against "comic incongruities in our

fellow-men" (Bredvold, 259) and infers a sense of superiority. When satire is applied to particular people, therefore, it most often leads to judgment not only of individuals but against them: ". . . it is a reproach addressed to some responsible individual who has deviated from a right and reasonable standard" (Bredvold, 259). Yet again, this fixed, certain standard and the narrow reform of "others" is given priority: always judgement without and never reform within.

While many in the twentieth century, holding to an erroneous etymology, still write of satire as "begotten by Pan, the goatfooted" (Elliott, 104), there are many voices of dissent in the theory of satire. Rose Zimbardo challenges the notion that "satire, in order to be satire, must have a satiric 'antithesis,' a norm, whether social or literary/imaginative" against which the "downwardly exaggerated satiric 'thesis' plays" (Zimbardo, "Toward Zero," 53). She contends that satire, Restoration satire in particular, may not point to any fixed norm or standard, that it may not "fill the vacuum": rather, that "it is designed to point towards zero" ("Toward Zero," 53). In traditional definitions the expectation was that "false" understandings were blasted or attacked in light of a norm accepted or agreed upon by all, and this antithesis replaced the false understanding. Zimbardo's theories contest the unanimity of that agreement. She adds that for Restoration satirists "the binary opposition between ideal and tawdry actual is neither fixed nor constant" ("Toward Zero," 54). The implication of her theory is that Restoration satirists made no claims to knowledge of absolute "truths."

David Nokes is less sure in Raillery and Rage. Nokes writes, "[satire] relies

implicitly upon some assumed consensus of values or moral expectations by which its victims are to be judged" (Nokes, 17). This appears to contradict Zimbardo's notion, but Nokes meets us half way in admitting that "our own age has lost that Victorian confidence in absolute moral standards" (Nokes, 16). This leaves room for the possibility of something other than norms or "truths," allowing for the culpability of author and reader equally as objects of satire. Nokes also makes an important distinction between "biting" satire and a more "civilized, pleasing" satire (Nokes, 50), his argument rising from the etymology of the word "satire."

This distinction is significant because it lends credibility to a satirical model other than Juvenal's. One of the reasons Etherege has been excluded as a satirist is that his satire is very much in the style of Horace, who in turn has usually been accorded second status to Juvenal by those who follow the spirit of Dryden's criteria of authenticity. Patrick O'Flaherty is one critic who has supported this notion in an article on the satire of Samuel Johnson as it is played out in "The Vanity of Human Wishes." This article is representative of scholars who continue to make their satirical explorations within the confines of traditional definitions.

In "Johnson as Satirist," O'Flaherty states that Juvenal is effective because he is "unrelenting, remorseless, bitterly hammering home his theme, unpitying even when confronted with the most pathetic objects" (O'Flaherty, 83). This leaves us to consider Horace and Etherege as satirists, the Horace who tells the "truth with a smile" (Rudd, 266) and "Gentle George." O'Flaherty continues, "Juvenal is a true satirist, genuinely

outraged by the spectacle of vice, folly, and vanity surrounding him" (O'Flaherty, 86). We can gather from this that Juvenal assumes a position of moral superiority since he directs his attack on the "other." However, Etherege's (and Horace's) awareness of his own participation in the degenerate society, his lack of moral detachment and his identification with his objects of satire make him no less a "true satirist." To hold, as O'Flaherty does, that satire and sympathetic feelings are "absolutely incompatible" (O'Flaherty, 87) is to hold that satire must seek reform solely in "others," never within. O'Flaherty continues: "The satirist must never weaken, never betray hesitation . . . must keep his compassion hidden" (O'Flaherty, 87). But perhaps the reader should be more suspicious of someone who claims certainty, professes to have the answer and will not admit weakness. One will perhaps engage in self-reflection more easily if one can identify with the satirized. Reform in others is nearly impossible when it lacks reform within.

O'Flaherty understands satire as breaking down when "its content is too oppressively real to permit the maintaining of the fantastic or hypothetical tone" (O'Flaherty, 87). But the opposite may also be true. When the content is "oppressively real," the setting is ripe for true self-reflection. This calls to mind the old argument between those who believe satire is most effective when it imitates the force of nature and those who believe it is most effective when it imitates nature itself: nature as it ought to be compared to nature as it is. Etherege would seem to support the latter claim as he draws a disturbingly accurate picture of Restoration society.

Highet discusses how Horace's texts lose "the full energy of satire, by becoming

calm, suave, easy-going, or else by being purely personal and avoiding public problems and general moral judgments" (Highet, 61). This again falls in line with Dryden's perception of the satirist as morally detached and "attacking" the vices of others, fueled by a biting, snarling outrage. Zimmerman supports the notion of satire as "attack" (Zimmerman, 65). E.V. Knox targets the objects of satire for "mockery and reproof" (Knox, 25) and insists on detached moral judgment. Richard Morton writes, "[the] person attacked may be named as an individual or generically classified, but the satiric aim is essentially to injure him for the delight of the spectators" and "the person attacked is an assumed, rather than an actual reader" (Morton, 2). Hugh Kenner says we "share speech by participation; in joining the mocker we turn against his victim" (Kenner, 272). John Sturrock seems to imply that the reason Borges never wrote anything that could be so "blunt" as satire is that it is not the "slanderous, hot-blooded kind which martyrises its victims by name." Rather, it "leniently does caricatures of only defective temperaments or ideas" (Sturrock, 277). Let us consider the diction: "attacked," "mockery," "judgment," "injure," "slanderous," "hot-blooded," and "martyrises." If these qualities are to be exclusively valued in satire, Horace has been underestimated.

But that is not the final word on Horace. J.F. D'Alton believes Horace's sympathy is "more responsive . . . than most of his fellow-men" (D'Alton, viii). Gordon Williams writes, "the poet appears to confess . . . his own preference for a readily available slave-boy or girl" (Williams, 18), and "the ring-composition . . . ends with Horace using the pains of adulterers to set off his own professed liking for venus parabilis" (Williams, 17).

This indicates that Horace would not claim moral detachment in his satire.

Niall Rudd directs us to a passage in Horace which rings of reform within: "Before examining your own faults you smear ointment on your bloodshot eyes, but when it comes to your friends' foibles your sight is as sharp as an eagle's or an Epidaurian snake's" (Horace, 38). From this passage, we may conclude that Horace satirized vices which he also shared, that he made no claims to moral superiority or detachment. Rudd notes in Satires how a "lack of self-knowledge produces comic as well as tragic figures" (Rudd, 83). His choice of the word "tragic" implies that the characters of Horace evoke sympathy from the reader. When Rudd writes "Horace tells how glad he is to get out of Rome, because he enjoys a rest from the noisy merry-go-round of social life" (Rudd, 283), he suggests that Horace was very much a part of the "social life," not an outside, condemning observer. Again, this notion of moral detachment is absent. Finally, Rudd suggests that the final cause of Horatian satire is "to tell the truth with a smile" (Rudd, 266). This is far removed from the venomous bite of Juvenalian satire.

William Anderson claims it was the father of Horace who "implanted in his son the proclivity to study practical morality, principally so that he could improve himself, rather than to humiliate others by publishing their faults " (Anderson, ix). If this is true, the notion of reforming within becomes that much more defensible. Anderson also supports the idea that satire which does not "attack" or use "mainly cruel devices of ridicule and sarcasm" (Anderson, ix) is no less credible than that which does.

The argument can be made that satire which has as its aim the reform of others

through ridicule is largely ineffective. Elliott builds a strong case for traditional, widespread belief in the magical powers of the satirist, and he very rightly observes that most satirists still make bold claims to these powers. He also notes, however, that the satiric target does not appear to be reformed after the assault: "Dekker refused to be cowed by Jonson . . . . Auden, Spender, MacNeice, Day Lewis were publicly unaffected by Campbell's blast . . . " (Elliott, 12-13). The satirist may not claim he is capable of literally killing his victim, but shame is supposed to be the figurative "death" the victim experiences; "[shame] results (or should result, all satirists have claimed) from the verse of Horace, Pope, or of, say, Auden" (Elliott, 27). Many cultures which embrace honour as a primary virtue condone the use of shame and ridicule to correct vice. Elliot observes that "a major motive behind the honored custom of harakiri is the avoidance of public humiliation and shame" (Elliott, 68), and he describes a rite of the Greenland Inuit called a drum match, wherein the participants engage in hurling invectives at and heaping abuse on one another (Elliott, 70). As we have already seen, this has proven largely ineffective in most cases, just as the death penalty has been viewed by many as an ineffective deterrent to would-be murderers. The victim is rarely reformed, and those others whom the satirist would have warned by making an example of the victim will rarely take heed. Wyndham Lewis's Zagreus, from The Apes of God, puts it succinctly: "People feel themselves under the special protection of the author when they read a satire on their circle--am I right! It is always the other fellows (never them) that their accredited romancer is depicting, for their sport" (Lewis, 268). In the case of the drum matches, the

vice is not even important, but rather the goal is peace in the community. The winner is determined according to his skill at speaking abuse; no attempt is made to establish the wrong committed, or a victim.

Horace's obvious connection to the vices he satirizes identifies him with the "others" of which Lewis speaks. Charles E. Passage holds that Horace exhibits mock anger and false indignation in his satires. This is a different Horace: a true, good friend, encouraging the reader to engage in self-reflection. This is also a Horace who has leanings towards his very objects of satire. As Passage observes, "More than once he argues against the Stoics, yet he is partly drawn to their stern doctrines" (Passage, 6). To be drawn to the very object being satirized is to blur the fixed norm or standard against which the satiric thesis plays.

Etherege too was drawn to his objects of satire. "Gentle George" was not a satirist in the tradition of Juvenal. There was no harsh bite to his style. Indeed, for the longest time he was not considered a satirist at all because his texts did not contain those Juvenalian elements which have been often exclusively valued. He was well liked at court, quick-witted, and known for his debauchery, which in the Restoration period was not only socially acceptable but expected. Howard D. Weinbrot is convinced that those who lived during the Restoration perceived, interpreted and translated Horace as being harsher, more biting than he was (Weinbrot, 5-12). He is given Juvenalian traits and is praised for railing against the corrupt society in which he lived. Jacob Fuchs draws attention to this when he writes,

> Certainly he was amiable, "the fittest man in the world," as Spence writes, "for a court, where wit was so particularly encouraged." . . . Never had man so genteel, so agreeable, so easy a wit . . . . Even his politely wanton nature, his being . . . "a little loose in his morals," could be viewed as a social asset: "His gayety, and even his debauchery." (Fuchs, 45)

This is a description of Horace, but it could just as easily be a description of Etherege.

Having examined some of the exclusive elements valued in traditional definitions of satire, we can now move to some transformations in the theory of this genre. While past authors and theorists were willing to make "large claims about satire as a genre" (Griffin, 30), especially the critic-theorists in the 1950s and 1960s, Dustin Griffin, in Satire: A Critical Reintroduction, suggests there has been a move away from these kinds of distinctions. He writes,

> Since the 1960s there has been something of a retreat from large-scale theoretical claims about "the nature of satire." Most commentators have abandoned the attempt to account for the genre as a whole or even for a wide range of satirical works from several centuries. They have instead focused--as Claude Rawson, perhaps the most influential of recent critics, has done--on the satire of a single writer. The characteristic book on satire in the last twenty years is a discussion of some features of Pope's satiric poems or Swift's prose satires, or a study of lesser-known satirists such as John Marston, Joseph Hall, John Donne, the Earl of Rochester, Charles Churchill, or Lord Byron. (Griffin, 31)

Add to that list of lesser-known satirists the name of Sir George Etherege. Even though a student of the Restoration would be familiar with his works, a student of satire might not. To say that the satire of Etherege depends on inversion, identification and moral attachment is not to make large-scale claims about satire as a genre, but rather specific claims about the satire of one author. Inversion, identification and moral attachment are satiric devices, dependent upon the author's and reader's participation in the text, that belong to a form of satire Griffin calls "satire as inquiry" (Griffin, 39).

Whereas traditional definitions of satire hold to a fixed norm or standard of values against which the satiric thesis may be played, Griffin does not fall on the side of those who believe in Plato's enlightened philosopher. The moral certainty that reader and author share allows the author to begin "with a clearly articulated intention [and] executes that intention by means of a fiction precisely designed to accomplish its predetermined purpose" (Griffin, 39). But Griffin asks, "How much satire even begins with a clearly formulated plan of attack" (Griffin, 39)? He suggests that much satire is open-ended, inviting the reader to participate in occupying differing points of view, to engage in self-reflection. This is the satire of Etherege, which ironically is reflected in the title of his most famous work: The Man of Mode; or, Sir Fopling Flutter. The inquiry in which the reader is engaged is drawn from these two characters: is the play a satire on Dorimant and the preoccupation with fashion, or is it simply a comedy of manners with Sir Fopling the butt of a lengthy, however artful, joke? Throughout the play, both the character of Dorimant and the apparently "opposite" character of Sir Fopling Flutter are satirized. The

reader is left to inquire about the standard or ideal against which these characters are played.

Having made the case that Etherege, in the tradition of Horace, claimed no moral detachment or superiority, but rather identified with the characters, one can also claim that the play does not follow a plan of attack to a logical end. This leaves a space in the text, a voice that the reader is most likely expecting (at least according to traditional definitions of satire): the voice of the enlightened philosopher, of the satirist with claims to absolute truths. In a play such as The Man of Mode, that space is even greater because of the absence of a narrator. Brian A. Connery speaks to this when he writes,

> A different type of satire, on the other hand . . . itself transgresses boundaries and thus provides opportunities for the reader to exercise judgment apparently independently . . . although in a pre-established and textually defined context. By eliminating direct access to the voice of the Father Satirist, such satire forces the reader to become conscious of decisions that otherwise may be tacit. When reading satire, as Gerald Bruns points out, "one is always looking for a position to occupy," and one necessarily defines that position in relation to the satirist and the object of the satire. In a satire in which direct access to the Voice of the Satirist is denied, one is also looking for a position for the author to occupy. (Connery, 173)

In order for a reader to "exercise judgment apparently independently" there can be no authorial claims to moral superiority or knowledge of a fixed moral standard or norm. Such a satire invites self-reflection, remains open-ended, makes an inquiry. The only

control the author has lies in the conditions in which the inquiry is made. Any wisdom spoken (or apparent ideals against which the satiric thesis plays) is placed in the mouths of characters, further distancing the author from the words. Griffin says the "effect of the distancing device is to ask us not simply to accept the truth of [the character's] words but to reconsider them in the context of the larger and more complicated moral (and political) world that Horace inhabits" (Griffin, 43). So it is with Etherege and his characters: the reader is left to wonder and reconsider--self-reflection--the truth of the character's words.

In satire as inquiry, the reader is left to wonder about many things: the truth of the character's words, the identity of the voice of the satirist, the voice of the author, the existence of a fixed norm or moral standard against which the satiric antithesis is played, and the future actions of the characters at the conclusion. At play's end in The Man of Mode, the reader is invited to consider the uncertainty of Dorimant's fidelity to Harriet, for he suggests to Loveit that he may be free to love her in the future. Griffin writes,

> Finally, satiric endings are often obtrusively open, not because the end of one story is always the beginning of another, or because literary constructions are subject to deconstructing or unraveling, but because the form and purpose of satire seem to resist conclusiveness. (Griffin, 96)

In satire as inquiry, the answer is not given. The absolute truth is not revealed. The fixed norm or moral standard is not upheld. The moral convention agreed to by the Restoration reader, that the lust for sexual pleasure will be civilized in the fifth act metamorphosis of the rake to marriage, is frustrated by the truthfulness of Dorimant's character, revealing a

hole in or a denial of the antithesis. Instead, what happens is that the reader, and even the author, is left to struggle with the uncertainty, to reflect on the spaces left by the open endings. The reflection is not normally a comfortable, pleasant journey, however, for satire as inquiry often employs inversion to engage the reader.

When the reader is left to question Dorimant's fidelity to Harriet in The Man of Mode, the expectation that the witty hero and heroine will be forever united to satirize the would-be wits is upended, or rather inverted: the ideal of wit, so valued in the Restoration and also the expected norm or standard, becomes itself an object of satire. Guilhamet's claim that satire simply borrows from other genres has some value here. Guilhamet writes,

> The essential integrants of generic satire are a combination of modal satire and variable rhetorical and generic structures which are borrowed and de-forMEDLEY.
>
> The dynamic of satire transforms these components into a new generic identity . . . . They become satires by deforming the rhetorical structures with strategies calculated to disrupt the normal logic of the rhetorical text. (Guilhamet, 11, 13)

Etherege borrows from the Restoration comedy of manners but disrupts the reader's expectations by resisting the logical conclusion to a comedy of manners: the witty hero does not prevail quite as expected. Who is the target, then, of this satire? Rose Zimbardo suggests that the reader may be the target. She writes concerning Rochester's "Fair Chloris in a pigsty lay,"

> We are the targets of this little satiric song. It is the mind of the reader at which the poet has the laugh last, because that mind is exposed as a store-house of junky stereotypes . . . . That place in ourselves that we value so highly, the mind, is a windy, empty attic stored with nothing but whimsies spun out of words. (Zimbardo, "Toward Zero," 32-33)

Zimbardo's point is applicable to Etherege's work: the Restoration reader's, and perhaps the modern reader's concept of what is the norm is exposed in inverting the object of satire. The reader's participation in the play is what creates the satire: the moral and social stances the reader takes are what create the inversion. David Wheeler refers to this when he explores Pope's Rape of the Lock. In exploring the lines "On her white Breast a sparkling Cross she wore/Which Jews might kiss, and Infidels adore," Wheeler writes,

> The incongruity is in the speaker's fantasy, and the moral confusion results, I think, from the reader's participation in the fantasy, the result of a conflict between a sexual titillation and an awareness of the emblematic significance of the cross, an awareness the reader brings to the poem. To blame Belinda results from a desire to pass moral judgment as a cover-up to our own confusion: How dare she do such a thing to us! . . . In such a response we overlook, I think, our participation in the reading experience. (Wheeler, 226)

Etherege's satire depends on engaging the reader in the inquiry, and whether it is the reader's expectation that wit is the valued norm or the moral fibre of characters that

Jeremy Collier espoused, it is the reader's participation that allows an inversion of norms or standards.

While a text requires certain devices and allusions to ensure that the reader is engaged, the intimate structures and practices of the Restoration theatre all but guaranteed an engaged audience. The close proximity of the playgoer to the stage has already been noted, and it appears much of the action took place on the forestage:

> Time after time stage directions urge the actor to 'come forward' or 'advance to the front of the stage' . . . . It was a more striking intimacy than that enjoyed by the theatres of the Elizabethans. Within the dimensions of the tennis court it would have seemed that the players were performing in the same room with the spectators, especially when the whole space was lit by the same tallow candles in wall-brackets and one or two chandeliers, none of which could be snuffed until the end of the play. The playhouse provided one arena for all. (Styan, 22)

Styan further suggests that the "first Restoration playhouses, playing downstage on the apron, with the players in constant facial communication with the house, meant that direct address to the audience was normal" (Styan, 204). This communication played itself out in asides, glances, winks, and double entendres.

It appears that the Restoration audience took full advantage of this intimate arrangement. When Colley Cibber wrote about Thomas Betterton's ability to capture the undivided attention of the audience to "keep them husht and quiet" (Cibber, 65) and Anthony Aston of Betterton's voice that "he could tune it by an artful climax which

enforced universal attention, even from the fops and orange girls" (Aston, 299-303), what was implied was that the audience was ordinarily very active. Styan gives several examples of this unique relationship between the play and its spectators, noting the "rapport with the actors and actresses extended to the spectator's jumping on the stage itself and visiting the rooms behind the stage" (Styan, 8), later adding "[it] comes as no surprise to learn that when such an audience was actually displeased with a production, there was no restraining its hissing and clapping" (Styan, 10). Elizabeth Howe echoes this conclusion, noting that throughout the period "audiences granted performers none of the reverent hush that we associate with watching a play. The atmosphere during a performance was relaxed and informal" (Howe, 7). Within such an intimate, engaged and active environment, the setting was ripe for inversion.

Griffin speaks about inversion, but he describes it as "provocation." He claims that if "the rhetoric of inquiry is 'positive,' an exploratory attempt to arrive at truth, the rhetoric of provocation is 'negative,' a critique of false understanding" (Griffin, 52). Provocation is seen here as a tool to "discomfort his reader, shake up his cherished values, and disrupt his orthodoxy" (Paulson, 135). The journey of self-reflection encouraged by Etherege's satire is not necessarily a comfortable one. In order for inquiry to be prompted, firmly held concepts or ideals need to be exposed and challenged, and this is often accomplished through inversion. Jon Thomas Rowland, in Faint Praise and Civil Leer, refers to the disruption of false understandings when he describes the relationship between a panegyric and a satire:

> Insofar as the panegyrist accepts the existence of the ideal, he will understand the problem of transcendence in terms of cheated sight: there is something there, you just cannot see it. The satirist will tend to discount the ideal and treat the problem of transcendence differently: there is nothing there and that is what you cannot see. (Rowland, 107)

In traditional definitions of satire, when the false understandings had been exposed and ridiculed, the detached satirist would then have pointed to the "truth," an acceptable norm or standard understood and agreed upon by all, and this would become the true understanding.

Of course, this depends on the satirist's detachment, and as we have seen, Etherege could identify with his characters. As authorial voice in the text, Etherege shared in the inquiry with the reader, not positing a truth to replace the false understanding. Etherege's identification with the characters meant that the authorial voice was inverted as well. Kirk Freudenberg, in his examination of Horace's theory of satire, points to a passage where the satirist seems to "intend the lesson at hand" (Freudenberg, 25), but the image is so exaggerated as to be absurd. He writes, "The satirist has taken the old Cynic convention to an extreme, and with a straight face he pretends to maintain his earnest didactic intent. This brilliant piece of parody takes as its primary target the satirist himself" (Freudenberg, 25). Freudenberg later adds, "Throughout the Satires, patterns are made to be broken, authority is asserted to be undermined . . . the satirist is always about the business of mocking himself, undermining the authority his lessons or personality

assert" (Freudenberg, 211). Etherege's satirical voice is inverted by the inversion of values, the inconclusiveness of his story's end, and his own moral attachment to his characters as a self-admitted "fop." In the reader being denied access to a norm against which the satiric thesis is played, the aims of satire as inquiry are furthered.

Freudenberg's claims suggest that the satirist's own voice can be the object of satire, but Deborah C. Payne sees a difficulty in even identifying the satirist's voice in the absence of a narrative voice. She insists that as a structural device, "narrative voice is essential to establishing the 'ultimate point' of the satire" (Payne, 6). The notion of an "ultimate point" in the context of satire as inquiry is problematic, but certainly a narrative voice can more easily set the conditions of the inquiry. Payne describes the strengths of a clear narrative voice as opposed to the voice that emerges from dramatic dialogue:

> We grasp the point of the satire, quite simply, because the narrator identifies it for us. Even when another voice appears in this sort of satire, arguing against the speaker's position . . . his critique does not overturn narrative point of view for this reason: dialogue within narration differs from "pure" dramatic dialogue. The latter confronts audiences directly with represented characters, whereas "in narrative texts they [the characters] are mediated by a more or less concrete narrative figure" (Pfister 3). Thus, dramatic characters multiply "perspectives" or possible authorial points of view . . . however, in verse and prose satire, the narrative voice mediates characters, filtering their perspectives through his own. (Payne, 6)

The satiric intent is more easily identifiable where a narrative voice is clearly presented, but the multiple perspectives presented by dramatic characters, as in the plays of Etherege, serve more fully the function of satire as inquiry. The reader is always looking for a position to occupy, and in a purely dramatic presentation this position is denied to him or her. But this is a strength. When the voice of the satirist is inaccessible and the position the reader occupies is satirized as well, then a more engaging, albeit disturbing self-reflection is encouraged: reform within.

The satiric intent of Etherege's plays has often been missed because of the limits of earlier definitions of satire, but there is another reason: "Gentle George" wrote with such easy grace that his plays were, to put it modestly, entertaining. J. Douglas Canfield's comments about Gay's Beggar's Opera apply equally as well to The Man of Mode: "Its enduring entertainment value perennially threatens to obscure or even efface its satiric intent, even among an audience so sharp eyed as professional academics" (Canfield, 321). Gay and Etherege may seem to be an inappropriate comparison, given Gay's reputation as an esteemed political satirist, and yet there are some striking similarities. Samuel Johnson described Gay as "the general favourite of the whole association of wits; but they regarded him as a play-fellow rather than a partner, and treated him with more fondness than respect" (Johnson, 268). Johnson also draws our attention to Gay's English Pastorals "in which the images are drawn from real life" (Johnson, 269). Like Gay, Etherege wrote plays not simply for literary value but entertainment and profit. Many productions were "forc'd to add Spectacle and Musick to Action . . . [this] sensual Supply of Sight and

Sound, coming in to the Assistance" (Cibber, 57) of weaker plays. It appears Etherege was equally influenced by fashionable conventions of the time, as we find "elements of a French farce" (Styan, 24) in the closet scenes in She Would if She Could. The frequent use of music, dance and songs in his plays would seem to indicate an attempt to cater to those "people who go to the theatre to satisfy their craving for conspicuous leisure; what they seek is 'diversion,' entertainment which takes them beyond the concerns of their daily lives" (Roberts, 141). Entertainment is also to be found, however, in the polished dialogue of his characters.

Griffin explains this in greater detail in his exploration of "display and play" in satire (Griffin, 71). He defines the two etymologically: to display is to unfold, and to play is to engage in "some joyous exercise or movement" (Griffin, 84). Griffin describes the relationship between the two:

> The former requires an audience; the latter can take place without one. Yet there is a relation, for what the satirist displays can be his playfulness. And play, like display, takes place in an arena that is in some sense marked off from business or serious purpose, reserved for self-delighting activity that has no concern for morality or for any real-world consequences save the applause of the spectators. (Griffin, 84)

Etherege's plays contain both elements: his play is a dramatic presentation. There is, of course, the sense of "display," of a story unfolding, of characters showing themselves and the plot to the audience, but there is also a wonderful sense of "play" between words and

ideas, in the inversion of values and norms, and in the contrast between high and low language. Such play is found in the scene between Dorimant and Foggy Nan, where Dorimant treats Nan cruelly and with vulgar expressions, followed sharply by a scene between Dorimant and Mrs. Loveit, where he plays the wounded lover and speaks to her in courtier language. Play as a self-delighting activity is also found in the exchanges of repartee between would-be lovers, which at "its simplest and most effective . . . bounces the ball back and forth, repeating the thought and often repeating the same word with more emphasis" (Styan, 183). Styan applauds the wonderful fourfold repartee in She Would if She Could, involving Courtall, Freeman, Gatty and Ariana:

> COURTALL. By your leave, ladies -
>
> GATTY. I perceive you can make bold enough without it.
>
> FREEMAN. Your servant, ladies -
>
> ARIANA. Or any other ladies' that will give themselves the trouble to entertain you.
>
> FREEMAN. 'Slife, their tongues are as nimble as their heels.
>
> COURTALL. Can you have so little good nature as to dash a couple of bashful young men out of countenance, who came out of pure love to tender you their service?
>
> GATTY. 'Twere pity to baulk 'em, sister.
>
> ARIANA. Indeed methinks they look as if they never had been slipped before. (SWSC, II, i, 91-104)

The pleasure occurs in each thought left dangling, only to be deftly picked up and re-fashioned by the next speaker, increasing with every exchange. Play, or even playfulness, has not always been associated with satire. Certainly, no one would accuse Juvenal of playfulness.

Anger has been the dominant tone cherished in usual definitions of satire: to be accused of being playful would be considered an attack on the satirist's work. In the works of Horace, however, more than the artfulness of his writings is commended, but his ability to "explore the potentialities of the situations in its dramatic conjunctions of personalities and topics . . . [with] humour . . . close at hand; always the tone is that of discussion, of playing with ideas, never of dictation or sermonizing" (Griffin, 85). Etherege, following in the steps of Horace, was a master of playfulness. The Man of Mode, for instance, was loved not only by the masses but by such notables as Dryden. Dryden made a plea to him when Etherege was stationed as an envoy in Ratisbon, Austria, and had not written a play in quite some time:

> Nay, there's a harder imposition,
> Which is indeed the Court's petition:
> That settling worldly pomp aside
> (Which poet has at font denied)
> You would be pleased in humble way
> To write a trifle called a play.
> This truly is a degradation

But would oblige the Crown and Nation. (Poems, 53)

The entertainment value of Etherege's works, the artful use of display and play and the blurring lines of comedy and satire have also contributed to blinding critics to their satiric intent. Guilhamet makes the distinction between simple and complex satires:

> Complex satire begins in the same way as simple satire . . . . The only difference is the much more elaborate use of additional genres and styles so that the form becomes preeminently mingled satire . . . . The wide variety of rhetorical and belletristic strategies employed disrupts the text in other ways than obscuring its basic structure. (Guilhamet, 14)

Etherege's satire is complex. He is playful, he borrows from the comedy of manners, and he uses strategies like inversion, identification and moral attachment. These devices lead to further blurring of the satiric intent. Following the notion that Etherege's satire is best described as satire as inquiry, we will now examine how this plays out in The Man of Mode.

Chapter Two:

Satire as Inquiry

The success of a satire as inquiry depends on the author's ability to engage the reader, displace false understandings, invert norms, and as is the case with Etherege, encourage reform within. The Man of Mode; or, Sir Fopling Flutter demonstrates how Etherege engages the reader through a powerful dramatic realism and by borrowing from other literary forms, such as the comedy of manners. With the satiric intent disguised in playful dialogue and blurred through an absent narrative voice, Etherege disrupts the expectations of the reader through the inversion of values and perceptions. The reader is left without a position to occupy because he is denied access to the Voice of the Satirist. In a satire as inquiry the satiric targets are difficult to identify, but questions and honest exploration are encouraged.

It is important to understand that while this play rightfully mocked the preoccupation with fashion through the use of such characters as Sir Fopling Flutter, it certainly did not teach through exemplary characters. Sir Fopling is one object of satire, but the "man of mode" is Dorimant, who is another object of satire. Dorimant appears to be the hero of the play: he is admired for his obviously superior intellect, his wit, and his cynical but sometimes grimly accurate descriptions of the Restoration men and women and their views. The reader is ready to suspend judgement of Dorimant's sentence, despite his degrading treatment of Mrs. Loveit and Bellinda, because they seem to deserve it. Loveit is seen as a character to be ridiculed, not respected. Her raging passions are

offered as comic relief, and she appears to merit very little sympathy. Yet Etherege's diction throughout the play points to a Dorimant with what many may consider warped ideas of love, honour and reputation, honesty, and commitment. If both Sir Fopling and Dorimant are satirized, then what is the antithesis against which the satiric thesis plays? If satire seeks a change from false understandings, then the first one to be exposed is Dorimant as hero of a comedy of manners.

In order to challenge a false understanding, Etherege needs first to engage the reader, to invite identification with the literary structures that are borrowed, chiefly those of the comedy of manners, and with the characters. In the comedy of manners, characters lacking in wit but ignorant of their shortcomings are ridiculed by others as they try unsuccessfully to elevate their station in life. As a matter of fact, any characters who act or behave in ways inappropriate to their station of life, be it the leisure class trying to marry below themselves or the landed gentry aspiring to the leisure mode of living, are ridiculed for breaking form. The comedy of manners also finds the "hero" or rake involved in seducing women and cuckolding husbands, but he is "converted to the idea of matrimony by meeting with [an] attractive [girl] who will not surrender without," and the woman is "more than a match for the men in their wit-combats" (Muir, 31). On the surface, The Man of Mode has all the requisite characters of a comedy of manners. There is first the fool, Sir Fopling Flutter, of whom Dorimant says "[he] went to Paris a plain, bashful English blockhead, and is returned a fine undertaking French Fop" (MM, IV, i, 328-330). Then there is Old Harry Bellair, the landed gentleman intent on elevating his

station by a proposed match between his son, Young Harry Bellair, and Harriet, the daughter of Lady Woodvill. Dorimant is the rake who seduces both Mrs. Loveit and Bellinda and who at play's end, we are led to believe, has been converted to matrimony by Harriet. Familiarity with these stock characters and this literary genre engages the reader and creates specific expectations, expectations that Etherege will disrupt.

One might ask the question: how familiar was the Restoration playgoer with the various literary forms and devices employed by the playwright? Elizabeth Howe, noting a "significant proportion of Restoration theatre-goers patronised the theatre very regularly . . . and were therefore extremely familiar with the various established modes of drama and with the types of role specialised in by different players," suggests dramatists wrote "with this familiarity in mind, aware that they were creating plays for an audience with preconceptions they could fulfil or frustrate" (Howe, 7). No doubt Etherege had his audience in mind when he set out to write his plays, but which audience? Emmett Avery writes,

> On the whole, it appears that the audience contained persons of all ranks and classes, of many professions, and of a wide range of interests in the drama; families attended as families, brought their older children and other members of the household, creating a basis for their presence as adult spectators in later years. . . . Frequent references to the monarch and his entourage as well as to the gentlemen and ladies of the Court re-enforce the tradition of the influence of the aristocracy, as does the known attendance of men of letters, the wits, and the

> Templars. On the other hand, the large attendance by men of affairs and their wives suggests a responsiveness to the stage on the part of individuals (John Evelyn, for example) who can hardly be considered among the wits, the beaux, or the licentious. (Avery, 61-62)

David Roberts refers to the number of times Elizabeth Pepys attended the theatre and supposes that among "more affluent families the figure is likely to have been substantially greater" (Roberts, 49). Roberts also wonders about the ratio of women to men in the theatre, noting that the "boxes were the more conspicuous for being the exclusive territory not merely of the fine people, but of the ladies of quality" (Roberts, 80). Styan has no doubts, regardless of the make-up of the audience, that the "playwrights, like the actors, aimed their wit at the highest social level of the house, indeed, at the better-paying part of the audience . . . the social attitude of its audience was the narrowest in the history of the public theatre" (Styan, 7).

If we were to conclude that the Restoration audience was composed of people of many economic, social and moral classes, and that there were great numbers of both men and women, then we would still be left with the task of ascertaining the audiences' familiarity with the literary forms and devices employed, or as is the case with Etherege, borrowed by the playwright. Many plays of the time took into account the frequency of patronage of the theatre-goer, and a "number of commonplace, formulastic [sic] scenes were written in the knowledge that the audience would be ready with the appropriate responses" (Styan, 210). We have demonstrated already that Etherege borrowed from the

comedy of manners and re-shaped it for his own purposes, but with the introduction of The Comical Revenge Etherege tapped into another literary form familiar to the regular playgoer: the heroic play. The term heroic play refers to a specific genre "written in rhyme, partly in heroic couplets; it has a war background; it is a story of love, with its usual ingredient of jealousy and of honour; and it contains argumentation in verse" (Chase, 9). Still, the boundaries of its definition have been extended enough to allow a heroic element outside of rhymed verse. Lewis Nathaniel Chase asserts that this heroic element's introduction into English dramatic literature "was an innovation, and from the first so dominated certain theatrical productions of many sorts that, whatever their genre, they became, in fact, heroic plays" (Chase, 7). In Etherege's first play we find the high plot unfolding in rhymed verse and heroic couplets, we discover a language of war in Sir Fredrick and the Widow, who are "experienced soldiers; but if [they] ever have a war . . . the bells shall proclaim [their] quarrel" (CR, II, ii, 90-93), and we follow the love story involving Beaufort, Graciana, and the jealous but honourable Bruce. Even if it is burlesqued, even if Etherege is satirizing the "dying aristocratic idealism, which derived from Renaissance romance and drama," (Barnard, 377) the heroic element would be a familiar form to the Restoration audience.

The last issue which needs to be examined as regards the Restoration audience is the presence of women at the theatre, and for this discussion we turn to the valuable work of David Roberts in The Ladies: Female Patronage of Restoration Drama 1660-1700. Roberts' book serves the purposes of this thesis, not in its consideration of the ladies'

reaction to the plays, but in establishing the strong literary background of the female playgoer. In studying the material available concerning Elizabeth Pepys, Roberts concludes she "evidently came across a variety of literature in spite of the obvious encumbrances" (Roberts, 52). Roberts writes,

> It follows that she should have shown little enthusiasm for plays which drew directly on romances which she had read. She denounced Dryden's An Evening's Love, which dramatized some incidents from L'Illustre Bassa, a novel she evidently knew very well. It might be objected here that she disliked the play because she suspected unacknowledged plagiarism; but we are told that the borrowing was admitted. (Roberts, 53)

Familiarity with the works of foreign authors meant that the spectator would be engaged by the playwright who judiciously borrowed from these sources. The influence of French literature, music and fashion was especially prominent in the Restoration, as evidenced by the popularity of such a character as Sir Fopling Flutter. He was ridiculed, and yet remained an attractive, engaging character.

Another way Etherege engages the reader is through realism. As Jocelyn Powell writes, the reader takes "[Etherege's] characters as real human beings and [as] experiencing the implications of their conduct in terms of actual life" (Powell, 66). This raises the question whether satire is most effective when it describes nature ideally, as in the sentimental comedies, or when nature is presented as reality, as in Etherege's plays. It is necessary at this point to note the inherent ambiguity in the use of such a term as

"reality." Zimbardo's A Mirror to Nature traces the movement in Restoration understanding of dramatic imitation of reality, from "the imitation of Ideas to the imitation of interior human nature" (Zimbardo, A Mirror, 15). Zimbardo challenges a twentieth-century bias in interpretation and criticism of Restoration drama other than heroic drama, suggesting it makes an erroneous assumption about the realism of such works. She writes,

> Because he stands on this side of the great seventeenth-century divide, the twentieth-century critic cannot envision a drama that does not imitate experience, that purposefully does not attempt to approximate "real life" in its characterization. In the 1660's all drama--comedy as well as tragedy--imitates abstract, ideal reality. (Zimbardo, A Mirror, 17)

According to Zimbardo, adherence to "realism" in the 1660's had more to do with ideas and essences than experience; the playwright was concerned with elevating characters[1] above ordinary, actual life. The transition to art imitating interior human nature is roughly datable in the 1690s, although Zimbardo admits the "progression is, of course, a continuum" (Zimbardo, A Mirror, 15). She insists the works of Etherege are consistent with this progression: "I do not mean to imply that Etherege is a precursor of those authors in the nineties who attempt to plumb the depths of characters who simulate 'real people'" (Zimbardo, A Mirror, 114-15).

---

[1]The use of this term can be misleading. Zimbardo notes that until about 1680, "character" did not mean personage in a fiction. The word meant, "as it had originally, the delineation of an Idea, or essential form." (Zimbardo, A Mirror, 16)

Is it any wonder that Etherege's first two plays failed to do justice to the true natures of its characters, giving way to artificial plot solutions and contrived endings? Etherege was still feeling the influence of his Caroline predecessors, wherein the object of drama was to "lift the minds of its audience to a truth that is not discernible in experience" (Zimbardo, A Mirror, 37). This struggle was reflected in the character of Sir Frederick Frollick, the medium between the high and low plots of The Comical Revenge. Here on the stage was a personality that could have stepped out of any Restoration society, a character that certainly seemed to imitate human nature, and yet he interacts with high-plot characters that seem to imitate ideas, or rather ideals. There appears to be little evidence that the high plot was satirized, as the audience is led to consider the dual scene in a serious vein.

While the tension between the changing perceptions of reality was apparent, the case can be made that Etherege indeed was a precursor of those dramatists in the nineties who plumbed the depths of the characters. Anthony Masters acclaims The Man of Mode as the "quintessence of Restoration comedy" because of its "portraits of life" (Masters, 37). John Loftis notes, "Soon after the play's first performance, Etherege had in fact been criticised for writing an unimaginative transcription, with literary heightening, of the conversation he heard about him" (Loftis, 255). The "real life" characters that fill the pages in Etherege's plays are, for the most part, not caricatures of high ideals and essences, but imitations of experience. John Bullit makes this comment on the works of Swift, which can be applied to Etherege as well: ". . . [Swift's] satire is characterized by a

penetrating if at times corrosive realism, and may therefore be described as a genuine exposure of things as they are and too often tend to be" (Bullit, 2). Etherege does not paint things as they ought to be.

In his defense of Etherege's The Man of Mode (1722) John Dennis promulgates this idea of characters' being drawn true to nature, not as patterns for imitation. He applauds the exposing of persons to our view "whose views we may shun and whose follies we may despise; and by showing us what is done upon the comic stage, to show us what ought never to be done upon the stage of the world" (Dennis, 429). Dennis made these remarks in anticipation of a sentimental comedy by Richard Steele, The Conscious Lovers (1722). With this play, Steele, in the tradition of the panegyric, tried to instill proper moral conduct through example. His characters are fictional not only in their names but in their exaggerated natures. For instance, the hero of the play, John Bevil, Jr., is ultimately good, and for the most part inconceivable. People could find comfort in knowing that no one could really be expected to live up to such ideal characters. Steele provided the eighteenth-century audience with a safe channel to ease their pangs of conscience and accept their faults with little anxiety. In this case, there is no identification with the characters, so the reader is not engaged.

John Wain was drawn to The Man of Mode because it "has within it an element of real malice" (Wain, 379). He feels the "ruthlessness of Etherege's logic makes the play harrowing, but at least it is never false and unsatisfactory" (Wain, 382). Wain adds that the "ruthlessness of all these people, though unpleasant to read about, has at least the

harsh ring of truth; when men like Dorimant are tamed, it is generally by pert baggages like Harriet who have the necessary savagery" (Wain, 382). Dorimant is not a harmless character like Sir Fopling Flutter but is better cast in a devilish mold. The play is filled with diabolical imagery, and this has led to such articles as David Krause's "The Defaced Angel: A Concept of Satanic Grace in Etherege's The Man of Mode." Krause cites numerous instances where Dorimant is explicitly or implicitly referred to in devilish terms. Lady Woodvill calls him the "prince of all the devils in the town" (MM, III, iii, 133), Loveit confesses "I know he is a devil" (MM, II, ii, 17), and Medley greets him saying, "My life, my joy, my darling sin" (MM, I, i, 73). The list is extensive. Krause wishes the reader to believe Etherege intended Dorimant as a hero to be admired, but the question remains: should we admire such ruthlessness? In either case, the reader is engaged through identification with this "real" character. Etherege sought to reflect a harsh reality, but in terms the Restoration society, and more importantly the King's court, could accept:

> Indeed, in the maze of political intrigue and malice which surrounded him at Ratisbon he could perceive a comedy of power, of Machiavellian ruthlessness garbed in politesse, of nature versus reason, and of man in the dark which was not fundamentally very different from the comedy of the leisure society in his plays. (Underwood, 93)

Ruthlessness is not a term ordinarily associated with "Gentle George," and yet the energy of the satire which his text releases is "resolutely anti-romantic" (Styan, 162). Styan

directs us to a scene in The Man of Mode which demonstrates the Machiavellian side of the Restoration world.

In Act IV, Scene ii, Dorimant, having discarded the previously conquered Loveit, has been making progress with his newest prey or challenge, Harriet. He has not forgotten his appointment with Bellinda, however, who has agreed to sleep with him after he gave evidence of his affection for her by humiliating Loveit in public. The scene opens with Dorimant and Bellinda on stage after their affair has been consummated. Styan observes that the "playwright indicates the cynicism of the moment by offering a glimpse of Handy 'tying up linen,' a dry perspective on the commonplace event this cold affair has been" (Styan, 162). The charming facade Dorimant projects to the world is momentarily stripped away to reveal a calculating, almost methodic rake. If this is an accurate representation of the Restoration world, then such realism would likely have engaged the audience, laying the foundation for identification with the characters and the possibility of disrupting their expectations through inversion.

The reader identifies with Dorimant as hero because he follows the rules of good form laid out in a comedy of manners. He treats Loveit, the Orange-Woman, and other lesser characters cruelly, but it is seen as excusable because he does so with admirable wit. David Hirst writes,

> The subject of comedy of manners is the way people behave, the manners they employ in a social context; the chief concerns of the characters are sex and money (and thus the interrelated topics of marriage, adultery and divorce); the

> style is distinguished by the refinement of raw emotional expression and action in the subtlety of wit and intrigue . . . . Style is all-important in these plays . . . . The winners are always those with the most style; the sharpest wits, the subtlest intriguers . . . the conventional moral standards are superseded by the criterion of taste, of what constitutes "good form." (Hirst, 1-2)

Hirst adds, "Actions--rape, robbery, murder, adultery--are unimportant; what matters is the way in which they are performed, or more often the style with which they are concealed" (Hirst, 2). If Dorimant follows the code of conduct of comedy of manners, then he is to be admired regardless of his treatment of characters; and he does treat Loveit with extreme cruelty. In Act II, Scene ii, Dorimant enters Loveit's quarters with "Waller's verses on his lips as always, this time with lines so ironic for the situation that there can be little doubt he passes them directly to the audience on entrance" (Styan, 81). This can not be lost on the reader, either; the audience and the reader are engaged, and Dorimant invites us to laugh along with him at Loveit. Then Loveit, already raised to a heightened jealousy by the scheming of Bellinda, accuses Dorimant of breaking his vows of love to her, of dissembling. He replies,

> I am so I confess, good nature, and good manners corrupt me. I am honest in my inclinations, and would not, wer't not to avoid offence, make a lady a little in years believe I think her young, wilfully mistake art for nature; and seem as fond of a thing I am weary of, as when I doted on't in earnest. (MM, II, ii, 212-17)

Dorimant refers to Loveit and the affection he once had for her as a "thing," an object of which he has grown tired, and he tells her to her face. Yet it has been said in good form, with honesty and with wit, according to the code of the comedy of manners, so Dorimant is admired. John Barnard raises an interesting question regarding this admiration:

> The eagerness of early audiences to identify Dorimant and Medley as portraits of Rochester, Sedley, Beau Hewitt, or Etherege himself, points to the crucial question about the play. How far does The Man of Mode invite the audience to identify with Dorimant? Is Dorimant--who begins the play by throwing off one mistress, Loveit, in pursuit of another . . . condoned for his promiscuous cynicism? Is the "gaiety" merely heartless? (Barnard, 385)

Barnard may be projecting twentieth-century values on a Restoration play, but it does plant the seed for the supposition of another satirical target. Loveit, on the other hand, in the face of such cruelty, of such betrayal, breaks good form by breaking fans, weeping, and generally failing to rein in her emotions. The fan was understood in that time as a "direct extension of a lady's personality, and at all times signalled her mood . . . and so the innocent fan falls the victim of [Loveit's] wrath in a destructive gesture so evident that it discredits its owner forever in the eyes of the audience" (Styan, 109-12). She becomes, under the rules of the comedy of manners, a character to be ridiculed.

Up to this point, it appears to be clear what characters are being satirized: Sir Fopling Flutter, as the fool masquerading as a wit; Loveit, with her exaggerated passions and sentimental values of a past age; the Orange-Woman, as lacking good form and wit;

and Old Bellair and Lady Woodvill, whose plans for matrimony are thwarted. The "absolute truth" is defined by the comedy of manners, and the reader shares in the moral superiority of the author, who plays the role of "the enlightened philosopher." With the reader comfortably engaged, Etherege's play begins to disrupt expectations and undermine false understandings. First, the reader is denied access to the "truth," the norm against which the satiric thesis is played: namely, the comedy of manners. For instance, in a comedy of manners, the hero is converted to matrimony at play's end. Harold Weber argues that the Restoration rake-hero's rebellion

> is usually frustrated, his energies redirected in the service of conventional order when his fifth-act conversion transforms him from a wanton lover into a satisfied husband. The metamorphosis of the rake is thus a necessary part of his dramatic character and function. (Weber, 6)

Harriet seems to seize final control because she refuses to be taken in by Dorimant's many guises, but can anyone say with certainty that Dorimant will prove faithful to Harriet? Rather, his last efforts are directed at securing the possibility of renewing future relationships with Loveit and Bellinda. He engages Loveit in Act V, Scene ii:

> DORIMANT. To satisfy you I must give up my interest wholly to my love, had you been a reasonable woman, I might have secured 'em both and been happy--
>
> MRS LOVEIT. You might have trusted me with anything of this kind,you know you might. Why did you go under a wrong name?
>
> DORIMANT. The story is too long to tell you now, be satisfied, this is the

business; this is the mask has kept me from you. (MM, V, ii, 315-23)

Dorimant suggests to Loveit that there will be an opportunity to tell the entire story later, but the reference to later undermines his promised fidelity to Harriet. Wanting to cover all bets, Dorimant further seeks to keep the embers alive with Bellinda:

DORIMANT. Bellinda!

BELLINDA. Do not think of clearing yourself with me, it is impossible--do all men break their words thus?

DORIMANT. Th'extravagant words they speak in love; 'tis as unreasonable to expect we should perform all we promise then, as do all we threaten when we are angry--when I see you next--

BELLINDA. Take no notice of me and I shall not hate you.

DORIMANT. How came you to Mrs Loveit?

BELLINDA. By a mistake the chairmen made for want of my giving them directions.

DORIMANT. 'Twas a pleasant one. We must meet again.

BELLINDA. Never.

DORIMANT. Never!

BELLINDA. When we do, may I be as infamous as you are false. (MM, V, ii, 332-48)

Out of the mouth of Bellinda comes the only truth the reader will have the satisfaction of securing: that Dorimant is false. He has not been converted to matrimony,

and he will be false to Harriet as he has been false to every woman who received his protestations of love. Any other conclusion would be unnatural, would not be true to the character drawn by Etherege, for the rake "responds primarily to his prick" (Weber, 4). Even his efforts on Young Bellair's behalf to help him secure a marriage with Emilia were self-serving, as revealed in a conversation with Medley:

> MEDLEY. Emilia, give her due, has the best reputation of any young woman about the town who has beauty enough to provoke detraction; her carriage is unaffected, her discourse modest, not at all censorious, nor pretending like the counterfeits of the age.
>
> DORIMANT. She's a discreet maid, and I believe nothing can corrupt her but a husband.
>
> MEDLEY. A husband?
>
> DORIMANT. Yes, a husband; I have known many women make a difficulty of losing a maidenhead, who have afterwards made none of making a cuckold.
>
> MEDLEY. This prudent consideration I am apt to think has made you confirm poor Bellair in the desperate resolution he has taken.
>
> DORIMANT. Indeed the little hope I found there was of her, in the state she was in, has made me by my advice, contribute something towards the changing of her condition. (MM, I, i, 477-95)

For Dorimant, the "condition" of Emilia that wants changing is her inaccessibility, her resistance to being conquered. Of Emilia, Pat Gill writes,

> Although well-bred, beautiful, moneyed, and chaste, Emilia lacks critical acumen. She does not see until quite late that Old Bellair has taken a fancy to her, nor does she suspect Dorimant of underhanded designs. In other words, her innocence may be merely a consequence of her ignorance . . . A great lover of scandal and storytelling, Emilia already unwittingly entertains improper ideas: she delights "to hear [Medley] talk o'the intrigues, let 'em be never so dull in themselves, he'll make 'em pleasant i' the relation" (II, i, 105-7). Language of and about seduction seduces Emilia. (Gill, 46-47)

The logical resolution or conclusion to a comedy of manners is thwarted in Dorimant now infidel; the comedy of manners as a literary form is satirized. Etherege has borrowed the structures of this literary form and reformed them, reshaped them to the service of the satire as inquiry. The absolute norm is replaced with a question, one into which the reader, already cleverly engaged, is drawn. Without a clearly defined norm, the reader seeks to occupy a position of certainty to which he is heretofore denied. The question is who and what is being satirized, and what is the satiric antithesis against which it is played?

The title of the play suggests that preoccupation with fashion may be the focus of Etherege's satire. Rose Zimbardo draws on various religious and philosophical sources and historical theories to propose that The Man of Mode is "a system of signs pointing toward zero, the ineffable nothing that underlies all human existence" (Zimbardo, "Toward Zero," 57). That is to say, Etherege did not intend, in satirizing empty forms,

concern for reputations, preoccupation with modes and so on, that any particular public virtue or set of values be placed in their stead. She insists that every positive in the play is "paired with, and undone by, its own negative, yet every positive depends upon its negative for definition" (Zimbardo, "Toward Zero," 57). Dorimant is not only contrasted with Sir Fopling, but compared; Sir Fopling recognizes him as a double and notes Dorimant is the only other man in town who still retains a "French air" about him (Zimbardo, "Toward Zero," 57). While everyone can see past the fashionable surface of Sir Fopling to the nothingness below, Dorimant himself is nothing more than a man of mode. Zimbardo explains how he plays the role of the Herculean hero for Loveit and is caught by Harriet trying to play the role of the impassioned lover, but she strips him of his pretenses. Zimbardo's greatest example of Dorimant's role-playing is found in an instance of Etherege's double-edged satire. When characters play parts to deceive others, they sometimes expose to the reader aspects of their character they would conceal or of which they are unaware. Dorimant plays Mr. Courtage to deceive Lady Woodvill, but his deception, Zimbardo claims, reveals to the reader that Dorimant has been playing much the same role with Loveit all along, "doting on the forms of the last age" (Zimbardo, "Toward Zero," 60). Dorimant, in turn, exposes the role Harriet has been playing, that of the indifferent pursued.

To Zimbardo, every character is a slave to fashion, which is why The Man of Mode is aptly titled. Harriet and Young Bellair play at being fashionable lovers; Bellinda is almost solely concerned with reputation; Medley fits Dobrée's "social butterfly"

description of Etherege, and the list goes on. To Zimbardo, Loveit is a slave to the literary forms of the previous age, love and honour, and this is satirized as much as the rest (Zimbardo, "Of Women," 383). Harriet is seen as the classic comic woman, the "agent of nature who undermines heroic pretension" (Zimbardo, "Of Women," 385).

Zimbardo's claims depend on the coupling of characters as positives and negatives. For her, Dorimant is the positive and Sir Fopling is the negative. Barnard believes, however, that the "comparison between Dorimant and Sir Fopling is not altogether flattering to the hero--at least Sir Fopling is not malicious and shows consistent good-nature" (Barnard, 386). However, whereas comic characters are quite harmless, objects of satire are targeted because they are not. Sir Fopling is no danger to anyone but himself; while he is most certainly a fool, he is even more harmless than the fools in Etherege's earlier works, such as Nicholas Cully in The Comical Revenge. Sir Fopling is hardly a negative character, for there is no malice in his intentions, but Dorimant, especially inasmuch as he is admired, is a negative character. Dorimant treats Loveit and Bellinda as mere playthings, as prizes to be gained. For him, love is a game, hostility a challenge, and the ladies he "courts" rivals whom he must conquer to be satisfied. Statements such as "In love the victors from the vanquished fly; /They fly that wound, and they pursue that die" (MM, III, iii, 44-45) and "hunt you i'the Park, trace you i'the Mail, dog you in every visit you make" (MM, II, ii, 189-91) lend credence to Dorimant's consideration of Loveit and Bellinda as spoils of war or hunting. In describing love, Dorimant uses such words as "decay," "diseased" and "death." He knows no true love,

only lust. Weber contends that sex is not what motivates the Rake-hero: "for Dorimant sexual satisfaction is not necessarily an end in itself, merely the seal of his success as a conqueror" (Weber, 80). Loveit recognized this trait in her former lover, saying to him, "You take a pride of late in using of me ill, that the town may know the power you have over me"(MM, V, i, 185-87). Weber adds, "Dorimant triumphs only when he humiliates his women, dominating, not enjoying, the female Other" (Weber, 82).

Zimbardo would hold that Harriet, in stripping away each of Dorimant's disguises, exposes the nothingness which lies beneath the surface. In actuality, the reader is blessed with a glimpse of the real Dorimant, not one of his guises, in the opening scene. Dorimant's true nature is best reflected in his treatment of Foggy Nan, the Orange-Woman. Before the reader is introduced to her, she is described by Dorimant as being an "overgrown jade with the flasket of guts before her" (MM, I, i, 27-28), hardly flattering imagery. Knowing his control over this character is complete, he dispenses with courteous poses and addresses her in derogatory fashion: "How now, double tripe, what news do you bring" (MM, I, i, 32). To refer to someone as "double tripe" is to see her as worthless or nonsensical. This works to discredit one's status as a positive character. Dorimant cruelly sets conditions on her fee and ignores her plea for money, saying, "Not a penny! When you bring the gentlewoman hither you spoke of, you shall be paid" (MM, I, i, 100-01). If Jeremy Collier was upset with those who spoke boldly or vulgarly in the presence of women, then Dorimant would not sit favourably with him. He has no respect for Foggy Nan, discussing her sexual merits to Medley in front of her: "Some jade's tricks

she has, but she makes amends when she's in good humour" (MM, I, i, 107-8). Dorimant need not trifle with manipulative charms because this conquest requires little or no struggle. We are witnesses to "Dorimant's cavalier treatment of his whores, and the débonnaire gentleman who strolls off with Medley, singing and in the best of spirits, must strike one as a rather smaller man" (Styan, 59).

At play's end, Harriet believes she has stripped him of his many guises, but his conquest of her is not yet complete. Although he does not appear to be in control, he is continuing to play a role. Even with Medley, Dorimant rarely exposes his darker side, but it assumes a life of its own and becomes manifested not only in his treatment of Foggy Nan but of anyone of lower class from whom there is little to be gained. There appears to be satirical intention in Dorimant's abusive handling of his servants. He warns Handy, his valet de chambre, that anyone found "wanting in his duty" shall "rot for an example" (MM, I, i, 23-24). He further threatens, "You rogue there, who sneak like a dog that has flung down a dish, if you do not mend your waiting I'll uncase you and turn you loose to the wheel of fortune" (MM, I, i, 266-69).

Dorimant's moods seem to swing sharply, but it is rather a case of his true nature "bursting through the seams." For instance, while in the middle of a charming conversation with Medley and Young Bellair, he suddenly reprimands Handy, who is fiddling about his dress: "Leave your unnecessary fiddling; a wasp that's buzzing about a man's nose at dinner, is not more troublesome that thou art" (MM, I, i, 374-76). Later, he flies into a rage when he finds there is no coach at the door, even though he did not bid

Handy send for it, calling him an "Eternal blockhead" and a "sot" (MM, I, i, 561-62). He revels in his authority, his control, handling his footmen and servants with condescension, as in the following:

> HANDY. Did you call me, sir?
>
> DORIMANT. I hope you have no just exception to the name, sir?
>
> HANDY. I have sense, sir.
>
> DORIMANT. Not so much as a fly in winter: How did you come, Medley?
>
> MEDLEY. In a chair!
>
> FOOTMAN. You may have a hackney coach if you please, sir.
>
> DORIMANT. I may ride the elephant if I please, sir; call another chair, and let my coach follow to Long's. (MM, I, i, 563-73)

Consideration of Dorimant's apparent "dark side" seems to be the case of a twentieth-century writer imposing anachronous values upon a Restoration work, but it harkens back to Barnard's question: are we to condone Dorimant's "heartless" treatment of characters, or is our admiration of the rake-hero, removed from the context of a comedy of manners, the target of Etherege's satire?

Zimbardo couples Harriet and Loveit as positive and negative characters respectively. As stated previously, Zimbardo views Harriet as the "agent of nature who undermines heroic pretension" (Zimbardo, "Of Women," 385). Perhaps Harriet is not all a classic woman should be, however. Zimbardo notes how Harriet challenges Dorimant's protestations of love with this statement: "When your love's grown strong enough to

make you bear being laughed at, I'll give you leave to trouble me with it. 'Till when pray forbear, sir" (MM, IV, i, 181-83). Loveit follows these exact instructions as her raging passions are ridiculed by the town. This puts into question who is the positive character and who is the negative one. Harriet's waiting woman, Busy, sings a song in reference to her own mistress:

> As Amoret with Phillis sat
>
> One evening on the plain,
>
> And saw the charming Strephon wait
>
> To tell the nymph his pain . . . .
>
> Fly, fly betimes, for fear you give
>
> "In vain" said she, "in vain I strive,
>
> Alas! 'tis now too late." (MM, V, ii, 85-88, 97-100)

At this moment, Dorimant enters, and Harriet, embarrassed by her love for him, turns away to hide her blushing face and thus dissembles. She certainly does not seem ready to be laughed at for her love.

Zimbardo's contention is that "[every] character in the play is a *counterfeit*" (Zimbardo, "Toward Zero," 61). Loveit is perhaps the only character in Etherege's play who is not driven by mode. The values she clings to may be from an age that has past, but she is true to them nonetheless. She obviously puts love before her concern with reputation when she bears being laughed at for it. The only deception she employs is pretending to care about Sir Fopling because "Twill make [Dorimant] uneasy though he

does not care for me; I know the effects of jealousy on men of this proud temper" (MM, III, iii, 226-28). She eventually owns up to it, however, telling Dorimant, "I hate that nauseous fool, you know I do" (MM, V, i, 238-39). She was driven to this disguise only after Dorimant's cruel antics successfully hurt her and raised her passions enough to seek revenge. Malcolm Elwin sees this incident as being indicative of Loveit's strength of character, although he exaggerates her ruthlessness:

> Loveit is no simpering, sentimental jade, whining after her victimized virtue, such as Farquhar or Steele would have made of her . . . she is well capable of looking after herself, and her treatment of Sir Fopling, whose advances she encourages in order to awaken jealousy in the bosom of her sated lover, is as cavalier as that of herself by Dorimant. (Elwin, 67)

Harriet, however, despite her stripping of Dorimant's disguises, is a practiced dissembler herself. She and Young Bellair play at being fashionable lovers to deceive Old Bellair and Lady Woodvill. As mentioned before, Harriet hides her true self when confronted with Dorimant after Busy stirs Harriet's love for him with a song. Dorimant exposes her own role-playing when he says, "What have we here, the picture of celebrated Beauty, giving audience in public to a declared lover?" (MM, V, ii, 107-9).

The character traits Zimbardo would admire in Harriet figure even more strongly in Loveit's character. Harriet tells her mother, "I have not, nor never will do anything against my duty" (MM, V, ii, 307-8) and assures her, "I will never marry him against your will" (MM, V, ii, 377-78). Is this "duty" not linked to the honour that Zimbardo

refers to as an "empty form"? Do not Loveit's fits of rage come from her sacred adherence to the duty of vows? Much is made of Loveit's jealous temper and her love, which is supposedly mere "power over the other" (Zimbardo, "Of Women," 380), but what of the cruelty of Harriet? She is not content with stealing away the man Loveit loves, but jeers her with parting shots of "Mr. Dorimant has been your God Almighty long enough, 'tis time to think of another" and "A nunnery is the more fashionable place for such a retreat, and has been the fatal consequence of many a belle passion" (MM, V, ii, 439-41). She is certainly Dorimant's match in stabbing at the heart of someone; yet, in the face of all this, the uncontrollable, jealous Loveit holds her tongue.

In the comedy of manners, such cruel treatment is excusable if it is performed in "good form"; but Etherege has denied access to a norm by reshaping the literary structures of a comedy of manners. This is not a comedy of manners, so can such cruelty be excused and even admired? There is an odd reversal occurring, whereby we laugh at the most sympathetic victims and laud the most cruel villains. David Krause would have us admire Dorimant for his diabolical traits, but he ironically strengthens the case against exactly this. His claims are in agreement with Dale Underwood, who asserts Dorimant partially embodies Machiavellianism, "the Satanic egoism, pride, and malice" (Underwood, 76), but he commits a major error when he says Dorimant's first "victim," Loveit, "deserves a rebuke" (Krause, 92). To call her a victim and say she deserves a rebuke, all in one sentence, is contradictory. To set the record straight, Underwood says that unlike Mrs. Marwood from William Congreve's Way of the World, "Loveit's passion

does not involve her in playing the 'Machiavel'" (Underwood, 76). Underwood also defends her passionate love for being what it is, "not concupiscence in courtly disguise" (Underwood, 76).

The case has already been made that Loveit can be accused of much but not of dissembling, and Underwood draws a wonderfully sympathetic picture of her belief in honour, faith, constancy and devotion: "She is instead chiefly the dupe because she is helplessly the victim of a passionate love and nature which prevent dissembling in a world where the nature and art of the hero make dissembling a requisite for survival" (Underwood, 76). If Loveit's passion is love, then Dorimant's passion is power or conquest. They are not equal "virtues," however, because despite her nearly uncontrollable fits of jealousy, Loveit is incapable of exercising malice like Dorimant. Jocelyn Powell paints a similar picture of Loveit, asserting, "Mrs. Loveit is comic because she allows Dorimant to manipulate her" (Powell, 63). Her actions become ridiculous in the face of Dorimant, the controller, such as the tearing of her fan, because in her state of ineffective expression she is rendered helpless. Powell is attracted to her character, however, because her passion is genuine:

> . . . there is a sense of sincerity in her actions, which shows well against the frivolity of his, a warmth which reflects upon his cold destructiveness. The sympathy in the laughter is undermined as it asserts itself, for we find ourselves laughing at something to which we are emotionally, sympathetic, with someone whose actions deny our sympathy. (Powell, 63)

Loveit can never hope to get the upper hand with Dorimant because she refuses to play in his world, a world governed by Machiavellian rules. She remains a "victim of the heroic passion which is the antithesis to Dorimant's calculation" (Barnard, 386).

Powell would most likely have no difficulty in seeing Loveit and Dorimant as positive and negative characters respectively. He acknowledges her dramatics as ridiculous, but he holds she at least "has something to give" (Powell, 63). Should we laugh at her desire to give herself to him? Based on what has been established as regards Dorimant's character, his diabolical traits in particular, it is perhaps more apropos to deride her for loving someone who does not deserve her love. While Dorimant manipulates her to the point where she is made to appear foolish, the only person seriously affected by Loveit's fits is herself. She does not allow herself to be drawn into Dorimant's Machiavellian world of conspiracy. Bellinda conspires with Dorimant against Loveit, exposing her professed friendship for a pretense. Harriet conspires with Dorimant to enrage Loveit and offend Sir Fopling at the end of the play. Emilia, Lady Townley, Medley, and Young Bellair all conspire with Dorimant to fool Lady Woodvill into thinking Dorimant is Mr. Courtage, a respected gentleman. Even Foggy Nan, who evokes some sympathy because she is on the receiving end of Dorimant's unrestricted abuse, conspires with Dorimant in providing information about Harriet. Loveit, in adhering to Zimbardo's "empty forms" of love, honour and commitment, cannot be drawn into the scheming fray. Her greatest fault lies in her attempts to draw Dorimant into her world, a world which he cannot control. It proves to be a futile effort. Dorimant does not feel

bound by any oath or commitment; he thrives on dishonouring women, and he is incapable of feeling true love. Love requires truthfulness, tenderness and complete disarmament, but Dorimant embodies deception, ruthlessness and power.

One might ask whether any evidence can be found that the Restoration theatre-goer could have perceived Loveit as anything other than a character to be ridiculed, or that Etherege intended her as someone to be admired. In response, we turn to the relationship that existed between the audience and the actors and actresses, and more specifically, the on-stage personas of the actors and actresses. It has been previously established that the theatre-goer took advantage of his familiarity with the performers by visiting them behind the scenes, and perhaps a gentleman would go a step further, "pursuing his ends as patron of the arts . . . to make free also with the tiring-rooms" (Styan, 10). Elizabeth Howe notes that Restoration society "assumed that a woman who displayed herself on the public stage was probably a whore . . . . An unprotected woman would have found it impossible to avoid sexual advances if she worked in the theatre" (Howe, 32). The interest of the audience in the personal lives of the performers, and especially the preoccupation with the sexuality of the actresses, was a significant contributor to the popularity of the stage. Nell Gwyn, one of the most popular actresses of the time, started her career as an orange-girl with the Killigrew company, demonstrating an "abundance of talent on and off the stage" (Styan, 90). It is only natural that a heightened awareness of the personal lives of the performers might alter the perception of their on-stage personas, and the roles or characters they play. Howe suggests a

"correspondence between an actress's persona and her roles is generally less pronounced in tragedy than it is in comedy" (Howe, 104). This could work to the detriment of the comic actress, since pre-occupation with her features and sexuality, as was the case with the attractive Mary Lee, might limit her to a fixed set of roles; she "quickly achieved popularity in . . . breeches parts . . . [and] was a popular speaker of prologues and epilogues" (Highfill, Burnim, and Langhans, 200).

This blurring of the lines between performer and role meant that the audience's reaction to a character in a play may depend on their estimation of the performer. Returning to our examination of Loveit, it is worthwhile to consider which actresses played this part in Etherege's play. The striking Mary Lee was one, which suggests Loveit may have been portrayed as an attractive, engaging woman. Of greater note is the casting of Elizabeth Barry, the "acknowledged leader among the actresses" (Highfill, Burnim, and Langhans, 317), as Loveit. Howe reveals her own apparent bias when she insists that "in view of the comic roles that she created immediately before and after this play, it is far more likely that Barry had the lead as the intelligent heroine Harriet" (Howe, 80). Later, however, Howe draws attention to Barry's "outstanding talent for performing emotional scenes" (Howe, 116), a necessary skill for the role of the raging Loveit. To have such a respected actress cast in the role of Loveit lends credence to the notion that Loveit merited sympathy, even in the eyes of the Restoration theatre-goer. Of the acting styles of Barry and Thomas Betterton, David Thomas wrote that it was "based on powerful emotional involvement, and audiences valued highly the emotional intensity of

their acting" (Thomas, 127). Barry was not noted for her beauty, being described by Anthony Aston as "not handsome, her mouth opening most on the right side" (Aston, 299-303), but Cibber insists she "had a presence of elevated Dignity, her Mien and Motion superb, and gracefully majestick . . . . In the Art of exciting Pity, she had a Power beyond all the Actresses I have yet seen, or what your Imagination can conceive" (Cibber, 92). Respect for the actress may have translated into respect for the character; at the very least, Loveit's cruel treatment at the hands of Dorimant would have, with Barry in the role, have achieved for her the status as victim.

When the comedy of manners has been re-shaped to Etherege's end, access to it as a norm is denied, and even the preoccupation with fashion does not become a clear target of satire. The coupling of positive and negative characters is inverted, and Dorimant should be ridiculed and Loveit admired. So Dorimant and his Machiavellian world must be the target of satire. We do not admire Loveit, however, and we do admire Dorimant. The reader desperately tries to find a position to occupy, and as Gerald Bruns points out, one "necessarily defines that position in relation to the satirist and the object of satire" (Bruns, 122). Because the satirist of a comedy of manners has been denied, the reader, so thoroughly engaged by Etherege, seeks the voice of the satirist elsewhere. In a dramatic presentation where there is no narrator, the reader is left to find the "absolute truth" or "the enlightened philosopher" embodied in one or more of the characters. A satire as inquiry, however, resists conclusiveness, and in The Man of Mode each character is satirized. While we should not laugh too heartily at Loveit, we do because of her

powerful jealous passions. At play's end, we are left with the awareness that Loveit may be conquered yet again by Dorimant, who clearly does not deserve her love:

> MRS LOVEIT. Was it no idle mistress then?
>
> DORIMANT. Believe me a wife, to repair the ruins of my estate that needs it.
>
> MRS LOVEIT. The knowledge of this makes my grief hang lighter on my soul; but I shall never more be happy. (MM, V, ii, 326-31)

We know the extravagances of Loveit's oaths, so we know Dorimant may again make her "happy." Dorimant is equally satirized for his cruel treatment of characters, and yet there is an almost irresistible appeal to his superior wit and the intricacies of his affairs.

Holding to the argument that the Restoration theatre-goer's interest in the personal lives of the performers coloured his perception of the roles they played, it is logical to conclude that the audiences that first witnessed The Man of Mode were predisposed to admire the character of Dorimant. Cast as Etherege's most famous rake-hero was the incomparable Thomas Betterton, who had "created the part of Beaufort" (Elwin, 63) in The Comical Revenge, and whose "talent was such that he was at once given a variety of major roles . . . . He was a sober and cautious individual who lived a life dedicated to his profession" (Thomas, 134). It appears to be unanimous among critics of the day; be it Colley Cibber, Anthony Aston, or John Downes, they cannot but sing the praises of the "greatest actor of the day, Thomas Betterton" (Styan, 65). The diary of Samuel Pepys records the mutual admiration he and his wife, Elizabeth, shared for Betterton, noting his acting of Hamlet gave "fresh reason never to think enough of Baterton" (Pepys, v. 4,

162). Roberts observes that "Elizabeth went so far as to name her dog after him" (Roberts, 62). With this giant among actors playing the role, Dorimant was bound to be popular.

It should come as no surprise that we are attracted to this character because Etherege was too. Like Horace, Etherege claimed no moral detachment or superiority but rather identified himself with the characters' vices. Much has been made of the likeness of Dorimant to the Earl of Rochester. Anthony Masters observes that Dorimant "makes his first entrance with a quote from Waller that instantly identifies him with Rochester, who loved the poet" (Masters, 37); but all the wits of the day loved Waller. It is true that Rochester's own life reflected a taste for adventure, courage in battle, an eagerness for dueling, a penchant for play-acting, a touch of idealism, and most revealing, a sexual proclivity "aroused by the difficulty of the conquest" (Greene, 93), all traits found in Dorimant. More probable is Elwin's comment that the "character of Dorimant may be supposed a composite portrait of [Etherege], Dorset, and Rochester" (Elwin, 61). Etherege's life oftentimes mirrored that of Rochester, in that he married for money, committed repeated infidelities, and is even believed to have taken Elizabeth Barry as a lover. Elizabeth Howe writes, "Rochester was her most famous lover, but there is also evidence that Sir George Etherege, the Earl of Dorset and Sir Henry St John Bart were briefly his successors" (Howe, 31). Etherege's letters reveal his own penchant for conquering the female sex. When he was commissioned as an envoy to Ratisbon, he bemoaned losing the pleasure of English women, but Etherege made the best of his

situation. In a letter to the Earl of Middleton, he wrote the following verses:

> This seems to me a scurvy fashion
>
> Who have been bred in a free nation
>
> With Liberty of speech and passion.
>
> Yet I cannot forbear to spark it
>
> And make the best of a bad market.
>
> Meeting with one by chance kind hearted,
>
> Who noe preliminaries started,
>
> I enter'd beyond expectation
>
> Into a close negotiation
>
> Of which hereafter a Relation.
>
> Humble to fortune, not her slave,
>
> I still was pleased with what she gave . . . . (Letters, 22-23)

Seeing women as things in a "market" certainly rings of Dorimant. In another letter to the earl, Etherege comments on a forthcoming marriage:

> I hear there is a marriage towards
>
> And Cuckolds smile in hope of sweet revenge
>
> (as an author has it). As soon as I am assur'd of it's being compleated, I entend to felicitate the Lusty Bridegrome, having more then ordinarie obligations to do that . . . . (Letters, 28-29)

This letter echoes the sentiments of Dorimant to Medley concerning Dorimant's

encouraging Young Bellair in his inclinations towards Emilia: "and I believe nothing can corrupt her but a husband" (MM, I, i, 483-84). Etherege's accounts of his exploits were not exclusively related to the earl, for he wrote a lengthy letter to the duke of Buckingham, detailing how he seduced a recently widowed German lady:

> Upon Condition you'll sup with me, cries our afflicted Lady, I will submit to your prescription. But why should I trouble your Grace with a Narration of every Particular? In short, we had a noble Regale that Evening in her Bed-chamber, and our good Widow push'd the Glass so strenuously about, that her Comforter (meaning my self) could hardly find the way to his Coach. (Letters, 96)

If we choose to believe the testimony of Etherege's secretary, Hugo Hughes, in letters to William Harbord, an enemy of Etherege, then his account of Etherege's lifestyle is more blunt: "And not to mention his [Etherege's] carressing every dirty Drab that came in his way from Holland to this place . . . " (Letters, 292). Etherege's own words, as found in a poem written in reply to Lord Buckhurst, seem to validate Hughes' story:

> . . . But the next morning, fresh and gay
> As citizen on holiday,
> I wandered in the spacious Town
> Amongst the bawds of best renown,
> Making inquiry far and near
> To find out fresh and wholesome gear.
> To Temple I a visit made -

Temple, the Beauty of her trade!

The only bawd that ever I

For want of whore could occupy.

She made me friends with Mrs. Cuffley,

Whom we indeed had used too roughly;

For by a gentler way I found

The nymph would fuck under ten pound. (Poems, 39)

Etherege identified himself with his characters, especially with their vices, thus undermining the authority of the Voice of the Author. The reader seeks to identify the satiric target in an "other" by playing it against a norm or standard, a "satiric antithesis," hoping to find this norm in the "enlightened" author. Etherege's identification with his characters prevents a moral detachment, denies the author's and the reader's shared state of superiority. Again, the reader is denied access to the Voice of the Satirist, furthering the aims of satire as inquiry.

The reader's expectations have been disrupted masterfully, and the reader struggles to find a position to occupy. There is only one place left to turn: inside. In Act IV, Scene ii, Sir Fopling engages the company in a revealing dialogue:

SIR FOPLING. Prithee Dorimant! why hast not thou a glass hung up

here? a room is the dullest thing without one!

YOUNG BELLAIR. Here is company to entertain you.

SIR FOPLING. But I mean in case of being alone. In a glass a man

> may entertain himself--
>
> DORIMANT. The shadow of himself indeed.
>
> SIR FOPLING. Correct the errors of his motions and his dress.
>
> MEDLEY. I find Sir Fopling in your solitude, you remember the saying of the wise man, and study yourself. (MM, IV, ii, 93-104)

Denied access to the Voice of the Satirist, the reader is left alone, and what one sees satirized in The Man of Mode is a reflection of oneself, or at least the "shadow" of oneself. One may choose to "correct the errors," or at the very least, and in keeping with the objectives of the satire as inquiry, "study" oneself. For the Restoration audience a glass was a signal "to expect affectation and pretence . . . [and] also establishes a character's self-conceit" (Styan, 103), but it was also an important practice device for the actor: "Betterton . . . acted much with his eyes, and he practiced his actions before a mirror" (Highfill, 163). Philip H. Highfill, Jr. makes an observation concerning performers of tragedy in the Restoration that is equally applicable to those who acted in comedies: "The finest actors and actresses of tragedy . . . shared an aim, professed and largely sincere, of holding the mirror up to nature" (Highfill, 163). The difference between tragedy and comedy is that in tragedy the members of the audience see themselves in the glass, whereas in comedy, especially that which is satire, the "Beholders do generally discover everybody's Face but their Own" (Swift, 140). Having been denied access to the Voice of the Satirist, the audience and reader see only their own faces in the mirror.

The reader and author alike are the targets of satire, and it is the presence of their own values in the text that allows the satire to function. As stated earlier, the moral and social stances the reader takes are what create the inversion. We should not admire Dorimant, but we do. We should not laugh too hard at Loveit, but we do. Only at this point, when all expectations have been disrupted, false understandings exposed, and access to any absolute norm denied, can true inquiry begin. Why do we applaud the cruelty and infidelity of Dorimant? Why do we hold wit and good form to be higher virtues than love, commitment and fidelity? If neither the exaggerated and antiquated values of Loveit nor the Restoration values embodied in Dorimant are upheld as norms, what can be posited in their place? Should anything be posited in its place? Can "play" be employed to serve the functions of satire that draws on realism? For instance, the play resists the standard happy ending, and in resisting conclusion it mirrors what often occurs in real life.

We know "play" can be employed to serve such a function because while the journey the reader undergoes may be uncomfortable (since the reader's expectations and false understandings are disturbed and blasted), in seeing oneself in the glass a "man may entertain himself" (MM, IV, ii, 98). This form of satire may be uncomfortable, but Etherege does not bite. Rather, Etherege writes with such easy grace as to blur the satiric intention. There is a telling scene which occurs part way through The Man of Mode which best describes the playfulness and artfulness of the author:

HARRIET. . . here one meets with a little conversation now and then.

YOUNG BELLAIR. These conversations have been fatal to some of your sex, madam.

HARRIET. It may be so; because some who want temper have been undone by gaming, must others who have it wholly deny themselves the pleasure of play?

DORIMANT. (coming up and gently, bowing to her) Trust me, it were unreasonable madam.

HARRIET. Lord! who's this? (She starts and lookes grave.)

YOUNG BELLAIR. Dorimant.

DORIMANT. Is this the woman your father would have you marry?

YOUNG BELLAIR. It is.

DORIMANT. Her name?

YOUNG BELLAIR. Harriet.

DORIMANT. I am not mistaken, she's handsome.

YOUNG BELLAIR. Talk to her, her wit is better than her face; we were wishing for you but now.

DORIMANT. (to Harriet) Overcast with seriousness o'the sudden! A thousand smiles were shining in that face but now; I never saw so quick a change of weather.

HARRIET. (aside) I feel as great a change within; but he shall never know it.

DORIMANT. You were talking of play, madam, pray what may be your stint?

HARRIET. A little harmless discourse in public walks, or at most an appointment in a box barefaced at the playhouse; you are for masks, and private meetings; where women engage for all they are worth I hear.

DORIMANT. I have been used to deep play, but I can make one at small game, when I like my gamester well.

HARRIET. And be so unconcerned you'll ha' no pleasure in't.

DORIMANT. Where there is a considerable sum to be won, the hope of drawing people in makes every trifle considerable. (MM, III, iii, 51-88)

Harriet uses play and wit to hide her feelings for Dorimant. She would want the truth to be revealed only at a more appropriate time, when she can be sure of mutuality and Dorimant's fidelity. Etherege uses play in much the same way, hiding or disguising the satiric intent until the most appropriate time. Harriet hits on another important characteristic of play: the "pleasure" of it. Too often, life is "overcast with seriousness," and we need playfulness; we need what Griffin described as "self-delighting activity" (Griffin, 84). This play between words and ideas, in the inversion of values and norms, is something Etherege complained of missing when stationed in Ratisbon. To the duke of Buckingham he wrote, "But the terrible Drinking that accompanies all our visits, hinders me from Conversing with the Men so often as I would otherwise doe" (Letters, 92). To

the earl of Dorset he wrote,

> All my business in this dull place is to give a bare account of what is done, which requires onely a little playn sense. I have lost for want of exercise [sic] the use of fancy and imagination, and am grown so very stupid that when I read a new Poem methinks the author should be invited to one of those reverend Cells the Hermite Lee has quitted. (Letters, 135)

Finally, in an unaddressed letter from Ratisbon, Etherege moans "our good fellows are far from being wits, and our whores are yet farther from being beautys" (Letters, 167).

Playful writing entertains and thus engages the reader, and for Etherege "the hope of drawing people in makes every trifle considerable" and serves a dual role. We have established that when the reader is engaged, his expectations can be disrupted, and one can be encouraged to study oneself. "Play" leads to reform within. There is another, more practical and "considerable sum to be won," however. "Drawing people in" means the seats in the theatre are full. "Play," which becomes "display," requires an audience, and a dramatic presentation will make money only if people come to see it. Etherege's appointment as envoy to Ratisbon in 1685 is an interesting one. James II had apparently sent Etherege to Bavaria to write more plays, but he took his position seriously and was not found wanting in his duty. Etherege could not escape the role he had helped to create, however, and this led to friendly warnings such as the one the earl of Middleton once gave him: "The last time, Sir Fopling appear'd with the usuall applause, and the King was pleas'd to tell me that he expected you shou'd put on your socks . . . . This you are to

consider as an Instruction" (Letters, 269). The King's court did not want their favourite playwright to become serious, so his satire had to be carefully woven into his plays. Elliott describes the effectiveness of play or wit in the hands of a satirist:

> Once wit has been brought into the service of the satiric spirit, then all the rhetorical maneuvers by which the literary satirist achieves his end become available: irony, innuendo, burlesque, parody, allegory--all the devices of indirection which help make palatable an originally unacceptable impulse. It is a nice complication, however, that devices which make satire acceptable to polite society at the same time sharpen its point. (Elliott, 264)

The shockingly accurate depiction of the Restoration world in The Man of Mode incriminated any audience, but rather than outline vice and virtue in didactic black and white forms, Etherege masked satiric intention with playfulness. Through the use of "play" and "display," through the re-shaping of literary forms like the comedy of manners to serve his aims, through presenting his inquiry in a dramatic presentation, full of intriguing characters but lacking a narrative voice, Etherege created a complex satire which entertained but disturbed.

Etherege earned the "Gentle George" label through his explicit identification with the vices of his characters. Like Horace, it appears "his interest is primarily in using them to correct his own faults" (Elliott, 112). We demonstrated before that the Restoration audience was invited to identify with the characters, to see their own faces in the mirror. Styan would have us believe that the extensive use of double entendre, asides, and nods

and glances on the part of the performers linked the stage and audience in such a way that would "deny any idea that drama sought some kind of realism" (Styan, 6). He adds that the "conscious element of play-acting at all times eliminated any realistic picture of human behaviour, individual psychology or the working of social forces; the plays are not an authentic portrait of the life of the times" (Styan, 212). It can be posited that these dramatic conventions worked to effect a result opposite to that suggested by Styan. Efforts on the part of the performers to reach out to the audience successfully encouraged the audience to reach into the world unfolding on stage; the lines dividing stage and pit are blurred. With the audience thus engaged, then "identification between our feelings and the 'feelings' of characters is inevitable" (Zimbardo, A Mirror, 12). What was true for the Restoration audience is true for the reader: identification with the objects being satirized makes the reader equally a target of the satire. Elliott writes "it is a measure of the greatest satirists . . . that they recognize their own involvement in the folly of human life and willingly see themselves as victims, in obscure ways, of their own art" (Elliott, 222). To become a victim of one's own art implies that the art has a life of its own. Etherege may not have intended his satire to target what it did, but the satire of Etherege took aim with independent force.

While Etherege himself may have been gentle, the satire that his dramatic works unloosed had a sharp edge, an edge made sharper through the use of contrast. Styan explains the "comic convention of provisos [contracts] is a convenience for adding zest to the relationship between an amorous couple and tickling the imagination with a lightly

satirical intent--no offence meant" (Styan, 195). When Bellinda sees Dorimant break such a proviso with Loveit in order that he might uphold his proviso with Belinda, however, she sees the inevitability of him breaking his contract with her, as well. Our imagination is not "tickled" by Dorimant's callous discarding of first one, then another mistress. Dorimant's "pleasure in destruction" (Weber, 79) is contrasted with the witty and polished dialogue which blurs yet sharpens the satirical intent. We have already contrasted the merry-making of the late-night revelers with the cold description of Dorimant's dutiful affair with Bellinda, and even the use of familiar conventions like dancing--in "late seventeenth-century London there were dozens of dancing-masters, and a well-to-do family might well have one in its employ" (Styan, 172)-- and music served only to hide the disturbing Machiavellian realism just under the surface.

Stripped of a satiric antithesis, the reader is left to consider whether a norm should or could be posited in the empty space. How Etherege arrived at disturbing the reader's expectations so masterfully will be explored in the next chapter.

Chapter Three:

The Beginnings of Dramatic Realism

In order for the claims previously made regarding the purpose of satire to be valid, especially as they concern Etherege, one would expect to find traces of their origins in earlier works. Etherege's literary output consisted of three plays, a sparse collection of poems (some of which were put to music), and a large number of letters published after his death. An examination of his first two plays is particularly revealing, for it unearths the seeds of a dramatic realism and satire as inquiry which bore fruit in the polished Man of Mode. In The Comical Revenge and She Would if She Could one can find the beginnings of Etherege's penchant for inconclusiveness, and the reader meets some wonderfully realistic characters, but there are also some glaring inconsistencies. At times the true nature of the characters as they have been conceived is sacrificed for artificial endings, and Etherege falls short of setting a revolutionary precedent in dramatic presentations when the dominance of a female character, Lady Cockwood, is thwarted. He also demonstrates the awkwardness of a novice playwright when he substitutes farcical comedy for literary playfulness. However, there is no mistaking the presence of dramatic genius, no matter how unrefined. Beginning with Guilhamet's notion that satire, by its very definition, is a borrower of forms, we can trace the roots of Etherege's gentle satire back to his first theatrical attempt.

When his first play, The Comical Revenge; or, Love in a Tub, opened in March of 1664 at the Duke of York's Theatre, it was an instant hit. The Reverend John Downes

remarked in his Historical Review of the Stage from 1660-1706, "The clean and well performance of this Comedy, got the Company more Reputation and Profit than any preceding Comedy; the Company taking in a Month's time at it 1000l" (Downes, 25). What contributed to its success? Arthur R. Huseboe suggests Etherege may have "cleverly brought together in one comedy the best ingredients of a variety of different well-liked types of drama" (Huseboe, 51). Huseboe makes his case through a number of examples:

> The admirable heroic lovers, for example, a type that seems to modern readers too idealistic for comedy, had been seen recently in Sir William Davenant's popular plays; and viewers would have been sympathetic to their blank-verse sentiments . . . . The wit-combat scenes of the gay couple, too, would have been familiar from the older plays--from Francis Beaumont and John Fletcher and certainly from such characters as Shakespeare's Beatrice and Benedict in Much Ado About Nothing and Petruchio and Katherina in The Taming of the Shrew . . . . Confidence schemes of all sorts, too, were familiar from the older dramatic literature, some of the most notable examples to be found in Ben Jonson's The Alchemist and Volpone. Even the use of rhymed couplets in the upper plot of the play was not new, having been used in Davenant's The Siege of Rhodes and in the recently produced The Indian Queen (25 January 1664) . . . . And scenes of farce, masquing, dance, and music would have been found wholesale in the plays familiar to the audiences of the time. (Huseboe, 51-52)

In borrowing such familiar forms as social comedy, the serious heroic play, heroic lovers, and the lively farce, Etherege engaged the viewer and his false understandings and found the audience "sympathetic" to his drama. Of course, Etherege not only borrowed forms; he re-shaped them to his own end. What made the audience "convinced that something new in theatrical fare was being offered to them" (Huseboe, 53) was the addition of a dominant realism, typified by the introduction of a most intriguing character, Sir Frederick Frollick. Of this character Huseboe writes,

> Etherege's hard-drinking, window-smashing, whore-chasing, practical-joking, manipulative hero . . . might have stepped out of the streets of London and onto the stage, might indeed have been inspired in large degree by real-life rakes as well as literary ones, Lord Buckhurst and friends, for example, whose exploits at the Cock Tavern and elsewhere were common gossip at the time Etherege was writing The Comical Revenge. (Huseboe, 52)

The Cock Tavern incident cited by Huseboe refers to a brawling event which involved Lord Buckhurst, Sir Charles Sedley, and Sir Thomas Ogle. The three were drunk one evening and decided to take off their clothes at the tavern, insult people passing by and throw bottles into the street below. A fight followed and the neighbourhood was "scandalized" (Huseboe, 31). Compare this with a description of Sir Frederick Frollick's antics given by Jenny, the maid of Mrs. Grace:

> JENNY. A civil gentleman will come to a lady's lodging at two a clock in the morning, and knock as if it were upon life and death; a midwife was

never knocked up with more fury.

SIR FREDERICK. Well, well, girl, all's well I hope, all's well.

JENNY. You have made such an uproar amongst the neighbours, we must be forced to change our lodging.

SIR FREDERICK. And thou art come to tell me whither;--kind heart!--

JENNY. I'll see you a little better-mannered first. Because we would not let you in at that unseasonable hour, you and your rude ranting companions hooped and hollowed like madmen, and roared out in the streets, 'A whore, a whore, a whore'; you need not have knocked good people out of their beds, you might have met with them had been good enough for your purpose abroad. (CR, I, ii, 76-93)

This type of behaviour was almost expected from the Restoration wit, and the audience would have identified very well with Sir Frederick, having accepted this excessive conduct as a necessary part of his character. Beaufort even suggests that Sir Frederick's wild ways have endeared him to the widow, Mrs. Rich:

BEAUFORT. Know that thy careless carriage has done more than all the skill and dilligence of love could e'er effect.

SIR FREDERICK. What? the widow has some kind thoughts of my body.

BEAUFORT. She loves you, and dines on purpose at her brother's house this day, in hopes of seeing you. (CR, I, ii, 218-24)

Previous plays featured comical rake-heroes, but Sir Frederick is different. He

lives in and dominates both the high plot and the low plot. He is Etherege's golden mean. He is on stage longer and has more lines than any other character; he is the breath of common sense in the heroic plot; and he is the resolver of marriages and schemes in the low plot. Despite his drunken, brawling tendencies, he has a sense of honour which compels him to act as Beaufort's second in the duel, a duel in which, after Bruce has fallen on his own sword in despair, Lovis prepares to do the same but is prevented by Sir Frederick, who says, "Forbear, sir; the frolic's not to go round, as I take it" (CR, IV, iv, 108-9). Sir Frederick gains admiration for his scheming skills as he tricks the widow out of two hundred pounds, but he equally restores balance to the confidence schemes when he saves Sir Nicholas Cully from ultimate ruin at the hands of Wheadle and Palmer. He even goes so far as to marry off the schemers and servants of the low plot, securing his reputation as a force for social good. He is well received in any company and serves as the point of identification with the reader. Beaufort describes him best when he notes the "freeness of your humour is your friend" (CR, I, ii, 213-14).

The realism in Etherege's play mirrored the values of Restoration society, especially those of the court. Wit and "good form" are highly valued, and marriage is seen as a way of repairing one's financial estate. Norman N. Holland draws our attention to the dominant themes as revealed by the language in the play:

> Love, in particular, is compared over and over to fighting. In the high plot, the metaphor takes the form of a stale Petrarchanism--the victory of the mistress' eyes over a lover . . . . [sic] "Beauty's but an offensive dart; / It is no

> Armour for the heart" (76). In the low and middle plots, however, the metaphor becomes an anti-ideal, a reference to the sexual duel: "I have not fenc'd of late," says Sir Frederick, "unless it were with my Widows Maids; and they are e'en too hard for me at my own weapon." Grace, when she is trapping Sir Nicholas, must "lye at a little opener ward." (Holland, 23-24)

There are many more examples to be found, especially in the exchanges between Sir Frederick and the Widow:

> WIDOW. You cannot blame me for standing on my guard so near an enemy.
>
> SIR FREDERICK. If you are so good at that, widow, let's see, what guard would you choose to be at should the trumpet sound a charge to this dreadful foe?
>
> WIDOW. It is an idle question amongst experienced soldiers; but if we ever have a war, we'll never trouble the trumpet; the bells shall proclaim our quarrel. (CR, II, ii, 85-93)

Etherege most likely drew on personages in his own life for some of the characters in his play. If Sir Frederick was a composite of wits like Lord Buckhurst and friends, or perhaps even a loose self-portrait, then almost assuredly Lord Bevill was an echo of the patriarch of Etherege's family, Grandfather Etherege, who saw as best he could to the fortunes of his children and grandchildren and who, like the Lord Bevill, was a widower. Huseboe suggests that the Widow may have been given some of the traits of Sir George Etherege's mother, a "witty and attractive noblewoman" (Huseboe, 11). Certainly, the Widow is one

of the few middle-aged female characters in Etherege's plays not to be ridiculed. Huseboe further suggests that Etherege named the mistress of Wheadle "Grace" as an act of revenge against Grace Luckins, Grandfather Etherege's maidservant. Huseboe notes that it was she who encouraged Sir George's Uncle John to contest ownership of the Etherege properties. Outside of family influences, Sir Nicholas Cully is most likely a lampooning of the knights created by the bane of monarchs, Oliver Cromwell. This character would have been especially amusing to members of the court in the audience.

Buoyed by the success of his first play, Etherege developed his vision of dramatic realism even further with the release of his second play, She Would if She Could, on February 6, 1668, at the Duke's House in Lincoln's Inn Fields. As Holland writes, the "new play is saturated with realism, real taverns, real parks, real stores, contrasted implicitly to the outlandish atmospheres of heroic drama" (Holland, 35). Gone are the rhyming couplets, the heroic couples, the multitude of characters and plots, and in its place is a more unified, tightly knit piece which should have engaged the audience more completely. It was not as successful as his first play, however. Etherege blamed its "failure" on poor casting and acting on the part of the troupe. Nevertheless, it did advance his development as a dramatic writer. The introduction of the character of Lady Cockwood was an exciting event, for as Frances Smith McCamic claims, she is "perhaps the most dynamic character in the play" (McCamic, 62). The realism that became equated with Machiavellianism in The Man of Mode begins to show its face in this play. There are the numerous references to the Devil: Freeman refers to Lady Cockwood's binding

Courtall to honour as a "devilish oath"; Courtall, impressed by the dissembling of Ariana and Gatty, sighs, "what a couple of young devils are these"; Courtall refers to Lady Cockwood as a "long-winged devil"; Mrs. Gazette refers to herself as "malicious a devil as the best of 'em"; Sir Oliver calls Sir Joslin an "errant devil"; Freeman asks Courtall how he escaped "the snares of the old devil this afternoon," referring to Lady Cockwood; and Ariana warns her sister of Courtall and Freeman "Let us fly 'em, sister, they are devils."

The heroic strand that wound its way through The Comical Revenge is gone, and a darker side of the tale shows its face. In the character of Lady Cockwood we find the forerunner of Mrs. Loveit, but she is rather comparable to Dorimant, certainly a match in the category of the sinister. Pat Gill also says Lady Cockwood has sinister attributes:

> As the play progresses, her behaviour becomes increasingly culpable. In the final act, to spite Courtall, she informs her husband that the young gallant made improper advances. In a drunken defense of honour, Sir Oliver attacks his slandered friend, who in turn draws his sword and fights. After the incident Lady Cockwood muses wistfully, "I did not think [Sir Oliver] had been so desperate in his drink; if they had killed one another, I had then been revenged, and freed from all my fears" (V, i, 1-4). Willing to sacrifice anyone's reputation to pawn her own, Lady Cockwood blames her nieces and then her maid for the incriminating presence of Courtall and Freeman in her closet . . . . Lady Cockwood's ineptitude and comic desperation screen but do not soften these malevolent intentions. (Gill,

31-32)

In the Machiavellian game, Lady Cockwood is not only a player, but a dominant one. Further on we will explore the notion that Etherege failed to let the realism play out authentically, but at this time it is enough to say that even the appearance of the elements of the Machiavellian world contributed greatly to the dramatic realism in the play. More than the "real taverns, real parks, real stores," the real values of Restoration society engaged the audience completely.

One of the strengths of The Man of Mode was the magnificent tapestry of richly drawn characters. One would expect to find prototypes of some of these true-to-nature characters in the first two plays. Compare, for instance, the intended heroes of each play. Sir Frederick Frollick seems a fair match for Dorimant in wild behaviour and womanizing. His reputation is so firmly ensconced that other characters play off it in imitation:

> WHEADLE. I'll warrant thee then we catch our Cully: he's gone to put himself into a fantastic garb, in imitation of Sir Frederick Frollick; he's almost frantic with the very conceit of gaining the rich widow. But hark, I hear him coming; slip down the back way, and to your charge.
>
> Exit PALMER.
>
> Enter SIR NICHOLAS
>
> SIR NICHOLAS. Wheadle, and what think you of this habit? is it not very modish?

WHEADLE. As any man need wear: how did you furnish yourself so suddenly?

SIR NICHOLAS. Suddenly? I protest I was at least at sixteen brokers, before I could put myself exactly into the fashion; but now I defy Sir Frederick; I am as fine as he, and will be as mad as he, if that will carry the widow, I'll warrant thee. CR, (IV, ii, 5-19)

Sir Frederick obviously shares Dorimant's affinity for dressing à la mode, and as for womanizing, almost every lesser female character that graces the stage counts herself among Sir Frederick's past conquests, including Jenny and Mrs. Lucy. He demonstrates the necessary sharp wit to qualify as rake-hero, demonstrated in that delicious line in the first act when Jenny berates him for having embarrassed her mistress by "knocking up" her house late at night, making "such an uproar amongst the neighbours, we must be forced to change our lodging," to which Sir Frederick replies, "And thou art come to tell me whither; --kind heart!--" (CR, I, ii, 78-85). Sir Frederick, like Dorimant, is counted among those who make for good company anywhere, for he dwells comfortably in both the high world of the heroic lovers and the low world of the confidence schemers.

Sir Frederick dominates the play, appearing in almost every scene, but he differs from Dorimant in one significant way, captured significantly in the words of Huseboe: "Despite his name and reputation for antisocial conduct, Sir Frederick Frollick is clearly a force for social good" (Huseboe, 59). He "knocks up" the houses of ladies, but he shows signs of remorse, saying to himself, "Now have I most unmanfully fallen foul upon some

woman, I'll warrant you, and wounded her reputation shrowardly: oh drink, drink! thou art a vile enemy to the civillest sort of courteous ladies" (CR, I, ii, 59-63). He is the voice of common sense in the duel scene, he is the arranger of marriages for the lower characters, he is the saviour of Sir Nicholas Cully's estate as he sees through the scheme of Wheadle and Palmer, and in the end he is a man of honour as he gives in to the widow and agrees to marry her. Whereas in Dorimant we saw glimpses of his sinister character in his treatment of his servants, Sir Frederick continually rewards the patience of his servants and their participation in his wild exploits, passing Dufoy money and his own discarded clothing, a perk for servants, and saying to him, "Well, the coachmen and linkboys must be satisfied, I suppose there's money due to 'em; the fiddlers, for broken heads and instruments, must be compounded with; I'll leave that to your care" (CR, I, ii, 49-52). Even the manner in which Sir Frederick addresses them shows signs of basic respect. Rather than Dorimant's calls of "Dogs," "overgrown jade," "Eternal blockhead" and "sot," we find Sir Frederick complimenting Dufoy for his "notable brain" and giving the bellman money, saying, "Honest bellman, drink this." Perhaps Dorimant is a more probable character, but Sir Frederick is a more admirable one, at least from a moral stance.

Courtall is the intended rake-hero of She Would if She Could, although he shares the limelight almost equally with Freeman. McCamic directs us to a witty exchange in the second act between the gallants Courtall and Freeman and the ladies, Gatty and Ariana. In her opinion, it "far surpasses the dialogues of Sir Frederick and the Widow" (McCamic,

64). Courtall and Freeman try unsuccessfully to get the ladies to take off their masks:

FREEMAN. A good face is as seldom covered with a vizard-mask, as a good hat with an oiled case: and yet on my conscience, you are both handsome.

COURTALL. Do but remove 'em a little, to satisfy a foolish scruple.

ARIANA. This is a just punishment you have brought upon yourselves, by that unpardonable sin of talking.

GATTY. You can only brag now of your acquaintance with a farendon gown, and a piece of black velvet.

COURTALL. The truth is, there are some vain fellows whose loose behaviour of late has given great discouragement to the honourable proceedings of all virtuous ladies.

FREEMAN. But I hope you have more charity, than to believe us of the number of the wicked.

ARIANA. There's not a man of you to be trusted.

GATTY. What a shame is it to your whole sex, that a woman is more fit to be a privy-counsellor, than a young gallant a lover?

COURTALL. This is a pretty kind of fooling, ladies, for men that are idle; but you must bid a little fairer, if you intend to keep us from our serious business.

GATTY. Truly you seem to be men of great employment, that are every moment rattling from the eating houses to the playhouses, from the

> playhouses to the Mulberry Garden, that live in a perpetual hurry, and have little leisure for such an idle entertainment.
>
> COURTALL. Now would not I see thy face for the world; if it should be half so good as thy humour, thou wouldst dangerously tempt me to dote upon thee, and forgetting all shame, become constant. (SWSC, II, i, 130-60)

If there be any question that this exchange reflects the Restoration court life, we need only turn to the diary of Pepys and read his entry dated February 18th, 1667:

> . . . With my wife by coach to the Duke of York's play-house . . . but vexed all the while with two talking ladies and Sir Charles Sedley; yet pleased to hear their discourse . . . . And one of the ladies would, and did sit with her mask on, all the play, and, being exceedingly witty as ever I heard woman, did talk most pleasantly with him; but was, I believe, a virtuous woman, and of quality. He would fain know who she was, but she would not tell; yet she did give him many pleasant hints of her knowledge of him . . . a more pleasant rencontre I never heard. (Pepys, v. 8, 71-72)

This scene in She Would if She Could also calls to mind a similar one in The Man of Mode, when Dorimant attempts to make protestations of love before Harriet, but she will not let him speak it:

> DORIMANT. . . . Is the name of love so frightful that you dare not stand it?
>
> HARRIET. 'Twill do little execution out of your mouth on me I am sure.
>
> DORIMANT. It has been fatal--

HARRIET. To some easy women, but we are not all born to one destiny, I was informed you use to laugh at love, and not make it.

DORIMANT. The time has been, but now I must speak--

HARRIET. If it be on that idle subject, I will put on my serious look, turn my head carelessly from you, drop my lip, let my eyelids fall, and hang half o'er my eyes-- thus while you buzz a speech of an hour long in my ear, and I answer never a word! why do you not begin? (MM, IV, i, 175-91)

Like Ariana, Harriet teases Dorimant for the "unpardonable sin of talking." When Dorimant later makes a pledge similar to Courtall, promising he will "renounce all the joys I have in friendship and in wine, sacrifice to you all the interest I have in other women" (MM, V, ii, 156-58), Harriet rightfully harbours some doubts. As previously indicated, we have good reason to believe Dorimant will prove unfaithful to Harriet.

The difference between Dorimant and Courtall is that Courtall probably means what he says. He lacks the Machiavellian touch, acts rather honourably, even preserving Lady Cockwood's reputation despite her slanderous remarks concerning him. Courtall is not a fair match for Dorimant, especially in wit. Although he can carry on witty exchanges with the ladies, he is not the dominant character. Lady Cockwood is the true protagonist, or more aptly, antagonist. Elwin calls her the "central figure of the piece . . . utterly unprincipled in her natural lust yet artificially chary of her honour, without scruple in her efforts to secure her desires" (Elwin, 65). This is the true libertine rake. She controls the actions of many characters, fooling Courtall and Freeman into thinking they

have been sent letters from Gatty and Ariana, and is the "master" of her husband. Courtall escapes her clutches and discovers her scheme through chance, not wit. He shares Sir Frederick's distinction as a force for social good, preserving Lady Cockwood's reputation not because he wants to secure her future affections but because he is an honourable man. He even mends relations between Lady Cockwood and her gentlewoman, Mrs. Sentry. He is an admirable man, but he is not a match for the complex Dorimant.

Lady Cockwood, as antagonist, is a more appropriate prototype for Dorimant, but how does she compare to the oft-ridiculed Mrs. Loveit? She displays one blast of jealous passion as she awaits the arrival of Courtall:

> LADY COCKWOOD. Ingrateful man! to be so insensible of a lady's passion!
>
> SENTRY. If I thought he were so wicked, I should hate him strangely-- but, madam--
>
> LADY COCKWOOD. Do not speak one word in his behalf, I am resolved to forget him; perfidious mortal, to abuse so sweet an opportunity!
>
> SENTRY. Hark, here is somebody coming upstairs.
>
> LADY COCKWOOD. Peace, he may yet redeem his honour. (SWSC, II, ii, 4-13)

This certainly sounds like Mrs. Loveit, one moment blasting the name of Dorimant and the next looking for an opportunity to forgive him. This is a singular incident with Lady Cockwood, however. To show such fury is to reveal that another character has a control

over her, and Lady Cockwood is the controller, not a victim. She differs greatly from Mrs. Loveit in that she quite successfully plays the Machiavellian game. Mrs. Loveit is ridiculed because she does not abide by these sinister rules, feels bound by oaths, and rarely dissembles.

The surest sign of a Machiavellian player is the ability to dissemble. Lady Cockwood fools her husband into thinking he is dancing with another woman. She feigns an excessive concern for proper conduct for a lady, fooling both Sentry and Courtall, and pretends to faint when confronted with the "scandalous" behaviour of Sir Oliver, when in truth she is secretly delighted because it enlarges her freedom to pursue a liaison with Courtall. And she plays an artificial role for the benefit of Ariana and Gatty, going so far as to suggest she had never been in any "eating-houses" (SWSC, III, iii, 10) before and had never taken part in any actions unbecoming a lady. Mrs. Loveit's feigned interest in Sir Fopling Flutter was a singular incident, and she owned up to it shortly thereafter. Whereas Mrs. Loveit was ridiculed by most of the characters, especially Dorimant, who coldly admitted he "would not, wer't not to avoid offence, make a lady a little in years believe I think her young, wilfully mistake art for nature; and seem as fond of a thing I am weary of" (MM, II, ii, 214-17), Lady Cockwood is accepted by most of the characters, if not admired. She is portrayed as being somewhat attractive, as demonstrated by Sir Oliver's comments to Sir Joslin when dancing with a masked lady who is actually his wife: "What a shape is here, Ned! so exact and tempting, 'twould persuade a man to be an implicit sinner, and take her face upon credit" (SWSC, III, iii, 299-301). Freeman even

tells Courtall that if not for Ariana, he would have pursued the favour of Lady Cockwood, to have "outbid [him] for her ladyship's favour" (SWSC, IV, ii, 164). Etherege most likely gauged the audience's reaction to Lady Cockwood in developing the character of Mrs. Loveit. Her jealous burst of passion most likely evoked laughter, and he enlarged on this trait in the final play.

Ariana and Gatty are presumably the forerunners of Harriet. They are more than a match for the men in the battle of wits, forcing Courtall and Freeman to reveal their intentions and garnering from them a month-long courtship to prove they are "men of honour" (SWSC, V , i, 570). They are country women who long for the excitement of the city, to "relish of the good things of this world" (SWSC, I, ii, 133-34), just like Harriet, who detests the thought of returning to the quiet of the country. They are dissemblers as well, although they require the device of masks, whereas Harriet is a practiced, polished dissembler of forms, requiring nothing but observation of Restoration behaviour. Finally, Ariana and Gatty display a touch of wildness, enough to render them attractive, but not so much as to render them disreputable. Pat Gill suggests they become attractive by reflecting the attitudes of the males: "After the young women have attracted the men with slightly risqué behavior and conversation--becoming objects of desire by mirroring the witty attitudes the men themselves hold--they are transformed into models of respectability" (Gill, 30). Harriet seems to also momentarily enter the world dominated by men and match them at their own game, thus "securing" the affections of Dorimant.

The last of the characters to be compared is the Widow in The Comical Revenge.

She is measured favourably against such characters as Lady Cockwood, Mrs. Loveit, Ariana and Gatty, and Harriet in that she holds up well in her exchanges of wit with Sir Frederick. More importantly, she does not let the carefree Sir Frederick abuse his privileges with her, refusing to let herself be treated as tavern partner to "sit and drink hand to fist with you" (CR, II, i, 37-38) and chastising him when he's grown: "too rude, sir; I will have my humour, a walk i'th' garden; and afterwards we'll take the air in the Park" (CR, II, ii, 101-3). She has a pleasant nature, exhibiting compassion when she notices Dufoy looking sickly and asking Betty to release Dufoy from his tub prison. At no time is she ridiculed by any character other than Sir Frederick, and she even momentarily holds the upper hand with him when his funeral ruse is exposed by chance. We can also rest assured that she is not a Machiavellian player, for at no point in the play does she dissemble. Rather, she is forthright in her intentions with Sir Frederick, although her affection for him is never seen as over-zealous. If she truly represents in some way Etherege's mother, then it becomes clear why she is painted so favourably and rewarded in the end with a promise of marriage by Sir Frederick.

Having examined the characters of Etherege's earlier plays and having measured them against the polished personages that made up his most masterful work, The Man of Mode, we can conclude that elements of his vision of dramatic realism are present in The Comical Revenge and She Would if She Could. Through such realism, the reader is engaged, identifying the characters with "personages who might have stepped out of the very audiences who crowded the pit, boxes, and gallery of Davenant's converted tennis-

court theatre" (Huseboe, 25). This identification set the stage for their false understandings to be challenged and for their expectations to be thwarted; and yet, in this prospect, Etherege probably failed.

The only expectations that were thwarted came from the nature of the characters themselves. Etherege did not permit his characters to act true to their nature right through to the play's conclusion. All the plots are neatly resolved and traditional powers are preserved, but at the expense of the characters. Of Sir Frederick Frollick, Huseboe says he will be "stabilized by marriage; he will settle down, give up drunkenness, break no more windows, and confine himself henceforth to one woman. It may be an unrealistic dream for society, but society dreams it nevertheless" (Huseboe, 59). It is an unrealistic dream. Here is a man who first captured the attention of the Widow because of his carefree ways, who knocked up her lodgings late at night and was granted admission, and who scoffed at the prospect of marriage. After he fooled the Widow out of two hundred pounds by pretending he had been arrested and required the balance of a default payment, he mocked her and her attempt to snare him in marriage through indebtedness to her:

> SIR FREDERICK. Kind widow, thank thee for this release. (Shakes his pockets) Laugh, widow; ha, ha, ha: where is your counter-plot, widow? Ha, ha, ha. Laugh at her, Dufoy. Come, be not so melancholy; we'll to the Park: I care not if I spend a piece or two upon thee in tarts and cheesecakes. Pish, widow, why so much out of humour? 'Tis no shame to love such a likely young fellow.

WIDOW. I could almost find in my heart to punish myself, to afflict thee, and marry that drunken sot I never saw before.

SIR FREDERICK. How came he hither?

WIDOW. Enquire elsewhere; I will not answer thee one question; nor let thee see me out of a mask any more this fortnight.

SIR FREDERICK. Go, go into thy closet, look over thy old receipts, and talk wantonly now and then with thy chambermaid: I shall not trouble thee much till this is spent; (Shakes his pockets) and by that time thy foolish vow will be near over.

WIDOW. I want patience to endure this insolence. Is my charity rewarded thus?

SIR FREDERICK. Pious widow, call you this charity? 'twill get thee little hereafter; thou must answer for every sin it occasions: here is wine and women in abundance. (Shakes his pockets) (CR, V , ii, 157-82)

Here is a man who equates women with money, who shakes his dishonourable intentions at the Widow and tells her he will be back when he runs out of funds, and yet we are supposed to believe that he has suddenly had a change of heart, marries off half a dozen other characters, and will himself be a faithful partner in matrimony. Even when he knocked up the Widow's lodgings to secure her favour, he still could not resist making advances towards her waiting-woman, Betty, saying, "Poor girl! let me in, I'll rock thee into a sweeter [sleep]" (CR, II, ii, 25-26). Womanizing is second nature to him now. As

Weber writes, "[for] a rake devoted primarily to sexual pleasure, the most problematic feature of marriage is its limitation on the variety of women he can enjoy and the inevitable sexual boredom that results from such deprivation" (Weber, 83).

Gill refers indirectly to this thwarting of real natures in examining the actions of Ariana and Gatty:

> The young ladies' conduct seems questionable: at first it appears one way; now, in the end, another--the proper--way. Like a trick done with mirrors, the heroines' moral coloring alters by no perceptible means. Of course, contemporary audiences as well as succeeding critics have testified to the failure of that trick to convince entirely. (Gill, 34)

The nature of the characters is thwarted because the changes occur "by no perceptible means." In the case of the ladies, their change is consistent with the Restoration audience's value of "proper" conduct by women, but it is not consistent with the wild nature demonstrated earlier in the play, and it is not consistent with the satiric intent of the text. Gill later lauds The Man of Mode precisely because it is consistent, saying, "Etherege achieved a remarkable truthfulness in this ending. One feels that this was not gained at the expense of the material, but rather that it arose out of the material itself" (Gill, 72). Etherege's dramatic realism anticipated the evolving concept of reality in the nineties as described by Zimbardo:

> The aesthetic assumption upon which these judgments and most critical judgments at the turn of the century are made is that a play must be "founded in

> Truth, or some story very near to it; aut Veram aut Verisimilem; I would have every Scene made probable." The test of truth is probability. (Zimbardo, A Mirror, 29)

Probability would insist on characters behaving in ways consistent with their natures. Zimbardo later adds to this in examining Earl Miner's consideration of Dryden, noting Miner "argues that the major difference between Dryden's play and its source . . . is the realism of its characters and the fidelity of their behaviour to experience" (Zimbardo, A Mirror, 167-68).

Another problem presents itself in The Comical Revenge in the love that blossoms between Bruce and Aurelia. After Bruce has fallen on his own sword, Aurelia, who has faithfully pleaded Bruce's case with her sister Graciana, enters the scene. Bruce is unaware that Aurelia has secretly been in love with him, and when she begins to weep at his chair-side, he is shocked to discover the reason:

> AURELIA. I come not here with tears to pity you;
> I for your pity with this passion sue.
> BRUCE. My pity! tell me, what can be the grief,
> That from the miserable hopes relief!
> AURELIA. Before you know this grief, you feel the pain.
> BRUCE. You cannot love, and not be loved again:
> Where so much beauty does with love conspire,
> No mortal can resist that double fire.

AURELIA. When proud Graciana wounded your brave heart,
On poor Aurelia's you revenged the smart:
Whilst you in vain did seek those wounds to cure,
With patience I their torture did endure. (CR, V, i, 34-45)

Then Bruce, who has pledged his undying love to Graciana throughout the entire first four acts, who in despair for her love threw himself down onto his own sword, suddenly notices the beautiful Aurelia and tells her, "I'll sigh away the breath I've left for you" (CR, V, i, 53) and "Dearest Aurelia, I will strive to live, /If you will endeavour not to grieve" (CR, V, i, 99-100). This is a bit of a stretch: from heroic love for one woman to equally heroic love for another, all in the span of one scene. It represents another artificial resolution "by no perceptible means."

Perhaps the greatest example of the true nature of characters being thwarted is found in the case of Lady Cockwood. Here is a dominant force usurping the power of males, even to the point of emasculating her husband, Sir Oliver. Gill suggests that Lady Cockwood's "strident pretense of virtue, unrecognized as pretense by Sir Oliver, is the unattractive, emasculating quality that prevents him from fulfilling--or desiring to fulfil--his marital obligations" (Gill, 25). Lady Cockwood is the mean-spirited, dominant character throughout the play, manipulating and controlling the events and actions of others through cunning subterfuge. Her reward at the end, being spared her reputation by Courtall, is unseemly; but even more unseemly is Courtall's hero status. Courtall sees through Lady Cockwood's plans only by chance, by an artificially conceived coincidence

by Etherege: the play depends on coincidence, most often manifested in someone's hiding in a closet. In the first scene, Freeman hides in a closet and Sentry hides in a wood-hole. In the third act, Lady Cockwood, Sentry, Ariana and Gatty all hide in another room at the eating-house to escape detection by Sir Oliver and Sir Joslin. And in the final act, Freeman is again sent to hide in a closet, and Courtall hides under a table. No doubt this makes for good physical comedy, but it undermines the credence of wit in Courtall because he wins in the end, thanks not to his own abilities but to luck. Sir Frederick, at least, regained his power as rake-hero by outwitting the Widow. She admits this in the final act of the first play, saying, "I am overreached, I perceive" (CR, V, ii, 156). In Lady Cockwood, Etherege stopped just short of thwarting the reader's expectations of male dominance by undermining her real nature by "no perceptible means." Styan suggests the hierarchy of characters was "established according to the values, not of virtue or vice, but of intelligence or stupidity, elegance or inelegance in conducting themselves" (Styan, 126), but a patriarchal system was still the order of the day.

The female characters are not allowed to play the Machiavellian game as well as the men: they may share only the rake-hero's admirable Restoration qualities "always to a slighter degree" (Gill, 15). Gatty enters into this male-dominated world in a song she sings to Ariana, professing her love for Courtall while remaining unaware he is within hearing: "How long I shall love him, I can no more tell,/Than had I a fever, when I should be well" (SWSC, V , i, 344-45). Gatty is intruding on a theme espoused usually exclusively by men, that of fleeting love. She quickly adds, however, that even the

thought that he should "woo" her makes her sigh and "would undo [her]" (SWSC, V, i, 348-49), re-establishing the power of the male hero. This explains why the "most dynamic character in the play" (McCamic, 62) is in the end reduced to praising the would-be hero in Courtall, saying his "ingenuity and goodness, sir, have made a perfect atonement" (SWSC, V, i, 620-21). Lady Cockwood is no longer a threat, for she says what the audience wants to hear:

> LADY COCKWOOD. It has made me so truly sensible of those dangers to which an aspiring lady must daily expose her honour, that I am resolved to give over the great business of this town, and hereafter modestly confine myself to the humble affairs of my own family.
>
> COURTALL. 'Tis a very pious resolution, madam, and the better to confirm you in it, pray entertain an able chaplain.
>
> LADY COCKWOOD. Certainly fortune was never before so unkind to the ambition of a lady. (SWSC, V, i, 629-39)

This is precisely the point: too much ambition, while admirable in a man, is seen by Restoration norms as improper in a lady. As La Bruyère says, "It is astonishing to find certain women moved by a passion keener and stronger than their love for men, such as ambition and gambling" (La Bruyère, 65). The norm against which the obvious satiric thesis plays is upheld in these earlier plays, although artificially. When Lady Cockwood became a threat to this norm, she was awkwardly put down. The genius in The Man of Mode is that Mrs. Loveit, who is no real threat to the power of Dorimant, who does not

even play the Machiavellian game, is treated similarly. Although she "seems more victim than victimizer, the play exorcizes her as if she were a sinister menace. Her behavior, despite its lack of control and effect, becomes a threat that must be repudiated" (Gill, 43). As has already been argued, when the reader cannot find his norm or standard in Dorimant or any other character, the cruel treatment of Mrs. Loveit disrupts this false understanding. In Lady Cockwood's case, however, it merely represents a contrived ending.

Griffin's exploration of unstable irony, working within a satire as inquiry, can serve as a plausible explanation for the unnatural transformation of Lady Cockwood's character. He writes,

> The notion of rhetoric of inquiry and provocation assumes that satirists--though they may not have answers to all their questions--exercise an overall control over the process of exploration, leading us to raise questions we must then ponder. Sometimes, however, we may suspect that satire gets out of hand, that the satirist has raised so many questions as to lose control of the inquiry. (Griffin, 64)

Later he adds, "In some cases we have reason to think that even satirists cannot contain the irony they have let loose" (Griffin, 67). Certainly, Etherege did not expect, when he created the character of Lady Cockwood, that she would threaten in her true-to-life nature the power of the male protagonists. We have reason to suspect that he lost control of the inquiry and could not "contain the irony" by natural means, thus bringing about the artificial resolutions and endings. The genius of The Man of Mode was that while

Etherege controlled the original conditions in which the inquiry was made he was then able to place his confidence in the true natures of the characters, letting them "write" the play themselves. He respected a principle that suggests "satire, once set in motion, acquires a momentum of its own" (Griffin, 64), that the "satire almost writes itself" (Griffin, 65). Because Etherege identified with the vices of his characters and because he made no claims to knowledge of "absolute truths," he did not see the necessity of regaining control of the irony. He was free to see the inquiry through to its natural conclusion, or inconclusiveness, as was the case in The Man of Mode. In She Would if She Could, however, he failed to exercise that freedom.

When the true nature of characters is thwarted, it weakens the impact of the entire play. Gill asks this question concerning The Man of Mode: "Had Dorimant proclaimed his intentions to Harriet to the ends of the world, would not his character have been weakened? As it is, Dorimant retains his character to the end, and we are permitted to provide any ending we desire" (Gill, 71). This indicates how Etherege naturally arrived at his inconclusive endings, by remaining true to the characters' identities. Although he was less successful in this task in his earlier plays, we still find traces of this penchant for inconclusiveness. In She Would if She Could, the plots are neatly tied together, but the month-long courtships of Freeman and Courtall leave the reader with some doubts about their professed love and fidelity. We are also less prone to believe Sir Oliver's protestations of monogamous love and more likely to side with Holland's observation that "Sir Joslin and the unwitting Sir Oliver are just as restless as at the opening of the play as

they prepare to return to country life, a morass of crabbed pretenses forced on them by the binding effect of social restrictions on natural desires" (Holland, 35). Sir Oliver sighs to Lady Cockwood, "Give me thy hand, my virtuous, my dear; /Henceforwards may our mutual loves increase, /And when we are abed, we'll sign the peace" (SWSC, V, i, 669-71). He has made numerous pledges like this one throughout the play, however, and has failed to keep the covenant each time. He is also basing his intentions on his "virtuous dear," on a fallacy of his wife's honour. If the truth were to be found out, he may not prove as peaceable. The Restoration audience was getting a taste of the satire as inquiry that was to come from Etherege.

In addition to the thwarting of the truenature of the characters, other problems surfaced in Etherege's early dramatic styling. The skilled playfulness that marks Etherege's finest work is underdeveloped in the first two plays. The duel scene in The Comical Revenge, for instance, is not funny because it evokes real concern and care. In the fourth act, Lord Bevill announces to Graciana and to us,

> The generous Bruce has killed himself for you: being disarmed, and at his rival's mercy, his life and sword were given him by the noble youth; he made a brave acknowledgment for both; but then considering you were lost, he scorned to live; and falling on his sword, has given himself a mortal wound. (CR, IV, v, 11-17)

There is a fleeting moment when we are not certain of the gravity of Bruce's wound, and we do not laugh. Etherege's own lifestyle would seem to indicate that this scene was not

intended to be perceived as "tongue-in-cheek," for as Huseboe writes,

> Foppish he may have been and lazy and cynical, but Etherege wore his honour on his sleeve and would fight to protect it at the drop of an insult. Although not reputed to be quarrelsome by nature, he nevertheless managed to become involved in a number of violent squabbles that were reported in contemporary gossip . . . . The earliest evidence of his involvement in a quarrel is his duel with Edmund Ashton in September 1671, but two earlier hints suggest that Etherege shared with his fellow Cavaliers a readiness to employ his sword in his honour's defense. (Huseboe, 37)

The duel is immediately followed by a scene which involves Dufoy walking around, imprisoned in a tub. Contrasting the heroic and farcical scenes appears to be intentional, but it is too sharp a contrast. We do not laugh at the duelers, so Dufoy in a tub appears almost tasteless. It is true that, with the reader admiring the characters in the high plot because of their honourable intentions, and the comedy of the characters in the low plots, they are left without a position to occupy, and thus are engaged more actively. Still, we must conclude that it just does not work: it seems to be an artificial mix. Sir Frederick Frollick is intended to be the golden mean, to serve as a unifying element, but he loses the strength of his own character when his established nature is thwarted and he marries the Widow. The physical comedy might have matched well with the rhyming couplets of the high plot if we did not admire the heroic characters.

The plots are tighter and more refined in She Would if She Could, and with the

heroic plots gone we are left with more realistic characters. And yet, in this play Etherege relies heavily on coincidence, with everyone hiding. Each coincidence is connected to the other, but it does not reflect the comic genius of polished dialogue and plots defined by the natures of characters. There is still too much physical comedy, as found in the scene when Sir Oliver almost discovers Courtall, who is hiding under the table, when Sir Oliver looks to find his orange. The genius of The Man of Mode lies in the dialogue. The intrigue is in the warring values, and the plots all come together, though not necessarily in resolution, without the true natures of the characters being thwarted.

A structuralist would possibly see this comparison of earlier and later works by Etherege as a dialogue between texts. Under this premise, we could expect to find traces of Etherege's well defined characters in some of his earlier poems as well. We do. The respectful handling of values like commitment, honour and love in The Comical Revenge is also found in such poems as "To a Lady, Asking Him How Long He Would Love," first printed in song format in 1667, and "The Forsaken Mistress" (1669), a full nine and seven years respectively before Sir Fopling hit the stage. The second poem records a dialogue between the forsaken lover, Phillis, and her former lover, Strephon. While Strephon firmly tells his mistress that his love for her is irrecoverably past, he treats her with compassion, saying that he too bemoans the death of their love and that even if he loves again it will not compare to the fleeting passion he felt for her. He ends saying, "I would, but can no longer love" (Poems, 4). Dorimant was less heroic in his treatment of Mrs. Loveit, reveling in her misery and fury, and although Phillis is treated with respect,

Mrs. Loveit is ridiculed and scorned. There is some likeness between Dorimant and the male figure in these poems. For instance, Dorimant's oft-quoted claim that "[what] we swear at such a time may be certain proof of a present passion, but, to say truth, in love there is no security to be given for the future" (MM, II, ii, 229-31) is comparable to such lyrics from "To a Lady . . ." as

> Cloris, it is not in our power
>
> To say how long our love will last,
>
> It may be we within this hour
>
> May lose those joys we now may taste (Poems, 2)

and from "The Forsaken Mistress" as

> Ah Phillis, that would contrive
>
> A way to keep my love alive;
>
> But all your other charms must fail
>
> When kindness ceases to prevail. (Poems, 3)

With Dorimant, however, the traditional role of the heroic fallen lover, like Bruce in The Comical Revenge, is transformed into a Machiavellian rake. In "To a Lady . . ." Cloris can be comforted by her lover's promise that even if his love fails,

> [her] kindness new will then prevail
>
> And passion turn into respect;
>
> Cloris, at worst you'll in the end
>
> But change your lover for a friend. (Poems, 2)

With Dorimant, however, we know that he enjoys "a quarrel with an old" lover (MM, I, i, 217-18) in exercising power over someone.

We might also be apt to admire the devotion of the speaker in "Ephelia to Bajazet," written between 1674 and 1679. Her belief in commitment causes her to reject the "pity or respect" (Poems, 10) offered by her former lover. That he proved false to what he "vowed" gives her "rage enough to make [her] die" (Poems, 10). In a first-person poem, we are naturally inclined to be sympathetic to the speaker, so we certainly do not ridicule her passion, and yet this almost perfectly describes Loveit's reaction to Dorimant's betrayal. It is important to note, however, that this poem is understood by editor James Thorpe to be one in a series of satires attacking John Sheffield, earl of Musgrave. Thorpe writes that the

> several references to Bajazet's method of looking at Ephilia (11-12, 9, 28, 29), to his handsomeness (35), to his greatness (27, 35, 43), and to astonishment at his inconstancy appear to allude satirically to facts or opinions alleged by lampoonists, that Mulgrave was goggle-eyed, uncommonly ugly, extraordinarily proud, and fickle. (Poems, 80)

This would seem to indicate that the comments of Ephilia are intended to be mock-heroic; we should laugh at her astonishment that Bajazet proved unfaithful.

One would not expect to find the full force of Etherege's dramatic realism in his poems. There is no development of characters, and the level to which the readers are engaged often depends on their familiarity with the archetypes or topical allusions. This

is why many of Etherege's poems are either in imitation of other authors, as "To A Very Young Lady" is an imitation of Waller's poem of same name (Poems, 70), or explorations of familiar themes, as "The Forsaken Mistress . . ." and "To a Lady Who Fled the Sight of Him" are treatments of the forsaken lover and the unkind mistress, common in Etherege's time. Even the names of the characters, Phillis and Celia, are representative archetypes. The strength of Etherege is the ease with which he borrowed other forms, for as Dryden wrote in a letter to Etherege (recorded in Etherege's collections of poems), "Thou breakst through forms with as much ease/As the French King through articles" (Poems, 52). McCamic echoes the thoughts of previous critics when she suggests that not only is the character of Sir Fopling Flutter "taken from the figure of Mascarille of Molière's Les Précieuses Ridicules (McCamic, 75), but Etherege borrowed actual scenes. As proof, McCamic quotes the following scene from Les Précieuses Ridicules, involving the characters Mascarille, Magdelon, and Cathos:

> MAS. Que vous semble de ma petite-oie?
>
> La trouvez-vous congruante à l'habit?
>
> CATH. Tout à fait.
>
> MAS. Le ruban est bien choisi.
>
> MAG. Furieusement bien. C'est Périgeon tout pur.
>
> MAS. Que dites-vous de mes canons?
>
> MAG. Ils ont tout à fait bon air.
>
> MAS. Je puis me vanter au moins qu'ils ont un grand quartier plus que

tous ceux qu'on fait.

MAG. Il faut avouer que je n'ai jamais vu porter si haut l'élégance de l'ajustement. (Molière, 47-49)

Compare that scene with the following from The Man of Mode, involving Sir Fopling, Dorimant, Medley, Lady Townley and Emilia:

SIR FOPLING. The tassels are new and pretty.

MEDLEY. I never saw a coat better cut.

SIR FOPLING. It makes me show long-waisted, and I think slender.

DORIMANT. That's the shape our ladies dote on.

MEDLEY. Your breech though is a handful too high in my eye Sir Fopling.

SIR FOPLING. Peace Medley, I have wished it lower a thousand times, but a pox on't 'twill not be.

LADY TOWNLEY. His gloves are well-fringed, large and graceful.

SIR FOPLING. I was always eminent for being bien ganté.

EMILIA. He wears nothing but what are originals of the most famous hands in Paris.

SIR FOPLING. You are in the right madam.

LADY TOWNLEY. The suit.

SIR FOPLING. Barroy.

EMILIA. The garniture.

SIR FOPLING. Le Gras -

MEDLEY. The shoes!

SIR FOPLING. Piccar!

DORIMANT. The periwig!

SIR FOPLING. Chedreux.

LADY TOWNLEY.}
EMILIA. } The gloves!

SIR FOPLING. Orangerie! You know the smell ladies! (MM, III, ii, 234-59)

There is no mistaking the similar cataloguing of fine clothes, but Etherege was not only a borrower of forms; he re-shaped them to his own end, and masterfully at that. In Molière's play, Mascarille draws attention to himself, even compliments himself; but Etherege turns the scene, giving Sir Fopling a false sense of modesty, depending on the other characters to poke fun at the excessive regard for fashion through mock-admiration.

The wonderful sense of "play and display" in his dramatic pieces is also at work in Etherege's poems. In "A Song on Basset," the speaker bemoans the fascination ladies have with basset, a card game which originated in Italy. Thorpe notes in the introduction to Etherege's poetry that the playing of it depended "mainly on chance, little skill being necessary or useful; each gamester played separately against the dealer, who enjoyed a great advantage; the odds multiplied rapidly as the game progressed" (Poems, 85). There is the suggestion that the ladies risk their honour the further into the game they go. Etherege plays with the images of gambling and the combinations of numbers important

in Basset and "draws" a humorous portrait of a lover dying while the lady waits for the winning card to multiply her wagers or an "alpue" (Poems, 12).

"Gentle George" wrote with such easy grace. This is the single most defining criterion by which Thorpe determines authentic authorship of doubtful poems. For instance, Thorpe is quite confident that a song often attributed to Etherege, which begins "Since Death on all layd his impartial hand . . ." is not one of Etherege's, since the "poem (actually an elaborate drinking song) seems to me quite unlike the well-authenticated Etherege poems in its turgidity, dullness, and lack of wit" (Poems, 135). In Etherege's own words, as found in a prologue written for the opening of the new theatre in Dorset Garden in 1671, we find a foreshadowing of the prominence of polished, refined dialogue over physical comedy and farce. Etherege writes,

> 'Tis not in this as in the former age,
> When wit alone sufficed t'adorn the stage,
> When things well said an audience could invite,
> Without the hope of such a gaudy sight.
> What with your fathers took would take with you,
> If wit had still the charm of being new;
> Had not enjoyment dulled your appetite,
> She in her homely dress would yet delight;
> Such stately Theatres we need not raise,
> Our old House would put off our dullest plays. (Poems, 16)

Etherege's explicit aim is a justification for the elaborate new theatre, based on the Restoration value placed on externals in entertainment. The strength of the play's dialogue and wit should be enough to capture the attention of the audience, but sadly they cannot be engaged without the "help of stratagems and arts" (Poems, 16). Implicit in Etherege's argument is the emphasis placed on physical comedy and "gaudy" buffoons. The antics of Sir Nicholas Cully and Dufoy affirm the court's high estimation of itself. When Sir Fopling speaks, however, he cannot be ridiculed with such force, for he is at times an uneasy but accurate representation of Restoration society, including the court.

Chapter Four:

Conclusion

What sets Etherege apart from his contemporaries is that in many ways his work was ahead of its time. The dramatic realism he introduced in the 1660s and 1670s anticipated the concept of reality in the 1690s which understood characters as reflecting "real people" (Zimbardo, A Mirror, 115). Zimbardo writes: "The new characterization [in the 80s and 90s] consists in closer, more detailed portraiture and results in individuality of person rather than individuation by type (the fop, the hero, the satyr-satirist, and so forth)" (Zimbardo, A Mirror, 142). The borrowing of forms and the drawing of archetypes and images familiar to the times enabled Etherege to fully engage his reader, or as the case may be, his audience. Early in his career, it was enough to draw them in for entertainment alone, but when he reached his most masterful work, it set the stage for the disruption of false understandings and the inquiry of accepted norms or standards. When the "types" referred to by Zimbardo are disrupted, this begins to lead to the individuality of person.

Whereas the journey for earlier audiences may have been comfortable, the journey for the engaged participant who came later was uncomfortable. The dramatic realism that drew its origins in poems, letters, The Comical Revenge, and She Would if She Could served the implicit aims of satire as inquiry in the identification, moral attachment, inversion and constant playfulness found in The Man of Mode. Etherege himself may have been gentle, but the satire his dramatic works let loose was most certainly not. The

realism in the play is "itself a satiric device; we the audience are the people of mode that the play really exposes. Etherege's mock portraiture probes the surface of our common and universal human nature" (Zimbardo, A Mirror, 118). The universality of human nature is what allows a twentieth-century reading of Etherege's texts to be as engaging and disruptive as it was when it first came out.

Those who elevate Juvenal as the model satirist understand the purpose of satire to be the holding up of a particular vice for ridicule for the benefit of society. The success of a satirist such as Horace depends not on judgment and detachment but rather on the ability to engage the reader and disrupt expectations. Etherege's apparent kinship with Horace is defined in these terms: he engaged and disrupted. We have seen how the reader was engaged through a powerful dramatic realism, introduced in The Comical Revenge but most fully developed in The Man of Mode. We have examined Etherege's masterful art of borrowing forms and archetypes, such as the comedy of manners, to invite the reader's participation. Identification with the familiar set the stage for disruption of expectations. Etherege failed to deliver in his earlier works, thwarting the true nature of the characters, but this succeeded in heightening expectation in The Man of Mode. The reader could trust that the characters would follow form: the rake hero would prevail, the fool would be exposed, the heroine would convert the wit to matrimony, all the loose ends would be neatly resolved, and the social and economic orders would be restored. But The Man of Mode, it turned out, was not a comedy of manners. When the reader was denied access to this norm, to the satiric antithesis against which the satiric thesis is

played, namely the comedy of manners, the stage was set for inversion and reform within.

We have established that the reader seeks to align himself with a norm, with a clearly defined satiric voice. Failing to find it in the comedy of manners, the reader tries unsuccessfully to find it in the author but is stymied by Etherege's own identification with the vices of his characters. The satiric intent is disguised in Etherege's complex satire through play and display, through the absence of a narrative voice, through the multiple perspectives presented in numerous characters, through inconclusiveness, and through his own absent voice as author. Lacking a clear norm with which he could align himself, the reader is vulnerable for Etherege to invert positive and negative characters and Machiavellian values. If The Man of Mode were not a comedy of manners, then how could one justify the cruel treatment of Mrs. Loveit at the hands of Dorimant? We cannot help but admire Dorimant for his wit and accurate portrayal of Restoration society, and we cannot help but laugh at Mrs. Loveit for her displays of jealous passion, but how does one justify admiring the villain and laughing at the victim?

These are the kinds of questions which surface in a particular form of satire known as satire as inquiry. In satire as inquiry, there is no predetermined plan, only determined conditions which allow for explorations of understandings through the disruption of false understandings. In the satire of Etherege, the reader's participation in the play is what creates the satire: the moral and social stances the reader takes are what create the inversion. Left without a position to occupy, the reader seeks guidance from the fool, Sir Fopling Flutter, who advises him to look into a mirror where he may "entertain

himself" and "[correct] the errors of his motions and his dress" (MM, IV, ii, 100-2). The reason that satire as inquiry is genuinely satire and not simply inquiry is that, in the case of Etherege, it does not merely explore, but rather it engages, disrupts, satirizes our own beliefs, undermines false understandings, hides itself, and basically makes the journey a bitter-sweet one. The only consolation that the reader enjoys is that he is not alone; Etherege shares in the exploration, or more aptly, the inquiry. Etherege cannot pretend to be the enlightened philosopher because he identifies with the vices of his own characters, participates in the degenerate society. He can only control the conditions in which the inquiry is made. The satire he lets loose, by its very definition as satire as inquiry, takes on a life of its own.

Satire as inquiry is more effective than traditional satire, which has as its expressed aim the reform of others through ridicule. The satiric target in the latter does not appear to be reformed through the assault and does not die from the arrows of the magical satirist. If the expressed aim of satire as inquiry in the works of Etherege is to encourage "reform within," and the nature of such satire is open-ended, one might conclude there is no certain way to measure its success accurately. However, since we have established that the reader is denied access to the Voice of the satirist and that all socially sanctioned norms have been undermined, then reform must occur. The norms were formed by the reader's participation. The energy of Etherege's satire having successfully displaced them, the reader will need to re-form norms in the inquiry.

Bibliography

Anderson, William S. Introduction to Horace's Satires and Epistles. Ed. Jacob Fuchs. New York: W.W. Norton, 1977.

Anthony, Sr. Rose, S.C. The Jeremy Collier Stage Controversy 1698-1726. New York: Benjamin Blom, 1966.

Aston, Anthony. A Brief Supplement to Colley Cibber Esq. his Lives of the Famous Actors and Actresses. [London, published for the author, 1747] reprinted in An Apology for the life of Colley Cibber [Lowe edition], Vol. 2, 1889.

Avery, Emmett L. "The Restoration Audience." Philological Quarterly 45 (1966): 54-61.

Barnard, John. "Drama from the Restoration Till 1710" in History of Literature in the English Language: Vol. 3 English Drama to 1710. Ed. Christopher Ricks. London: Barrie & Jenkins, 1971.

Baker, H. Barton. The London Stage: Its History and Traditions from 1576 to 1888. Vol. 1. London: W.H. Allen & Co., 1889.

Berglund, Lisa. "The Language of the Libertines: Subversive Morality in The Man of Mode."Studies in English Literature 30 (1990): 369-86.

Berkowitz, Gerald M. "Sir John Vanbrugh and the Conventions of Restoration Comedy." Genre 6 (1973): 346-61.

Berland, K.J.H. "Satire and the Via Media: Anglican Dialogue in Joseph Andrews" in Satire in the Eighteenth Century. Ed. J.D. Browning. New York: Garland Publishing, 1983.

Birdsall, Virginia Ogden. Wild Civility. Bloomington: Indiana University Press, 1970.

Bloom, Edward A. & Lillian D. Satire's Persuasive Voice. Ithaca: Cornell University Press, 1979.

Bracher, Frederick. "Etherege at Clement's Inn." Huntington Library Quarterly 43 (1980): 127-34.

Bredvold, Louis I. "A Note in Defence of Satire" in Studies in the Literature of the

Augustan Age. Ed. Richard C. Boys. New York: Gordian Press, 1979.

Brown, Harold Clifford, Jr. "Etherege and Comic Shallowness." Texas Studies in Language and Literature 16 (1975): 675-90.

Browning, J.D., ed. Satire in the 18th Century. New York and London: Garland Publishing, 1983.

Bruce, Donald. Topics of Restoration Comedy. London: Victor Gollancz, 1974.

Bruns, Gerald L. "Allegory and Satire: A Rhetorical Meditation." New Literary History 11 (1979): 121-32.

Bullit, John. Jonathan Swift and the Anatomy of Satire. Cambridge: Harvard University Press, 1961.

Burns, Edward. Restoration Comedy. New York: St. Martin's Press, 1987.

Canfield, J. Douglas. "The Critique of Capitalism and the Retreat into Art in Gay's Beggar's Opera and Fielding's Author's Farce." Tennessee Studies in Literature 37 (1995): 320-34.

Cazamian, Louis. Criticism in the Making. New York: Folcroft Library Editions, 1917.

Chase, Lewis Nathaniel. The English Heroic Play. New York: Russell & Russell, 1965.

Cibber, Colley. An Apology for the Life of Colley Cibber. Ed. B.R.S. Fone. Ann Arbor: University of Michigan Press, 1968.

Connery, Brian A. "The Persona as Pretender and the Reader as Constitutional Subject in Swift's Tale." Tennessee Studies in Literature 37 (1995): 159-80.

Conniff, Richard. The Devil's Book of Verse. New York: Dodd, Mead & Co., 1983.

Corman, Brian. "Interpreting and MisInterpreting The Man of Mode." Papers on Language and Literature 13 (1977): 35-53.

Cunningham, John E. Restoration Drama. London: Evans Brothers, 1966.

D'Alton, J.F. Horace and His Age. New York: Russell & Russell, 1962.

Davies, Paul C. "Restoration Liberalism." Essays in Criticism 22 (1972): 226-38.

Dennis, John. "A Defense of Sir Fopling Flutter" (1722) in Restoration and Eighteenth Century Comedy. Ed. Scott McMillin. New York: W.W. Norton, 1973.

Dobrée, Bonamy. Restoration Comedy 1660-1720. London: Oxford University Press, 1924.

Downes, John. Roscius Anglicanus: Or an Historical Review of the Stage (1708). London: Garland Publishing, 1974.

Dryden, John. "A Discourse Concerning the Original and Progress of Satire" (1693) in Selected Criticism. Ed. James Kinsley and George Parfitt. Oxford: Clarendon Press, 1970.

Elliott, Robert C. The Power of Satire: Magic, Ritual, Art. New Jersey: Princeton University Press, 1960.

Elwin, Malcolm. The Playgoer's Handbook to Restoration Drama. London: Folcroft Library Editions, 1972.

Etherege, Sir George. The Plays of Sir George Etherege. Ed. Michael Cordner. Cambridge: University Press, 1982.

---. The Letters of Sir George Etherege. Ed. Frederick Bracher. Los Angeles: University of California Press, 1974.

---. The Poems of Sir George Etherege. Ed. James Thorpe. Princeton: University Press, 1963.

Freudenberg, Kirk. The Walking Muse: Horace on the Theory of Satire. Princeton: University Press, 1993.

Frye, Northrop. Anatomy of Criticism: Four Essays. New Jersey: Princeton University Press, 1957.

Fuchs, Jacob. Reading Pope's Imitations of Horace. London: Bucknell University Press, 1989.

Fujimara, Thomas H. The Restoration Comedy of Wit. New Jersey: Princeton University Press, 1952.

Gay, John. The Plays of John Gay. 2 vols. London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd., 1923.

Gibbons, Brian. Jacobean City Comedy. Cambridge: Harvard University Press, 1968.

Gill, Pat. Interpreting Ladies: Women, Wit, and Morality in the Restoration Comedy of Manners. Athens and London: University of Georgia Press, 1994.

Goad, Caroline. Horace in the English Literature of the Eighteenth Century. New York: Haskel House Publishers, 1918.

Greene, Graham. Lord Rochester's Monkey. New York: The Viking Press, 1974.

Griffin, Dustin. Satire: A Critical Reintroduction. Kentucky: University Press of Kentucky, 1994.

Guilhamet, Leon. Satire and the Transformation of Genre. Philadelphia: University of Pennsylvania Press, 1987.

Hendrickson, G.L. "Satura tota nostra est." Classical Philology 22 (1927): 56-59.

Highet, Gilbert. The Anatomy of Satire. Princeton: University Press, 1962.

Highfill, Philip H., Jr. "Performers and Performing" in The London Theatre World, 1660-1800. Ed. Robert Hume. Illinois: Southern Illinois University Press, 1980.

Highfill, Philip H., Jr., Kalman A. Burnim, and Edward A. Langhans, eds. A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personne in London, 1660-1800. 16 vols. Illinois: Southern Illinois University Press, 1973.

Hirst, David L. Comedy of Manners. London: Methuen, 1979.

Holland, Norman N. The First Modern Comedies. Cambridge: Harvard University Press, 1959.

Holland, Peter. The Ornament of Action. London: Cambridge University Press, 1979.

Horace. The Satires of Horace and Persius. Trans. Niall Rudd. Harmondsworth, England: Penguin Books, 1973.

Howe, Elizabeth. The First English Actresses: Women and Drama 1660-1800. Cambridge: Cambridge University Press, 1992.

Hughes, Leo. "The Evidence from Promptbooks" in The London Theatre World, 1660-1800. Ed. Robert Hume. Illinois: Southern Illinois University Press, 1980.

Hume, Robert, ed. The London Theatre World, 1660-1800. Illinois: Southern Illinois University Press, 1980.

Huseboe, Arthur R. Sir George Etherege. Boston: G.K. Hall, 1987.

Jantz, Ursula. Targets of Satire in the Comedies of Etherege, Wycherley, and Congreve. Dissertation, University of Salzburg, 1978.

Johnson, Samuel. Johnson's Lives of the English Poets. Vol. 2. Ed. G. Birkbeck Hill. Oxford: Clarendon Press, 1905.

Kenner, Hugh. "Wyndham Lewis: The Satirist as Barbarian" in English Satire and the Satiric Tradition. Ed. Claude Rawson. New York: Basil Blackwell,1984.

Knox, E.V. The Mechanisms of Satire. Cambridge: University Press, 1951.

Krause, David. "The Defaced Angel: A Concept of Satanic Grace in Etherege's The Man of Mode." Drama Survey 7 (1968-9): 87-103.

Kreutz, Irving. "Who's Holding the Mirror?" Comparative Drama 4 (1970): 79-88.

Krutch, Joseph Wood. Comedy and Conscience after the Restoration. New York: Columbia University Press, 1924.

La Bruyère, Jean de. Characters. Trans. Jean Stewart. Maryland: Penguin Books, 1970.

Langhans, Edward A. "The Theatres" in The London Theatre World, 1660-1800. Ed. Robert Hume. Illinois: Southern Illinois University Press, 1980.

Lewis, Wyndham. The Apes of God. Maryland: Penguin Books, 1965.

Loftis, John. "Political and Social Thought in the Drama" in The London Theatre World, 1660-1800. Ed. Robert Hume. Illinois: Southern Illinois University Press, 1980.

Love, Harold. Restoration Literature: Critical Approaches. London: Methuen & Co., 1972.

Lynch, Kathleen. The Social Mode of Restoration Comedy. New York: Octagon Books, 1965.

Mann, David D. A Concordance to the Plays and Poems of Sir George Etherege. Connecticut: Greenwood Press, 1985.

Markley, Robert. The Two Edg'd Weapons of Satire. Oxford: Clarendon Press, 1988.

Martin, Leslie H. "Past and Parody in The Man of Mode." Studies in English Literature 16 (1976): 363-76.

Masters, Anthony. The Play of Personality in the Restoration Theatre. Woodbridge: Boydell Press, 1992.

McCamic, Frances Smith. Sir George Etherege: A Study in Restoration Comedy (1660-1680). Smith College: McCamic, 1931.

McCollum, John I., Jr., ed. The Restoration Stage. Connecticut: Greenwood Press, 1961.

McDonald, Margaret Lamb. The Independent Woman in the Restoration Comedy of Manners. Dissertation, University of Salzburg, 1976.

Miner, Earl. Restoration Dramatists. New Jersey: Prentice Hall, 1966.

Molière . Les Précieuses Ridicules: Documents Contemporains. Ed. Micheline Cuénin. Paris: Librairie Minard, 1973.

Morton, Richard. "Introduction: Satire and Reform" in Satire in the 18th Century. Ed. J.D. Browning. New York: Garland Publishing, 1983.

Muir, Kenneth. The Comedy of Manners. London: Hutchinson & Company, 1970.

Nokes, David. Raillery and Rage: a Study of Eighteenth Century Satire. Brighton, Sussex: The Harvester Press, 1987.

O'Flaherty, Patrick. "Johnson as Satirist: A New Look at 'The Vanity of Human Wishes.'" ELH 34 (1967): 78-91.

Palmer, John. The Comedy of Manners. New York: Russell & Russell, 1962.

Passage, Charles E., ed. The Complete Works of Horace. New York: Frederick Ungar Publishing, 1983.

Paulson, Ronald. Satire and the Novel in the Eighteenth Century. New Haven: Yale University Press, 1967.

Payne, Deborah C. "Comedy, Satire, or Farce? Or the Generic Difficulties of Restoration Dramatic Satire." Tennessee Studies in Literature 37 (1995): 1-22.

Pepys, Samuel. The Diary of Samuel Pepys. Ed. Robert Latham and William Matthews. 11 vols. Berkeley and Los Angeles: University of California Press, 1970-83.

Perry, Henry Ten Eyck. The Comic Spirit in Restoration Drama. New York: Russell & Russell, 1962.

Plato. The Republic of Plato. Ed. Francis MacDonald Cornford. New York: Oxford University Press, 1945.

Powell, Jocelyn. Restoration Theatre Production. London: Routledge & Kegan Paul, 1984.

Ricks, Christopher, ed. History of Literature in the English Language: Vol. 3 English Drama to 1710. London: Barrie & Jenkins, 1971.

Roberts, David. The Ladies: Female Patronage of Restoration Drama 1660-1700. Oxford: Clarendon Press, 1989.

Rodway, Allan. "Restoration Comedy Re-examined." Renaissance and Modern Studies 16 (1972): 37-60.

Rowland, Jon Thomas. Faint Praise and Civil Leer: The "Decline" of the Eighteenth-Century Panegyric. Newark: University of Delaware Press, 1994.

Rudd, Niall. The Satires of Horace. Cambridge: University Press, 1966.

Schneider, Ben Ross. Index to the London Stage 1660-1800. Illinois: Southern Illinois University Press, 1979.

Seidel, Michael. Satiric Inheritance: Rabelais to Sterne. New Jersey: Princeton University Press, 1979.

Sturrock, John. "Between Commentary and Comedy: The Satirical Side of Borges" in English Satire and the Satiric Tradition. Ed. Claude Rawson. New York: Basil Blackwell, 1984.

Styan, J.L. Restoration Comedy in Performance. Cambridge: Cambridge University Press, 1986.

Swift, Jonathan. A Tale of a Tub and other Satires. Ed. Kathleen Williams. London: J.M. Dent & Sons, 1975.

Thomas, David, ed. Theatre in Europe: A Documentary History. Cambridge: Cambridge University Press, 1989.

Underwood, Dale. Etherege and the Seventeenth-Century Comedy of Manners. New Haven: Yale University Press, 1957.

Van der Weele, Steven John. The Critical Reputation of Restoration Comedy in Modern Times up to 1950. Dissertation, University of Salzburg, 1978.

Van Lennep, William, ed. The London Stage 1660-1800. 5 vols. Illinois: Southern Illinois University Press, 1963.

Visser, Colin. "Scenery and Technical Design" in The London Theatre World, 1660-1800. Ed. Robert Hume. Illinois: Southern Illinois University Press, 1980.

Wain, John. "Restoration Comedy and its Modern Critics." Essays in Criticism 6 (1957): 367-85.

Weber, Harold. The Restoration Rake-Hero. Wisconsin: University of Wisconsin Press, 1986.

Weinbrot, Howard D. Alexander Pope and the Traditions of Formal Verse Satire. Princeton: University Press, 1982.

Wheeler, David. "Event as Text, Text as Event: Reading 'The Rape of the Lock.'" Tennessee Studies in Literature 37 (1995): 222-32.

Wilkinson, D.R.M. "Etherege and a Restoration Pattern of Wit." English Studies 68

(1987): 497-510.

Williams, Gordon. Horace. Oxford: Clarendon Press, 1972.

Wilson, John Harold. "Rant, Cant, and Tone on the Restoration Stage." Studies in Philology 52 (1955): 592-98.

Wimsatt, W.K. English Stage Comedy. New York: Columbia University Press, 1955.

Winn, James Anderson. John Dryden and His World. London: Yale University Press, 1987.

Zimbardo, Rose. A Mirror to Nature. Kentucky: University Press of Kentucky, 1986.

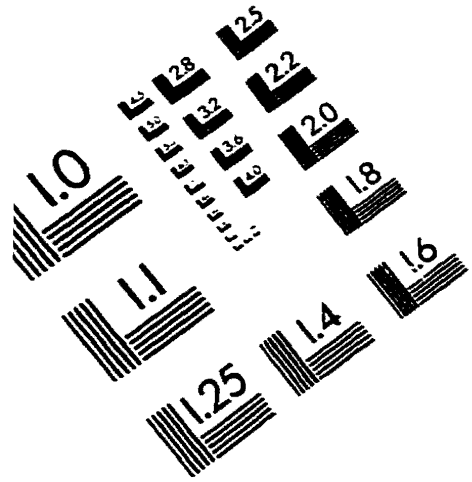
---. "Of Women, Comic Imitation of Nature, and Etherege's The Man of Mode." Studies in English Literature 21 (1981): 373-87.

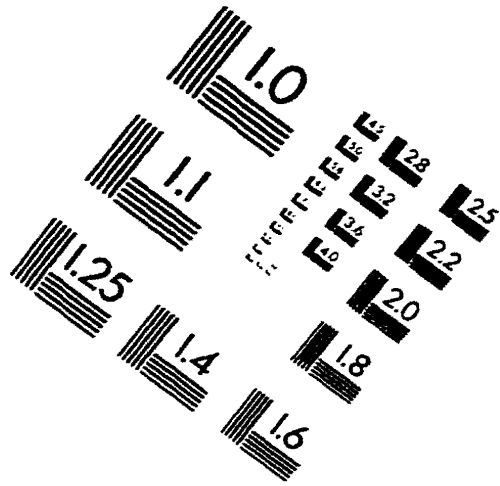
---. "Toward Zero/Toward Public Virtue: The Conceptual Design of Dramatic Satire Before and After the Ascension of William and Mary." Eighteenth-Century Life 12 (1988): 53-66.

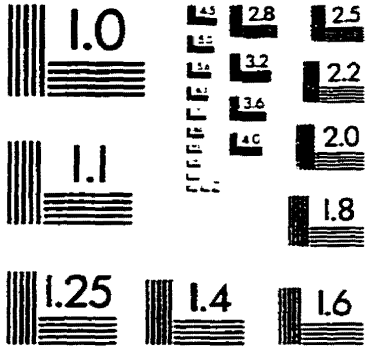
Zimmerman, Everett. Swift's Narrative Satires. London: Cornell University Press, 1983.

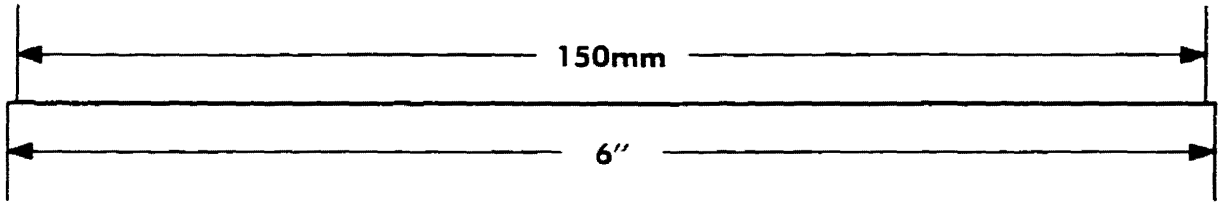
Zomchick, John. "Satire and the Bourgeois Subject in Frances Burney's Evelina." Tennessee Studies in Literature 37 (1995): 346-66.

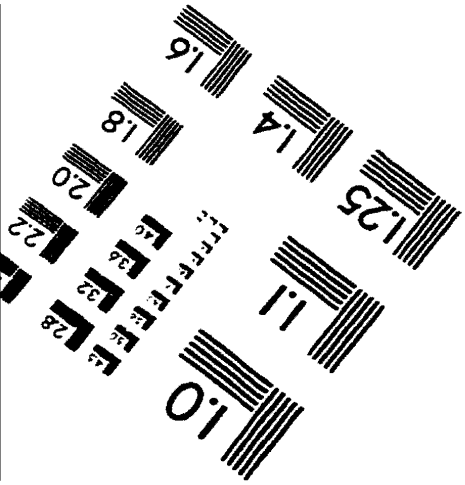
IMAGE EVALUATION
TEST TARGET (QA-3)

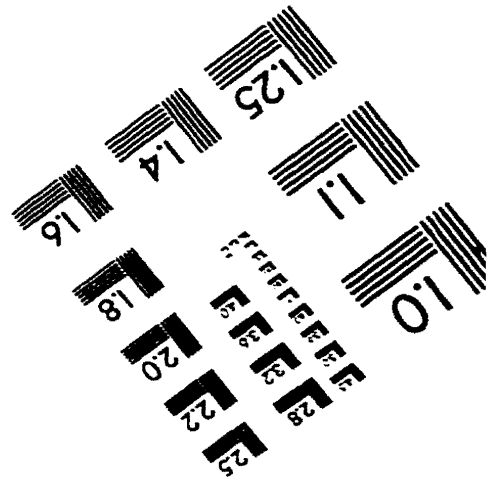












APPLIED IMAGE, Inc
1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
Fax: 716/288-5989