THE INFLUENCE OF MOIÈRE
ON THE SATIRE OF AFFECTATION
IN THOMAS SHADWELL'S COMEDY.

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Approved __________________________
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THE INFLUENCE OF
MOLIÈRE
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INTRODUCTION.

French Influence in England During the Restoration Period.

In the literature of England the Restoration period, which falls in the latter part of the seventeenth century, is distinguished, among other things, for having come more generally under a foreign influence than any other period of English letters. During the Puritan régime there had been much restraint and the growth of literature had been checked, especially in some avenues; the theatres, indeed, had been closed from 1642 to 1660. When, therefore, the reaction against Puritanism set in and Charles II was restored to the throne, and there was renewed activity in the field of literary endeavor, it was but natural that English writers should fall in with
the tendencies, and emulate the masters, of the powerful school of literature that had developed in the neighboring country. "Many of the literary men had been driven out of England with Charles and his court, or else had followed their patrons into exile in the days of the commonwealth. On their return they renounced old ideals and demanded that English poetry and drama should follow the style to which they had become accustomed in the gayety of Paris."[1]

In drama the influence was more decided than in other branches of literature. During the time that the theatres were closed the experienced dramatists disappeared or became inactive. The new playwrights resorted to imitation, both because they were too unpracticed to trust entirely to their own skill and on account of the dominance of French ideals. The classical rules of the French drama were adopted. Tragedy took over rime and imitated the heroic plays of Corneille and Racine. Comedy was swayed by the influence of the greatest writer of comedy the world has ever known - Molière.

Molière's comedy of manners, which had revolutionized literary taste in France, exerted a powerful influence upon two Englishmen who had spent some years in Paris, - Sir George Etheridge and William Wycherley; and thru these two men, chiefly, the influence was then carried across the channel. Before very many years every
British writer of comedy was plundering Molière in some guise or another. This imitation ranged from sheer translation and the Ravenscroftian method of clipping scenes out of divers plays and rearranging them to form a "new" play, to unconscious copying. It is unnecessary to enumerate all the writers who came under this influence. The one with whom we are concerned in this essay and whose debt to Molière we intend, in part, to establish, is Thomas Shadwell, one of the most successful writers of comedy of his time.
B. - A SHORT ACCOUNT OF THOMAS SHADWELL.

1. His Life

Thomas Shadwell was born of an "ancient Family" (1) at Broomhill House in Norfolk in 1640 or 1642. He was one of eleven children of a Justice of the Peace of Middlesex, Norfolk and Suffolk. For about a year he attended Bury St. Edmunds School and then, at the age of fourteen (2) entered Caius College, Cambridge, but left in 1656 without taking his degree. Like his father he studied law in the Middle-Temple, but like his father, also, he did not seem to find the law entirely to his taste and he left the Middle-Temple, preferring to devote himself to "poetry" and to associate with the "wits." He went abroad "to improve himself by traveling,"(3) and it must have been during his stay on the continent that he first came under the influence of Molière. After some years abroad he returned and made the acquaintance of"the most celebrated Persons of Wit and distinguished Quality in that Age."(4) Just how he occupied himself until he took up playwriting is not clear, altho we are told "that it was not easie for him, who had so true a Relish and
Genius, to abstain from the elegant Studies and Amuse-
ments of those Times." (1) Those "Studies" would proba-
ably not be deemed so "elegant" to-day, and the "Amuse-
ments" must have run into dissipation; but both were media
 thru which Shadwell learned about London low-life and
its "humours", much of which he was afterwards so real-
istically to incorporate in his plays.

His first play, "The Sullen Lovers", was repre-
sented in 1668 and from that time until his death (1692)
he produced seventeen plays and an opera (2). It may be
said that, both as concerns their reception by the public
and their financial returns, Shadwell's dramatic produc-
tions were successful (3). Yet, according to his own state-
ment in 1676 (4) Shadwell could not depend on his plays
alone to provide means for subsistence. He was "forced
to mind some other business of Advantage," altho he does
not mention what it was. He seems never to have acted on
the stage himself, but his wife was an actress and play-
ed in several of his comedies (5).

In 1688 Shadwell succeeded the deposed Dryden as
poet laureate. He was not destined to enjoy this honor
very long, however, for he died suddenly on the 19th of
November, 1692, in his house at Chelsea, his death pro-
bably being due to an overdose of opium. He was buried at Chelsea church, and his son raised a monument to his memory at Westminster Abbey.

2. His Intelligence and Character.

A few words on Shadwell's intelligence and character will help us to appreciate his position as a literary parasite.

His education had been fair. He had a good smattering of Latin and Greek. That he read French with some fluency is not to be doubted and he probably knew a little Spanish(1). He was also skilled, to some extent, in music(2).

Shadwell has been accused of dullness, but tho he occasionally exhibited a strain of obtuseness(3) it would be misleading to name this as one of his characteristics; for, however vulgar his conversation may have been(4), it was brilliant(5). His plays, - with due consideration of the period- contain much sparkling wit. Besides being a good conversationalist, he also had a "flowing pen"(6)(7). Shadwell's brilliancy was superficial, but it would not do to call him dull.
Shadwell also had a certain readiness to direct things to his advantage. He knew how to win the favor of the promoters of the stage by adulation. While posing as a reformer, he profited by the humour comedy and the dramatic principles he had adopted, particularly that of "whipping" vice, to truckle to the tastes of the Restoration public. He managed to become a popular dramatist. Being affiliated with the Whigs he was set up by them as a rival to Dryden, and when the Revolution of 1688 triumphed, became laureate in his place. Altho undoubtedly Shadwell's opinion of himself was high it was certainly not merit that brought him this honor.

His morality, which has been, in part, brought out above, received high tributes from contemporaries. Yet there is no doubt that Shadwell led a dissolute life. His works proclaim this, and Dryden's lines,

"I will not rake the dunghill of thy crimes,
For who would read thy life that reads thy rhymes?"

are not mere railly. Mr. Gray calls Shadwell a true son of the Restoration, "coarse, dissipated, vituperative."

To be brief, he liked "Friends and Wine", openly admitted laziness, was not unamiable - a "jolly good fellow."
3. His Dramas.

Emulation of Ben Jonson.

Shadwell was a sworn admirer and disciple of Ben Jonson. "He [Ben Jonson] is the Man, of all the World, I most passionately admire for his Excellency in Dramatick Poetry," he declares in the preface to his first play, and several times afterwards he expressed his ardent desire to emulate the "incomparable Ben." Jonson's dramatic principles were fixed and of such a nature that imitators could easily use them as a model, and Shadwell, as other "Sons of Ben" had done before him, adopted these principles in toto(1). Mina Kerr says of Jonson: "His whole dramatic career was a battle against vice and folly. From beginning to end he assumed the attitude of censor and reformer." "...he sought to scourge men out of their follies and vices, and to spur them by negative teaching to knowledge and virtue."(2) Had Shadwell been sincere the same words might apply to him. Again and again he makes statements which show that he was trying - perhaps, more accurately expressed, pretending, - to attain the
standard of Jonson(1).

Shadwell also imitated the method Jonson used to carry out his principles - the comedy of humours. This type of character comedy seeks to satirize individual eccentricities rather than social foibles.

**Literary Importance of Shadwell's Plays.**

Criticisms as to the quality of Shadwell's comedies vary. The judgments depend much on the point of view that is taken. Doran says they were "good character comedies, brisk with movement and incident."(2) Gray curtly calls them "so much literary lumber." Doran speaks for the theatregoer of the Restoration; Gray for the modern reader. On account of the change in the tastes of the public and the fact that humour comedy is usually less adapted to reading than the average play, the comedies which were once so highly ranked are now interesting only "to the historian and antiquary."(3)
Originality.

"...he that makes a common practice of stealing
other Men's Wit, would, if he could with the same Safety,
steal anything else," asserts Shadwell in 1668(1); and in
1675, "I am sure....I have more Honesty than to own what
another Man writes. But I am not yet too poor as to borrow;"(2)
We are curious as to what Shadwell's conception of "honesty",
of "stealing" and of "borrowing" may have been.
A summary of his indebtednesses to other playwrights in
his eighteen dramatic productions will give us a better
idea of his originality than we can gather from his state-
ments.

A Compendium of Shadwell's Indebtednesses.(3)

1. THE SULLEN LOVERS or THE IMPERTINENTS*(1668).
As the two titles would suggest, this play is in-
debted both to "Le Misanthrope", (the sub-title of which
is "L'Atrabilaire Amoureux") and "Les Fâcheux"; in fact,
it is a sort of fusion of the two plays. Most of the
plot is designed upon that of "Le Misanthrope." Accor-
ding to Shadwell himself the "Report" of "Les Fâcheux",
before he had read it, furnished no more than a "hint."
This must have been a very strong hint, however, judging from the similarity of much of the dialog (1) and the fact that Shadwell's "impertinents" have so many of the characteristics of Molière's "fâcheux." Two scenes were adapted from "Les Fâcheux" after it "came to his hands." (2) The fourth and sixth scenes of "Le Mariage Forcé" are also imitated.

2. THE ROYAL SHEPHERDIES (1669)

Comparatively little of this play is Shadwell's own, the largest part of it being taken over from Fountaine's "Rewards of Virtue." (1661). Shadwell, according to himself, broke up many "long Narrations" and suited them to action. Otherwise Fountaine's work appears to have undergone but little change. Shadwell sandwiched scenes of an entirely different theme, which undoubtedly originated with him, tho they are reminiscent of Molière. The relation of the jealous Geron to his wife Phronosia was quite probably suggested by "Sganarelle, ou Le Coeu Imaginaire", and the way Neander hectors Geron, forcing him to do homage to his wife, savors of "George Bandin."

3. THE HUMOURIST (1671)

"It is wholly my own, without borrowing a Titlle from any Man," claims the author in his preface. Undoubtedly
this statement is almost correct; yet minor influences of other plays there are. "The courting of Theodosia, by Crazy, Brisk and Drybob is a reminiscence of "Le Misanthrope", where Célimène is courted by Acaste, Clitandre and Oronte. (1) At least one character, Brisk, shows the influence of Jonson's "Every Man out of his Humour." (3)

4. THE MISER (1672)

This is a close imitation of Molière's "L'Avaro."
The main plot is not altered much and some parts are almost translated. Shadwell created ten new characters and added to the action. He would call more than half the play his own.

5. EPIC WELLS (1673)

According to Bardner's "Cabinet of Biography," Shadwell's originality in this play was doubted. Except for minor points, however, it seems to be fairly original. Miles gives the following: "Act iv (p.261ff.) is adapted from "Le Médecin Malgré lui", i, 1-3. Cuff, Kick and Clogged are reminiscences of Acaste, Clitandre and Alceste in "Le Misanthrope.""
6. THE ENCHANTED ISLAND (1673)

This is Shakespeare's "Tempest" turned into an opera. Shadwell made a few additions.

7. PSYCHE (1675)

Charlanne says that Shadwell imitated Molière's "Psyché". Shadwell himself makes this admission: "For several things concerning the Decoration of the Play, I am oblig'd to the French, and for the Design of two of the only moving Scenes in the French." But he would not be accused of borrowing any of the thoughts of the French play, for, he explains, most of the things in that play, as in his, could be found in "The Golden Ass" of "Apuleius". Molière, however, was probably more directly the source than Apuleius.

8. THE LIBERTINE (1676)

Shadwell in his preface briefly traces the history of the "Don Juan" tradition, but mentions no obligation to Molière. Langbaine remarks that it "appear'd" the author had read Molière's play. Charlanne states that there is no doubt as to Shadwell's imitating Molière's "Don Juan". (1)

9. THE VIRTUOSO (1676)

Fairly original, but has reminiscences of Molière.
"The treatment of Clarinda and Miranda shows influence from "L'École des Maris." (1) Snarl shows the influence of "Le Misanthrope."

10. TIMON OF ATHENS (1678)

Shadwell's most flagrant plagiaristic atrocity. He says: "It has the Hand of Shakspair in it which never made more masterly strokes than in this. Yet I can truly say, I have made it into a Play." It would be coming much nearer the truth to put it this way: "It is Shakspear's play with the hand of Shadwell in it which never made worse strokes than in this, and one can truly say, Shadwell unmade a play." A great deal is bodily taken over from Shakspair with little or no change, and Shadwell's additions are ridiculous.

11. A TRUE WIDOW (1679)

Apparently largely original, tho it has slight reminiscences of "Le Misanthrope" and "Les Fâcheux" and other plays. (2)

12. THE WOMAN CAPTAIN (1680)

The plot seems to be original. There is a clear reminiscence of Timon" in the prodigality of Scattergood, the warnings of the steward, the seizure of property and Scattergood's plea for aid, and then the excuses of the friends. - Gripe is an imitation of
Harpagon in "L'Avarce". "The conduct of Mrs. Gripe is a reflection of the "L'École des Mariés" motif." (1)

13. THE LANCASHIRE WITCHES (1682)

This is founded on Heywood's play of the same name. Addison says Shadwell appears to have been misled in his witchcraft by an "unwary following of the inimitable Shakspere." - Tegue O'Divelly may have been suggested by Tartuffe. He is of the same lustful and hypocritical type, and both Tartuffe and Togue are arrested in the story of the respective plays.

14. THE SQUIRE OF ALSATIA (1688)

Langbaine says, "The ground of this play is from Terence his Adelphi," but there is little doubt that the more direct source was "L'École des Mariés". The treatment of the theme is new, however. - William Belfond's reiterated, "What, with fifteen thousand Pound?" (Act iv, p. 73) to the objections his brother has to marriage with a certain woman, was suggested by "L'Avarce."

15. BURY FAIR (1689)

The main part of the plot was taken from "Les Précieuses Ridicules". It contains reminiscences of
"Le Misanthrope", "Le Bourgeois Gentilhomme", "Les Femmes Savantes." (Cf. Pt. ii) - From Langbaine we learn that "Old Wit, and Sir Humphry Noddy, have some resemblance with Justice spoil Wit, and Sr. John Noddy; in the *Triumphant Widow"."(1) - The idea of having some of the scenes take place at a fair was drawn from Jonson's "Bartholomew Fair."(2)

16. THE AMOROUS BIGOT# (1690)

"The rivalry of father and son is a reminiscence of "L'Avaro".(3) - Tegue O'Divelly reappears in this play. His character and several incidents again remind one of "Le Tartuffe."

17. THE SCOURERS (1691)

Quite original. "The relation of Eugenia and her governess Triscilla is a reflection of the motif of "L'École des Maris."(4)

18. THE VOLUNTEERS or STOCK-JOBBERS# (1693)

Owes one character to Fletcher's "Little French Lawyer."

"Mrs. Hackwell is a reminiscence of Sganarelle in "L'École des Maris."(5) Teresa has some of the characteristics of Cathos and Madelon. Major-General Blunt owes something to Alcesto and probably to Wycherley's "Plain Dealer."
The discussion as to how original Shadwell was needs no further elaboration. His obligations to others and, above all, his vast debt to Molière are clear from the preceding summary.

Methods of Borrowing. (1)

The methods of borrowing of our playwright range from a deliberate appropriation to unconscious imitation. Sometimes he bodily took over a large part of another author's play just as the latter had written it, as in "The Royal Shepherdess" or "Timon"; or, he copied the plot and translated or paraphrased portions of the original, as in "the Miser"; again, another play furnished him with the idea of a plot, which he renovated with local color, as in "The Squire of Alsatia". Then, Shadwell must have done a great deal of unconscious imitation; but this is hard to distinguish from a deliberate infusion of the product of other men's minds into his own works. (2)

Restoration playwrights wanted incident for their comedies, and the most convenient means for them to obtain this was to pillage Molière. They owed him little for dialog. Many characters were borrowed, but ordinarily only their external qualities were kept. Shadwell's debt to Molière for characters is, perhaps, greater than usual, and this, as will become more apparent in the subsequent discussion, may be explained by the fact that his comedy, like that of Molière, centered in character.
II. THE INFLUENCE OF MOLIÈRE ON THE SATIRE OF AFFECTATION IN THOMAS SHADWELL'S COMEDY.

Shadwell is indebted to Molière for several types of character. He imitated his hypocrite to a slight extent; he owes much more to his miser and to his misanthrope; but greater than to any other type is his debt to the characters which in Molière may almost all be classed as marquis and précieuses, i.e., those whose foible is affectation. Before we attempt to show how great that debt is it might be well to consider why Shadwell chose to satirize affectation more than any other foible; for it was a favorite theme with him, as will shortly appear. At least thirty characters in his comedies show some affectation. Why this predominance?

It has been mentioned that Shadwell's and Ben Jonson's principles are practically identical. Jonson detested affectation and satirized it. (1) A statement of Shadwell's would lead one to expect a preponderance of affected characters in his plays: "the artificial Folly of those, who are not Coxcombs by Nature, but with great Art and Industry make themselves so, is a proper object of Comedy." (2)

But Shadwell's principles alone will not afford a sufficient explanation. No matter how much he may owe to others the most of his plays are good comedies of manners,
and critics are agreed upon this, - and give us a trustworthy picture of the times. Therefore we must look for causes also in the social conditions during his period. If the affected characters are so prominent in his plays we should expect them to have been unusually prevalent likewise in the real life of that day and age. And so, in fact, they were.

AFFECTATION IN FRANCE AND IN ENGLAND.

"An affected man is an extraordinary man, in ordinary things. One that would goe a straine beyond himselfe, and is taken in it. A man that over-does all things with great solemnity of circumstance; and whereas with more negligence he might passe better, makes himselfe, with a great deale of endeavour, ridiculous." (1)

This pointed seventeenth century description of an affected man is universally true. Just as the world has always seen avarice and hypocrisy, so it has never been without affectation. Moreover, just as hypocrisy never changes and regardless of what the miser hords avarice always remains the same, affectation, in its essence, is constant. "Les ridicules sont toujours les mêmes depuis qu'il y a des hommes, et, qui ont des passions." (2)

Yet, social conditions may cause any human failing to develop peculiar tendencies, or to assume more than usual prominence in certain periods. During the seventeenth century
affectation became a prevailing folly in France and England. Let us briefly trace its development and influence.

In 1578 John Lyly published "Euphues", a romance written for women, in which the hero addresses the ladies in a peculiar studied and fastidious language. To talk like Euphues, or in a style somewhat resembling it, immediately became a vogue. Scott tells us that "to parler Euphuisme was as necessary a qualification to a courtly gallant, as those of understanding how to use his rapier or to dance a measure." This fad lasted about fifty years(1) altho its influence lived much longer.

Another romance, blending its influence with that of "Euphues", since it was similar to it in type, was Sidney's "Arcadia", published in 1589.

Added to the effects of "Euphues" and "Arcadia" were those of "a flood of courtesy books, which France had been largely responsible for scattering broadcast."(2) These books courtesy brought about the development of a fantastic politeness.

A stronger French influence than this, however, made it itself felt in England. In 1607 or 1608 Mme. de Rambouillet opened her "chambre bleue" to the wits of Paris. No one that had "esprit" or proper manners was debarred. Here, in
this coterie, in reaction against the coarseness and licentiousness of Henry IV's court, that which was refined and "precious" especially in language and literature, was fostered. Conversation was highly finished and "French verse rose from the mire of tavern song to the dignity of poetry."(1) Another point of refinement was the ennobling of the relation between the sexes.

This very laudable movement did, however, not remain within the bounds of naturalness. "Toujours," says Livet, "il n'y eut qu'un pas de la recherche à l'affectation." The inevitable happened: the "one step" was taken. Other salons, rivals to that of Mme. de Rambouillet, were organized, and in these affectation reigned. It was about 1640 that preciosity became ridiculous. "Women became strong-minded pedants, claiming a pretentious part in public affairs and parading their supposed learning. Platonic wooing became an exaggerated prudery combined with coquetry, a love relation not always pure, a series of intricate maneuvers according to false standards, one of which proclaimed marriage a mere slavery. Assumed names, as well as paraphrases for all simple statements, became a necessity; and the language of the elect grew into a strange jargon."(2)

England began to feel the influence of French preciosity (before it had degenerated into the ludicrous) when in
1625 Henrietta Maria, daughter of Henry IV and Marie de Médicis of France, married King Charles I. The young queen had as a girl come under the influence of Eme de Rambouillet and the refinement she brought to the English court "was naturally that to which she had herself been attuned in France."(1) This refinement, too, degenerated in a manner analogous to the process which had taken place in France. Plutonic love(2) (this had been made a court fad by Henrietta) which had existed in England in various phases for a long time previous, became highly affected and thus absurd. All the other elements of ridiculous preciosity which could be found in the "ruelles" of France about the middle of the century - affectation in dressing and personal toilet, and in "breeding" as a whole, in language and in literature, were also rampant in England, and must have remained in vogue till the latter part of the century.

A great part of this preciosity was only a spontaneous outgrowth of conditions, and parallel to the movement in France, but we have good evidence in Shafteswell himself that the French influence in England was strong, as the following passages will substantiate:

1678: - "Though Parks to imitate the French think fit,
In Want of Learning, Affectation, Wit,
And which is most, in Cloaths, we'll ne'er
submit."(3)
1679: - "Why, she had always the fashion a month before any of the Court Ladies; never wore anything made in England; scarce wash'd there; and had all the affected new words sent her, before they were in print, which made her pass among Pops for a kind of French wit." (1)

1681: - "I will be a fashionable fool, and learn to lisp, speak French, and am very much affected." (2)

1682: - "But our new-fashion'd Gentry love the French too well, to fight against 'em; they are bred Abroad ... and come home tainted with Popery, Slavish Principles, and the Papish Religion." (3)

1689: - "Can there be any Conversation well dress'd, as I may say, without French in the first Place to lard it?" (4)

These quotations plainly show that affectation was uncommonly prevalent in England during Shadwell's time, that much of it was in imitation of the French and that the "dressing" of conversation with the French language was one of the most important manifestations of this aping. (5)
Molière's Satire of Affectation.

We have mentioned Shadwell's heritage from Jonson, and the unusual prevalence of artificiality during the period, which was then reflected in his comedy of manners. But another factor, and a more important one, determined the extent and nature of the satire of affectation in Shadwell, and this, of course, was Molière.

The great French comedian did not so clearly define his object of comedy as did Jonson, but, essentially, his purpose did not differ much from that of the Jacobean. He hated everything that was vicious or insincere in mankind. "In his comedy of manners he laughs at the attempt of folly and vice to supplant nature and reason ... He believed most thoroughly that our guide in life should be our instincts. Whoever tries to suppress or destroy the natural impulses becomes ridiculous."(1)

Consequently it was inevitable that Molière should satirize the précieuses. His nature demanded it. So, at the peril of his dramatic existence - for he was attacking his patrons - he began his war against this phase of unnaturalness when he represented "Les Précieuses Ridicules" in 1659. Other plays which Molière directed principally against affectation are "La Critique de L'École des Femmes," (1663), "L'Impromptu de Versailles," (1663), "Le Bourgeois
Gentilhomme," (1670), "La Comtesse d'Escarbagnas," (1671), and "Les Femmes Savantes," (1672). The last-mentioned play, especially, proved a severe blow for preciosity. "Le Bourgeois Gentilhomme," did not satirize the précieuses but the would-be marquis or "parvenu". This element of satire is also present in every play in which the précieuses are held up to ridicule. The latter were also assailed to a less extent in "Les Fâcheux", (1661) and "Le Misanthrope", (1666). The learned jargon of the physicians and pedants, as also the deceitful practices of the former, a great part of which becomes affectation, were satirized in numerous plays. The flowery and highly artificial oratory of Thomas Diafoirus in a last comedy Molière wrote, "Le Malade Imaginaire", (1673), is worth noting.

Molière's influence over Shadwell in the matter of characters has been mentioned. In the light of the previous discussion we should expect Shadwell to have consulted the French master for suggestions particularly as concerns the satire of affectation. For, granted that Shadwell did portray the manners of his age, and, to some extent, drew his characters at first hand, he would still turn to Molière to get hints on how to treat the fops,
above all, in the grouping of characteristics of the indi-
viduals and the relations of the individuals to one
another. The essence of affectation is the same in all
localities. All that Shadwell had to do therefore, was
to dip his dramatic brush into some English paint, sub-
ject a borrowed character to several strokes, and he had
turned him into a genuine Britisher. A parallel investi-
gation of the satire of affectation in Molière and in
Shadwell will make this clear.
"Bury Fair" is named by one authority as Shadwell's masterpiece, and all things considered the comedy is without question his best. The theme is more consistently developed than is usual in his plays, and the sub-plot is not out of proportion, nor incongruous with the main one. The characters, too, are well drawn. Wycherley is said to have made the criticism that Shadwell "knew how to start a fool very well but was never able to run him down." But in "Bury Fair" the "fools" remain true to the original conception.

Another consideration that might, in the minds of critics of to-day, help give "Bury Fair" the title of masterpiece, is its remarkable freedom from coarseness and indecency. With the exception of a few passages it might even be represented to-day without offence to morals and modesty.

In the Epistle Dedicatory to "Bury Fair", the author informs the Earl of Dorset that the play was written "during eight Months painful Sickness, wherein all the several Days in which I was able to write any part of a Scene amounted not to one Month." What the disease was he does not specify, although it is probable that it was the gout, since he was afflicted with this malady two years later.
while working on the "Scourers." 1

The main plot is an imitation of "Les Précieuses Ridicules," and there are evidences that "Les Femmes Savantes", "Le Bourgeois Gentilhomme", "La Comtesse d'Esparbagnas", and probably other plays influenced Shadwell to some extent.

Shadwell had satirized affectation to a greater or less degree in eight plays before 1689, but in no other play is the theme so preponderant as in "Bury Fair." Like "Les Précieuses Ridicules," it has a single purpose, - that of ridiculing unnaturalness. In view of Shadwell's aim in this instance and his general affinity for Molière it is not improbable that his reading of the above-mentioned plays was more than cursory.

Altho Shadwell could never have developed the plan of "Bury Fair" himself he made such transformations in the work of Molière that it may, in a sense, be called his own. He anglicized the characters and gave the story an English setting. Miles, in discussing the borrowings of the Restoration dramatists from Molière, 2 would class "Bury Fair" among those plays in which there is "a pretty close imitation of externals," and in the adaptation of which there is "no attempt to preserve the spirit of the original." This is true in so far as the play
was fitted into a new environment, but except for the
change in garb the characters remain almost identical.
Charlanné (1) says that if Mascarille and Jodelet had met
the Count de Cheveux they would have embraced him and
cried in joyful recognition: "Que je suis aise de te
rencontrer! - Que j'ai de joie de te voir ici!" We
may say, then, that the spirit of the original is preser-
vied but was reset by Shadwell so that the English might
the better appreciate it; and in this we may say he
acquitted himself well.

Since Shadwell satirized practically the same kind
of preciosity that Molière did, apparent reminiscen-
ces of the latter in Shadwell may in reality be copies
from life. Many similarities, too, are unconscious re-
flections from the French plays. However, the great
abundance of reminiscences and similarities, which, if
appearing sparsely we would only call coincident (2), and
also the use of French expressions in "Bury Fair"(2) assure
us that our author must have studied at least a few of
the plays named and deliberately borrowed from them. A
comparison of the plot, characters and dialog of "Les
Précieuses Ridicules" and "Bury Fair" and the noting
also of similarities in "Bury Fair" and three other
plays of Molière will bear out these points.
The Plot of "Les PRÉCIEUSES RIDICULES."

The plot of Molière's play is extremely simple. La Grange and Du Croisy have been treated with indignity by Madelon and Cathos, two affected young girls from the country, who have come to Paris and would imitate the précieuses of the city. They maintain to Corgibus, father and uncle respectively, that the men, who came for the purpose of soliciting their favor, were so ill-mannered and unspiritual as to "débuter d'abord par le mariage" instead of proceeding by the correct romantic method, which they then outline in detail. La Grange has a valet named Mascarille, "qui s'est mis dans la tête de vouloir faire l'homme de condition," and La Grange explains to Du Croisy that he is going to use him to avenge the ill-treatment given them by the young précieuses. When Madelon and Cathos unexpectedly receive a call from the Marquis de Mascarille they can hardly contain their joy and imagine they are getting to be known in high society. Mascarille brags of the skill he has in divers forms of literature and art, recites an "improvisé", shows off his clothes and pretends that his heart is being captivated. Thon arrives "le vicomte de Jodelet", (the valet of Du Croisy) and Cathos and
Madelon become still more puffed up. The two "nobleman" boast of their prowess in war and exhibit the wounds they have received. In fine, the girls are absolutely carried away by the charms of their distinguished visitors. Several friends are called and the company begins a dance. But alas! In the midst of this entertainment come the masters, La Orange and Du Croisy, and at first administer to their valets a sound beating and then have them divested of their finery. "Voilà le marquisat et la viconte à bas," sadly pronounces Mascarille. Madelon and Cathos almost die of mortification, and Gorgibus is so incensed by their conduct and the humiliating results which it has brought that he vehemently scolds them and then denounces romances and all the other follies that turned their heads.

Shadwell, of course, could never be satisfied with such a simple plot. He added characters and a sub-plot and increased the action, according to the demands of the English stage. Naturally, since his is a five-act play ("Les précieuses Ridicules" is in one act) it became imperative to expand the plot, even had the author not desired to cloak the borrowed groundwork or create more "business" for the stage. Hence there is but little similarity in the construction of the plays. An outline of the plot of "Bury Fair" will show, in part, how the theme of the French play was worked over by Shadwell.
The Plot of "Bury Fair."

Wildish comes from London to the "little city" of Bury St. Edmunds, where he intends to make advances of love to Gertrude, daughter of Mr. Oldwit. At Bury he meets a good friend, Bellamy, who is attended by his page Charles, and has come there, as it turns out later, for the same purpose as Wildish. The latter detests the fops of which Bury has a goodly number, and when his valet mentions five or six of the "choicest wits of the town, Wildish decries each in turn. He has a particular aversion for Lady Fantast and her ridiculously affected daughter, Mrs. Fantast, and when chance brings to Bury a French peruke-maker and barber named "La Roch", who is known to Wildish and Bellamy, it is not long before Wildish has a happy thought: "I will have this fellow personate a French Count, and make love to the Daughter."

The French barber, an ill-mannered ignoramus, but whose vocation has brought him into contact with the "Gens de Quality", so that he is able to imitate them, is without much difficulty induced to play the part. He is to go by the title "Le Count de Cheveux." The Fantasts, who pride themselves above all on "French breeding", greedily take the bait, and Trim, a formal coxcomb of extraordinary affected language and manners and the platonie lover of Mrs. Fantast, is at once neglected by her upon the news
that a French count has arrived. Oldwit, husband to Lady Fantast, and Gertrude, his unafflicted daughter, both scorned by the Fantast précieuxs for their "lack of breeding", soon doubt the genuineness of the "Count de Cheveux", while Trim and Sir Humphry Noddy, a blustering wit, when they find out that de Roch is their rival, vow revenge, and, abetted by Wildish, give him a sound cudgeling. The Fantasts, however, are abashed by never a doubt, the daughter accepts all the count's extravagant addresses, and in an incredibly short time things have progressed as far as the marriage contract. Only when the evidence becomes overwhelming do the Fantasts realize how they have been duped, and after the false count is arrested they leave Bury forever, terribly humiliated. Oldwit is overjoyed at their departure. Charles, Bellamy's page, turns out to be the daughter of Oldwit by his first wife. This girl had previously been driven away by the Fantasts; then she had become Bellamy's servant out of love for him, and when Bellamy takes her as wife and Gertrude finally accepts Wildish, who is now the only claimant to her hand, preparations are made to "Revel for a Month at least."

The comedy receives its name from the fact that there was a fair at Bury at the times the events in the play occurred, some of the scenes taking place on the fair grounds while sundries are being cried out and the showpeople proclaim their attractions.\(\text{1}\)
Situation and Incident.

The precieuses of both Molière's and Chadwell's plays are from the country.

Madelon and Cathos are two "pecques provinciales", according to La Grange, who farther explains that "l'air précieux n'a pas seulement infecté Paris, il s'est aussi répandu dans les provinces, et nos donzelles ridicules en ont humé leur bonne part." (Se. I)

The home of the Fantasts is Bury St. Edmunds, a small town, where, in the words of Wildish's valet, "there are so many fine Gentlemen and Ladies, so gallant, and so well bred, we call it little London; and it outdoes St. James's Square ... in dressing and breeding; nay, even the Court it self, under the Rose." (Act i, p. 122) The Fantasts, however, do not, like Madelon and Cathos, leave their home.

Wildish's purpose of playing the trick on the Fantasts is the same as that of La Grange - to chagrin the précieuses and teach them the ridiculousness of their behavior. The motive, however, is different: that of La Grange is principally to avenge insult; Wildish's is the repugnance he felt for the Fantasts, mingled with the desire for diversion.
Mrs. Fantast has the same flutter of excitement when she hears of the arrival of the French count (Act ii, p. 149) that Madelon and Cathos have when the "marquis de Mascarille" is announced. (Sc. vii) (Cf. comparison of dialog, p. 39)

Shadwell also imitated that part of Sc. xii in which Mascarille and Jodelet relate their military experiences. (Cf. comparison of dialog, p. 38)

When Mrs. Fantast accuses Trim of smelling of tobacco, the count is equal to the situation: "Ah, Madam! take my Peruke, and smellè de Pulvilio." He plucks his Peruke off, and gives it; she smells to it. "The four ladies who appear several times to do homage to the count, also smell the peruke and rapturously express their appreciation. (Act iii, p. 180) This is a very obvious imitation of Mascarille showing off his finery and giving his perfumed gloves and peruke to smell while the précieuses lavish their compliments. (Sc.x)
Mrs. Fantast and the count also discuss literature altho the situation is different from that in "Les Précieuses Ridicules". The count knows absolutely nothing about the writers and the quotations from them that Mrs. Fantast mentions, for he cannot even read; he has to "bluff" his way thru the discussion and cannot overawe Mrs. Fantast by his literary address as Mascarille does the précieuses. True, Mascarille and Jodelet also "bluff", and this is brought out especially when Jodelet fills his poetic vein indisposed as a result of his recent illness, and Mascarille's muse fails him when he wishes to produce an impromptu. (Sc. Xii)

Mascarille and Jodelet are cudgeled. Le Count de Cheveux is first kicked and later cudgeled. (Cf. comparison of dialog, pp.38-39)

The humiliation of the Fantasts is, if anything, more complete than that of the French précieuses, for Mrs. Fantast had become engaged to the count and at one time had even proclaimed him as her husband.

Mrs. Fantast had "rejected a Multitude of Lovers," (Act ii, p. 141) but nothing concerning the rejections plays a part in the play.
Dialog.

Paraphrasing.

Miles makes the statement that "None of the peruke-maker's dialogue with lady Fantast and her daughter... is translated or paraphrased from Molière." In several instances, however, the count's dialogue is so similar to Mascarille's that it could at least be called liberal paraphrase. The most striking instance occurs in the scene in which Mascarille's concern for his heart is imitated. Being asked what he fears, Mascarille responds, "Quelque vol de mon cœur...." A little later he recites an impromptu:

"Oh! oh! je n'y prenois pas garde:
Tandis que, sans songer à mal, je vous regarde,
Votre œil en tapinois me dérobe mon cœur!
Au voleur! au voleur! au voleur! au voleur!"

Later on he suddenly cries, "Ahi! ahi! doucement ...
Quoi! toutes deux contre mon cœur en même temps!"

- On the other hand, the count interrupts himself, while flattering the Fantasts, to cry, "Oh mine Art, mine Art! these Eyes, dat Ayre, ave killè me! I broughte de Art out of France, and I ave lost it in dis plas: is gone Madam; an Morbleau, you see now de French Count vidout a Heart."

(ACT II, p. 157)
Parts of the dialog in which Mascarille and Jodelot relate their experiences in the army are almost paraphrased, as a comparison will show.

Jodelot, (speaking of Mascarille) "Notre connaissance s'est faite à l'armes; et la première fois que nous nous vimes, il commandoit un régiment de cavalerie sur les galères de Malte."

Mascarille, "Il est vrai; mais vous étiez pourtant dans l'emploi avant que j'y fusse, et je me souviens que je n'étois que petit officier encore, que vous commandiez deux mille chevaux." (Sc. xii)

There is the same note of concessive adulation in the count's speech: "I had de Honeur to wait upon you [Wildish] vid my Regiment of Gen d'Armes, on de right Attaque at Luxembourg. Oh, my Lord Bellamy, I am surprisè ver much! you did Charge my Regiment at de Battel of Monts .... Bofar, you did make us turnè de Back; vich de Regiment never did before, nor since." (Act ii, p. 155)

When the count is kicked by Wildish he cries "Hold, hold, hold! is ver well, you kickè de French Count! Bofar you show de Breading: Kickè de Count!" (Act iv, p. 189f.) (Wildish then tells him,"Sirrah, you shall be Count no longer.") Later on, when Trim cudgels him, "...vat you do? you Canè de Count!" (Act iv, p. 195)
"Ahi! ahi! ahi! vous ne m'aviez pas dit que les coups en servaient aussi", is Mascarille's cry on feeling the blows, (Sc. xiv), and when he has been despised of his finery, "Traiter comme cela un marquis!" (Sc. xviii)

A part of the dialog in Sc. viii is paraphrased.

Madelon, - "Ah! ma chère, un marquis! ... C'est sans doute un bel esprit qui aura oui parler de nous ... Ajustons un peu nos cheveux au moins, et soutenons notre réputation."

Mrs. Fantast, - "Ha! a French Count? Oh Lord! I am afraid I am not in order enough: He'll certainly make Addresses to me. How is my Dress? ... The report of me has certainly brought him hither." (Act ii, p. 149).

Similarities in the General Trend of the Dialog.

The scorning of Gorgibus as vulgar in the scene (Sc, v) in which he takes the précieuses to task and they express their indignation at the ill-bred method of procedure of their suitors, is reflected in the conversation between Oldwit, the blustering wit, and his unaffected daughter, Gertrude, on the one side, and the Fantasts on the other.

Madelon, - (to her father) "Ah! mon père, ce que vous dites là est du dernier bourgeois."
Mrs. Fantast, - (to Gertrude) "Ill Breeding, an dernier point!" (Act ii, p. 144)

Madelon, - "Mon Dieu, que vous êtes vulgaire!"

Lady Fantast, (to Oldwit) "Prodigy of Ignorance!"

(Act ii, p. 144) and "Were not we well fortify'd by Art and Nature, we might be obnoxious to the Taint of your and her most unsavory Rusticity." (p. 145)

Gorgibus and Oldwit have the same hatred of affectation.

Gorgibus, - (after a long speech by Madelon) "Quel diable de jargon entende-je ici? Voici bien au haut style."

Oldwit, - (after being told by Lady Fantast it was a shame he had not better cultivated his daughter) "Cultivate! A pox on your affected Stuff! Shou'd I have made her an affected Ass to be laugh'd at, as you and your daughter are?" (Act ii, p. 144)

Gertrude is severely reproved by Lady Fantast, much as Marotte is, when she does not express herself in sufficiently refined terms. Instead of saying, "I got ready as soon as e'er I cou'd, and am now come to wait on you," she should have said, "I assure you, Madame, the Honour is all on my Side; and I cannot be ambitious of a greater, than the sweet Society of so excellent a Person." (Act ii, p. 142) - Marotte, in place of "Voilà un laquais qui demande si vous êtes au logis, et dit que son maître vous
veut venir voir," should have said, "Voilà un nécessaire qui demande si vous êtes en commodité d'être visibles." (Sc. vii)

Some of the expressions of admiration for a clever speech are very similar:

Mrs. Fantast, (after Trim has spoken) "Fine! very fine! bien tourné! that Thought's very recherchée." (Act ii, p. 148)

Cathos, (after Mascarille has spoken) "Il faut avouer qu'il dit les choses d'une manière particulière."

Madelon,-"Il a un tour admirable dans l'esprit." (Sc. x)

Since English précieuses talked in real life much like the French, such expressions as "I have been constrain'd to borrow my self.... from your company." (Act iii, p. 180) or "My Expectation is on Tiptoes," (Act ii, p. 149) which compare favorably with "nous faîtes venir ces messieurs et ces dames d'ici près pour peupler la solitude de notre bel," (Sc. xii) and "voiturez-nous ici les commodités de la conversation," (Sc. x) may not be imitation of Molière, but rather copied at first hand.

French Words in the Dialog.

There are in "Bury Fair", occurring mostly in the broken English of "La Roch", and in the affected language
of Mrs. Fantast, who had learned French "from an Irish-man at Bury", nearly a hundred different French words and phrases, a number of them used repeatedly. The question arises, Where did Shadwell get these expressions?

Almost all of these used frequently are interjections or oaths and were, no doubt, quite commonly known in England. Other expressions, such as "ravissant", "charmant", "touchant" were probably in use among the Fantasts of real life, since the showing off of the French language was one of the particular affectations of the British précieuses. Still other expressions, such as "beaux", "entre nous", and "allons" had practically been taken over into the English language. In the course of his dramatic career Shadwell must have read a great deal of French, so that he could not help acquiring some vocabulary. He had also, no doubt, learned some French during his stay on the continent.

The twisted orthography and grammar of many of the expressions, — in cases where Mrs. Fantast's linguistic imperfections can not be held responsible, — argues that he relied much on his memory, for such errors are too numerous to impute them all to the printers. (Mondieu, fière, morbleau, admirable bien dict, ma cher, penchen, etc.) On the other hand, most of the French used in "Bury Fair" can be found in "Les Précieuses Ridicules,"
"Le Bourgeois Gentilhomme" or "Les Femmes Savantes", especially the first-mentioned play, so that it is reasonable to think that not infrequently Shadwell, while searching for suggestions, copied expressions from those comedies, and in doing so, sometimes took over constructions which did not fit his case. For example, a phrase used by La Roch, who, if he could not read, should have been able to speak his language fairly correctly, arouses suspicion. He has just agreed to play the part of count, and says to Wildish: "I am Monsieur le Count de Cheveux, Serviteur, Monsieur my Lor, vos très humble Serviteur." (Act i, p. 139) If we now turn to scene ii of "Les Précieuses Ridicules", where La Grange and La Croisy meet Gargibus after having been rebuffed by the précieuses, we hear La Grange say to Gargibus: "nous ... demeurons vos très humbles serviteurs," and La Croisy reiterates, "Vos très-humbles serviteurs," Shadwell may have forgotten to change the number of the possessive.
La Roch probably owes more to Mascarille than the Fant- 
asts do to Cathos and Madelon. Even if some of the influence 
came thru other Restoration playwrights, it is still the 
influence of Molière. Langbaine has this to say, "...the 
Character of La Roch, tho' first drawn by Molière, in 
Les Béquilles ridicules, and afterwards copy'd by 
Sir W. D'Avenant, Mr. Betterton, and Mrs. Behn; yet in 
this Play has a more taking air than in any other Play, 
and there is something in his Jargon, more diverting 
than in the Original it self." Langbaine, of course, 
was speaking from the viewpoint of the English of that 
period, and he was prone at times, to exaggerate; not-
withstanding, it is true that the character of the French 
peruke-maker is well-drawn. We shall point out corres-
ponding traits in the characters of Mascarille and La 
Roch, even tho' they be brought out by different methods. 

Both the false noblemen are fastidious as to dress. 
Voudriez-vous, fauques, que j'exposasse l'embonpoint 
de mes plumes aux inclemences de la saison pluvieuse," 
cries Mascarille to his chair bearers. (sc. viii) 

- The count had rather not go with the gentlemen into 
the smoking-room, for, "Begar, de smock spoil my Oran-
gery and Pulvilio." (Act iii, p.163)
Like Mascarille, La Roch is an arrant coward, who tries to conceal his servility under the cloak of false bravery. Mascarille will not pay the porters until he is threatened with a stick. Then he blandly explains, "On obtient tout de moi quand on s'y prend de la bonne façon."

La Roch hastily retreats from the place appointed for a duel when he sees his opponents coming, "...de Man of Courage stay far de Coward!" (Act iv, p.187) May, he will affront them by leaving.

When the précieuses are astonished that their visitors should bear the affront of a beating in their presence, Mascarilles explanation is: "Hoh Dieu! je n'ai pas voulu faire semblant de rien: car je suis violent, et je ne serois emporté." (Sc. xv)

When the Count de Cheveux is hauled out of a closet and his fictitious rank exposed he protests that "verily not for de Reverence to de Ladee, Begur, me vou'd cut all your Treat, Morableu." (Act v, p. 208)

Instead of exhibiting his wounds as the valets do, the count vaunts his bravery in another way. He tells Mrs. Fantast "de grand Monarch, my Maître, wantè me for a Lieutenant General ... to burna de House, anò to killè de Man, Woman, and Shilda." (Act iii, p. 178) He then
gives a rather minute and horrible description of the butchering of women and suckling infants, and proudly claims there is no one more efficient than he at such business.

Altho this method is less artistic, it is just as forcible a way of revealing the count's calibre as if he had made display of his wounds. Incidentally, of course, Shadwell here took occasion to level a blow at the French.

Here is another evidence that La Roch is just as adept at lying as Mascarille! Wildish having painted the advantages of being a count, La Roch says, "Hah! dat be ver good indeed! I was not bred to make Paruke, it vas for my diversion I did itte: I spent my Time among de Gons de Quality in de Academy!" (Acti, p.158)

And later it develops he can not even read!

These comparisons are evidence that the character of Mascarille and the Count de Cheveux are essentially the same, tho naturally the latter is by far the more crudely depicted. And he is cruder not only because of the difference in the minds of the men who drew the characters, but because of the new situation and the new environment.
The Fantasts.

Since the cult of preciosity in England had all the elements of the cult in France it would be very hard to determine how much the Fantasts owe to Cathos and Madelon.

The Fantasts are just as extravagant as the French précieuses in making their toilet. Oldwit tells Lady Fantast, "You and your Daughter are notorious, for outpainting all the Christian Jezebels in England." (Act ii, p. 146) - Gorgibus, who sees "Blancs d'œufs, lait virginal, et mille brimborions," everywhere, (Sc. iv) indignantly says to the "donzelles", "Il est bien nécessaire, vraiment, de faire tant de dépense pour vous graisser le museau!" (Sc. v)

Madelon and Cathos, like true précieuses, desired to discard their rustic names and go by more romantic ones. "Polyxène" was to take the place of Madelon and "Cathos" was to give way to "Aminte". Mrs. Fantast and Trim, if registering no complaint for being called by their "noms de baptême," at least between themselves adopt a more noble way of addressing each other. "I am her humble Admirer ..." says Trim, "I call her Dorinda, and she honours me with the Name of Eugenius." (Act i, p. 126) It must be mentioned here that Mrs. Fantast and Trim were platonic lovers, and that the platonists had a custom of rechristening
themselves with names out of romances.

The affectation in language, the pride in having a knowledge of literature, as well as the ability to write and the disposition to despise the company of the "ill-bred" are alike in Fantasts and the "donzelles", as has been previously brought out.

The Four Ladies.

Four ladies, presumably of the same type as the Fantasts, appear several times to express their adoration of, and pay homage to, the count.

Servants.

"Bury Fair" also has several affected servants, but their rôle is a minnow one, and not similar to that of the French valets. Luce, the maid of Mrs. Fantast, is a "foul Copy" of her, in Gertrude's words, aping her and catching up new précieuse expressions. (Cf. p. 142) Wildish's valet, a native of Bury, is a great admirer of the précieuses, altho there is no evidence that he affected their manners, as did Mascarille. Wildish's opinion of him is expressed in the epithets "Blockhead", and "arrant Ass."
Oldwit and Sir Humphrey Noddy.

These two characters are noisy and blustering, and altho they pride themselves on being wits, their affectation is mild and not at all like the arrogant preciosity of the Fantasts. It is possible, however, that there is a slight influence of Molière. Oldwit invariably calls attention to the "wit" of his expressions. He is a critic and a poet, makes epitaphs, epigrams and translations; his type of "literature", however, is not that of preciosity.

In the treatment of Sir Humphrey Shadwell may have been thinking of the blustering "marquis" and their "turlipinades." ("La Critique de l'École des Femmes"; "L'Impromptu de Versailles.") His speciality is coarse jesting. On one occasion he makes up one cheap pun after another, as rapidly as a subject is suggested. A wainscot is a weak wainscot because the weakest goes to the wall. The looking glass is ill-natured because it casts reflections, etc., etc. (Act iii, p. 166)

He is also the author of this joke: "When my Lady ask'd me for a Piece of Rabbet, you remember I told her it was a Raw bit for 'twas not roasted." (Act iii, p.164)

One immediately thinks of the jest mentioned by Élise
in "La Critique de L'École des Femmes," originated by one of the "extravagants" that disgusts her: "tont le monde vous voit de trois lieues de Paris, car chacun vous voit de bon œil" and Élise explains, "a cause que Bonneuil est un village a trois lieues d'ici?" (Sc. I)
"Les Femmes Savantes" and "Bury Fair."

The similarity in the arrangement of the most important characters in "Bury Fair" and "Les Femmes Savantes is worth noting. Even tho the chief personages of "Bury Fair" are, in the main, imitations of characters in "Les Précieuses Ridicules", it must be recalled that Shadwell is almost invariably influenced by a number of plays in the writing of one of his, and that in this case he may have deliberately studied those plays of Molière similar in nature to "Les Précieuses Ridicules." It becomes impossible to determine how far the influence of any one play reaches yet we can form strong conjectures. "The Sullen Lovers" affords a good example of the fusion of the ideas of several of Molière's plays into one. To some extent this is what seems to have happened in the case of "Bury Fair."

Philaminte, the affected mother, and her affected daughter, Armande, suggest the relationship of the Fantasts. Henriette, the unaffected daughter, chided by mother and sister for her rusticity and "material" nature, suggests Gertrude, Oldwit's daughter by his first wife,
who is scorned by the Fantasts for her "lack of breeding", and who, in turn, dotests the silly affection of the Fantasts. Chrysale suggests Oldwit. Both men clash with their wives and are considered vulgar by them. The relation of the daughters to their fathers, too, is somewhat similar. Trissotin, "bel esprit" and "savant", suggests Trim. As noted, the likenesses here lie more particularly in the arrangement of the characters. But other evidences confirm the belief that Shadwell was influenced by "Les Femmes Savantes".

Gertrude's speech to the Fantasts (Act ii, p.143) looks as if it might have been freely adapted from the several similar expressions in "Les Femmes Savantes." Lady Fantast brags of her daughter's linguistic attainments after she, (Mrs. Fantast), has spoken a Latin sentence. Gertrude replies: "A Lady may look after the Affairs of a Family, the Demeanour of her Servants, take care of her Nursery, take all her Accounts every Week, obey her husband, and discharge all the Offices of a good Wife, with her Native Tongue; and this is all I desire to arrive at: and this is to be of some use in a Generation..." (Act ii, p.143). Compare with this the speech of Chrysale to Philaminte and Béline (Act ii, Sc. vii)

"Qu'importe qu'elle (Martine) manque aux lois de Vaugelas,

Pourvu qu'à la cuisine elle ne manque pas?

J'aime bien mieux, pour moi, qu'en épluchant ses herbes,
Elle accommode mal les noms avec les verbes,
Et redise cent fois un bas ou méchant mot,
Que de brûler ma viande ou saler trop mon pot."

Speaking of the sphere of women, Chrysale says to
Bélise (Act ii, Sc. viii):
   Forme1-i auitl bonnes moeurs l'esprit de ses enfants,
   Faire aller son menage, avoir l'oeil sur ses gens,
   Et régler la dépense avec économie,
   Doit être son étude et sa philosophie.".

Clitandre expresses a similar sentiment (Act i, Sc.iii):
   De son étude enfin je veux qu'elle se cache;
   Et qu'elle ait du savoir sans vouloir qu'on le sache,
   Sans citer les auteurs, sans dire de grands mots
   Et clouer de l'esprit à ses moindres propos."

The following speech of Oldwit to his wife suggests
the plot of "Les Femmes Savantes": "A Pox on this per-
petual Noise about "it and Breeding! You made my Daughter
by my first Wife run away, with teasing her, and perswa-
ding me to be such an Ass to press her to marry one of
your formal Dops, against her Will." (Act ii, p.144 ff.)
The latter part of thei speech also suggests that at one
time Oldwit was governed by his Wife, as Chrysale was by
his.
Armande loved Clitandre, but in a "spiritual" way and did not intend to marry him. Only when she saw that she would lose him if she persisted in this attitude did she decide to submit to matrimony. Mrs. Fantast entertained a similar love for Trim, for she speaks of "my Eugenius, whom I intend to preserve for my Platonick Servant."

(Act ii, p. 142) In spite of the fact that Trim and Mrs. Fantast were English platonists, this parallelism may be of significance.

Another apparent reminiscence of "Les Femmes Savantes" is a figure of which Trim and Mrs. Fantast make use—comparing the creation of literature to childbirth:

Trim - "Let me present to the fair Corinda's hands a little Offspring of my Brain, the Tribute of my Morning-Service."

Mrs. Fantast - "I was just going to present Eugenius with the Issue of my teeming Muse, who was deliver'd this Morning of a Pastoral: I must needs say, she had a good time, for she had an easie Labour." (Act ii, p. 148)

Now Trissotin and the "femmes savantes":

Trissotin: (a Philaminte) "Hélas! c'est un enfant tout nouveau-né, madame;

Son sort assurément à lieu de vous toucher,

Et c'est dans votre cour que j'en viens d'accoucher."
Philaminte - "Pour me le rendre cher, il suffit de son père."

Trissotin - "Votre approbation lui peut servir de mère."

(Act iii, Sc. 1)

Luce apes the Fantasts and Chrysales servants ape the "femmes savantes."

Chrysale - "Et j'ai des servantes et ne suis point servi. Une pauvre servante au moins m'étot restée" etc.

(Act ii, Sc. viii)

"Le Bourgeois Gentilhomme and "Bury Fair."

Shadwell also drew a few suggestions from "Le Bourgeois Gentilhomme" in writing "Bury Fair."

Evidence that Shadwell was familiar with "Le Bourgeois Gentilhomme" is found in "Epsom Wells," produced in 1673, three years after the French play came out. Bisket, in speaking of his wife, says, "She's my 'Cacara camouchi', my pretty Pigsnye, as 'Hamamouchi' notably has it." (Act iii, p. 240)

Trim has a good deal of the pomposity of M. Jourdain. The scene where Wildish first meets Trim (Act i, p. 124) is pretty good evidence that Shadwell had "Le Bourgeois
"Gentilhomme" in mind in his representation of Trim. Parts of the scene resemble the meeting of M. Jourdain and Dorante (Sv iv). Trim, while he "stands jutting out his Bum, and bowing all the while," greets Wildish with great verbosity. Wildish is unsparing in his compliments of Trim's "most admirable Address and Complaisance," but his compliments are just as sincere as Dorante's when he praises M. Jourdain's dress and address. Mme. Jourdain sees thru Dorante's idle flattery and remarks "Il le gratte par oú il se démange." The third party in Shadwell's scene is Wildish's valet, who says, "Rarely done on both sides! Oh how their tongues are hung!" Then Wildish asks Trim to sit and Trim replies - "Oh Lord, Sir! while you are on your Feet! Sure I can never live to be Blotted with that odious Solæcism in Manners. Nay, Sir, I beseech you." "[They sit down; but Trim strives to sit down last]." And immediately following, telling Trim he will catch cold, "[Wildish makes Signs to put his Hat on, ... Trim strives again who shall put on his Hat last]" Trim: "I had rather catch anything than the Infamy of Ill-Breeding." (Act i, pp. 124-125) Dorante and M. Jourdain also go thru much ceremony concerning the putting on of their hats, each striving to be the last. M. Jourdain finally puts on his hat, saying,
"J'aime mieux être incivil qu'importun." The ceremonies about sitting down are lacking in *Le Bourgeois Gentilhomme* but Shadwell probably thought of the scene in "La Comtesse d'Escarbagnas," where Julie and the Countess each desire to be the last to sit down (Sc. vii). One of these urbanities would, of course, easily suggest the other.

"La Comtesse d'Escarbagnas" and "Bury Fair."

The following bit of conversation between the Count and Mrs. Fantast resembles a situation in "La Comtesse d'Escarbagnas": Mrs. Fantast- "Monsieur Scudery says very well: 'L'amour est une grande chose'."

Count- "Hee bee ver pretty Poet too."

Mrs. Fantast - "Poet, Monsieur! he writ Romances."

Count - "Ah, Madam, in France we callè de Romance, de Posie." (Act iii, p.177)

In the French play the "Vicomte" says, "je trouve ces vers admirables, et ne les appelle pas seulement deux strophes, comme vous, mais deux épigrammes, aussi bonnes que toutes celles de Martial."

La Comtesse - "Quoi! Martial fait-il des vers? Je
pensais qu'il ne fit que des gants."
M. Tibaudier - "Ce n'est pas ce Martial-là, madame; c'est un auteur qui vivoit il y a trente ou quarante ans."

The likelihood that Sc. VII - where Julie and the countess go thru great civilities about sitting down - served as a suggestion for Shadwell has been touched upon. (p. 57)
AFFECTATION IN OTHER PLAYS OF SHADWELL.

The following are definite influences of Molière:

THE VOLUNTEERS (1693)

Teresa is an "affected young Lady," who has much in common with Madelon and Cathos. Her father, Major-General Blunt, speaks of her as "distorting her Body, and being more Antick than an Ape." (Act i, p.404) To the accusation that she draws out her words "like a waiting-Woman, run over with Green-Sickness and Romance," she replies, "Are you angry with a Graco in Speech?" (Act i, p.403) When her father complains that London life is not that of nature, she says "The Life of Nature? that's for Beasts." (Act i, p.403) She has some of the pretended spirituality of Madelon and Cathos, altho it is even more superficial than theirs. "O Lord," she cries, "I think and dream of Fellows! ... I'll swear, it is the least of my Thoughts." (Act i, p.404) She does, however, love a most fantastick, conceited Beau," Sir Nicholas Dainty.

She has the same contempt for the "vulgarit" of her sister and her father that Molière's précieuses have for Corgibus or the "femmes savantes" for Henriette and Chrysale. Speaking of Eugenia, her sister, Teresa says: "Oh
Lord! speak against visiting Days, and Tea-Tables ... She Sense! ... Country Sense!" (Act i, p. 403f.)

To her father: "Say what you please, Sir, I can never be put out of Love with a good Mien and Air, and graceful Deportment, good Breeding, and such Things: with your Pardon, Sir, you love Rusticity; I vow you do." (Act i, p. 405).

A very important, tho in part an indirect reflection of Molière is Teresia's reference to George Etheridge's imitation of Mascarille, Sir Fopling Flutter. "For my part", says Teresia, "a company of ill-dress'd, slovenly, coarse-bred Fellows may laugh at him; but I'll say 't, 'tis the best Character of a fine accomplish'd Gentleman that e'er I saw in a Play." (Act i, p. 405) This also illuminates the character of Teresia very well. Clearly, had the Marquis de Mascarille, or the Count de Cheveux paid her a visit, her rapture would have equalled that of Madelon and Cathos, or that of the Fantasts.

THE AMOROUS BIGOT (1690)

One incident in this play may have been suggested by "Les Precieuses Ridicules." Belliza, the amorous bigot, loves Luscindo, the young man who is in love with her daughter Elvira. The latter pretends to be favoring her mother's match, but in reality is herself in love with
Luscindo. She arranges a midnight meeting for Luscindo and her mother - as the latter is made to believe. But the darkness prevents Belliza from discovering that Hernando, a servant, instead of Luscindo, keeps the appointment. Hernando has "conn'd" dozens of extravagant love terms to lavish on Belliza, and Belliza expresses her passion in terms just as fantastic. Then Hernando recites "rhyme ... out of Heroick Plays," in an impromptu manner, that is, he manages to make the verses serve as responses for the utterances of the amorous bigot. It is easily possible that Shadwell unconsciously reverted to the theme he had been working on the year before in "Bury Fair." What would tend to strengthen this belief is the way Belliza responds when Elvira informs her that Luscindo is "infinitely taken with her person." "With me," she says, "that am wholly spiritual?"(Act iv)

A TRUE. WIDOW (1679)

The affected characters in this play may not be modeled on any of Molière's but it is impossible to believe that they did not take over some of their characteristics. Selfish "is a coxcomb conceited of his Beauty, Wit and Dressing, thinking all Women in Love with him; always admiring himself." (Dramatis Personae)
He combs and sets his periuke and bows to the glass (Act i, p. 120) as Mascarille would.

He raves about his servant in the style of Mascarille (and also La Comtesse d'Escarbagnas): "A Pox on my Valet de Chambre! how he has ty'd my Cravat up to ray! A man cannot get a good Valet de Chambre, French or English." Mascarille: "Holà Champagne, Picard etc. - Au diable soient tous les laquais! Je ne pense pas qu'il y ait un gentilhomme en France plus mal servi que moi." (Sc. xii)

He talks as the précieuses might. He thus greets a young woman and an elderly one: "Ladies, I kiss both your Hands; methinks I see the Freshness of the Spring in one, and the Fruitfulness of the Autumn in the other." (Act iii, p. 157)

Again he says something which reminds one of the description of Climène in "La Critique de l'École des Femmes." He tells Gertrude, a foolish girl in love with him, that some ladies had declared she resembled him in looks. "Your Eyes," they had said, "were black and sparkling like mine, and your Nose very much resembling mine, and that you have a pretty pouting about the Mouth like me, and fine little Blub-lips." (Act ii, p. 147). This is a part of the description of Climène by Élise: "Elle affecte toujours un ton de voix languissant et niais,
fait la moue pour montrer une petite bouche, et roule les yeux pour les faire paraître grands."

Like M. Jourdain, Selfish does not like to have his clothes disordered. "...j'e n'irai pas gâter ma robe pour vous séparer," says the former (Act ii, Sc v) referring to his scuffling "maîtres". Selfish has a duel and thinks his opponent might have fought more "handsomely" without disarranging his "cloaths". (Act v, p. 200)

There is at least a probability that Bélose in "Les Femmes Savantes", suggested the characteristic Selfish has of thinking every woman in love with him.

Young Maggot is a poet "pretending much to Love." He continually wants to read his verses and considers himself indispensible in literary circles, for nothing will be done without "his Judgment first." What Uranie says of Lysandre in "La Critique de l'École des Femmes," might fit Young Maggot also: "Il veut être le premier de son opinion, et qu'on attende par respect son jugement. Toute approbation qui marche avant la sienne est un attentat sur ses lumières." To quote Uranie further in the same speech: "Il veut qu'on le consulte sur toutes les affaires d'esprit; et je suis sûre que si l'auteur
lui eut montré sa comédie avant que de la faire public, il l'eut trouvée la plus belle du monde." (Lysandre had expresses himself unfavorably regarding "L'École des Femmes.") Young Maggot says that fools who would be the poets' enemies can be appeased by "shewing them a Play before-hand .." (Act i, p. 122)

In speaking of a play Young "maggot uses language resembling that of Lysidas in "La Critique de l'École des Femmes": "... the Protasis good, the Catastasis excellent; there's no Episode, but the Catastrophe is admirable." (Act i, p. 122). Lysidas says, "Quoi! monsieur, la protase, l'épitase, et la péripétie .." Sc. vii)

The titles of his poems are of the same type as Trissotin's: (Young Maggot's father took his son's poems away from him, reading the titles).

"Epigram, written in a Lady's Bible in Covent-Garden Church."

"A Copy of Verses upon a Flea, presented to his Mistress in a Gold Chain."
The following are titles of Trissotin's poems:

"Sonnet a la princesse Uranie, sur la fièvre."

"Sur un carrosse de couleur amarante donné à une dame de ses amies."
THE VIRTUOSO (1676)

An incident in this play shows a slight reminiscence of the plot of "Les Précieuses Ridesules." Two gentlemen are going to the Virtuoso's, attracted by the charms of his nieces. Sir Samuel Harty, a noisy coxcomb, whose practice it is to intrigue in disguise, asks the gentlemen to let him act as their footman. Since he is in the bad graces of the Virtuoso, he expects in this way to make love to one of the girls. The men consent, intending "to make sport of him." They forbid him, however, to make himself known, and when despite their commands he tries to do so, they kick him. "Pox on you," cries Sir Samuel, "you over-act the Master, and kick too hard about business." (Act ii, p. 337)

Sir Formal Trifle is a very "florid" orator. "He never speaks without Flowers of Rhetoric." His oratory would compare favorably with that of Thomas Manfiorus in "Le Malade Imaginaire," for it has the same extravagantly pedantic style. (Compare Thomas' speech to Angélique (Act ii, Sc. vi) with Sir Formal's to Clarinda (Act i, p. 329). Like Molière's philosophers he makes speeches about avoiding passion, etc. (Sir Formal to Snarl, Act i, p. 330) (About the rioters, Act v, p. 398)
The character of Sir Nicholas Gimcrack, the Virtuoso, who gathers speculative knowledge in almost every conceivable field, was drawn from real life(1). There is something in the way he is made ridiculous, however, that suggests Molière's doctors and pedants. There is the same ostentatious display of knowledge, and the same absurd methods of procedure. In one scene sick people come to the Virtuoso to be cured, and he deals out to them "Bills ready written" for their various diseases. (Act iv, p. 390)

THE HUMOURISTS (1671)

This play, Shadwell's third, is the first on which "Les Précieuses Ridicules," may have exerted any influence.

Drybob's affectation is that of genuine preciosity. He has many things in common with Mascarille. Self-praise and calling attention to the fine turns of his expressions, as Mascarille does when analyzing his verse, is the outstanding feature of his humour. — Some of his expressions might have been used by the précieuses themselves:"if she has not the most exuberant and luxurious Expressions, that ever enter'd the Concave of
the Ear." (Act iii, p. 172)
"... causes me at present to bestow my Absence upon you." (Act iii, p. 172) (Compare with Hadelon's "peupler la solitude de notre bal." (Sc. xii))
"My Expectation is on Tiptoes." (Act iv, p. 181)
"I am the Enemy to all your Foes." (Act iv, p. 134)

There is no one "more notorious among Ladies" than Drybob. He is also a poet and "sits in Judgment at Plays." He prides himself on producing his wit "ex tempore." Once he suddenly lacks a simile - the first time in his life, as he says. (Act v, p. 200) (Mascarille's brain failed him when trying to make impromptus. "Je fais toujours bien le premier vers, mais j'ai peine à faire les autres," he says. (Sc. xii))

THE SULLEN LOVERS (1668)

Ninny is a conceited poet, modeled upon Oronte of "Le Misanthrope." The scene in which Oronte reads his sonnet to Alceste (Act i, Sc. ii) is quite closely imitated. (Act i, p. 22 ff.) Ninny interrupts himself with explanations when he begins to read his verses, as Oronte does. Lovel commends the verses, as Philinte does, and Stanford reproves him for doing so and curses under his breath in the manner of Alceste. Then Ninny wants the judgment of Stanford, since he is "a great Judge"; but Stanford refuses.
Ninny is always troubling people with repeating his verses. Like the rest of the fops in "The Sullen Lovers," he is a puppet with nothing human about him, and in this way does not compare well with Oronte.

Arsinée in "Le Misanthrope" has for her outstanding characteristic external prudishness. "A quoi bon ... cette mine modeste, Et ce sage dehors que dement tout le reste?" is the criticism applied to her as voiced by Colimène.

Lady Vaine, who was suggested by Arsinée, is a prostitute but "pretends to Virtue and Honour," and this in an extremely affected way.

**Plays in which Molière's Influence is Probable.**

There are, in addition, a number of other affected characters in Shadwell's comedies. Many of them may owe nothing to Molière, but since it is impossible to tell where his influence begins, they will be mentioned. This will also serve to show the abundance of this type of persons in the Englishman's plays. The plays in which the characters appear are taken up chronologically.

**The Sullen Lovers (1668)**

Woodcock is a coxcomb who embraces and kisses all men
and prides himself upon his singing.

Sir Positive-At-All, as the name suggests, pretends to understand and be proficient at everything. He probably owes something to Acaste of "Le Misanthrope," as he reveals himself in the speech in which he enumerates, in a self-satisfied manner, his various accomplishments and perfections. (Act iii, Sc. 1)

THE ROYAL SHEPHERDESS (1669)

Neander is a vain effeminate Lord, who paints and lays on patches. He flatters Urania in very florid language. (Act ii, p. 241) Some of his dialog is interesting because it comes so close to pure Euphuism. (1)

THE HUMOURISTS (1671)

Sneak, a young parson, "speaks nothing but Fustian, with Greek and Latin." His gibberish is such a conglomeration of unheard of and absurdly used sesquipedalian verbiage, that it often becomes unintelligible. He makes love to Bridget in such terms.

Brisk "sets up for a well-bred man." He is especially fastidious as to dress and personal finery. He will get up on a bench at the play to comb his perriwig "with a
bonne mien" and "expose his person." Other men imitate his suits. (Cf. p. 12, note)

EPSOM WELLS (1673)

Mrs. Jilt is an affected prostitute "who thinks most men in love with her." There is nothing to indicate that this quality was suggested by Bélique in "Les Femmes Savantes."

THE VIRTUOSO (1676)

Sir Samuel Harty continually uses "Non-sensical By-Words" (his favorite one is "Tace is Latin for Candle") which he employs at times to "run down" people when he doesn't care to argue with them. This quality is somewhat similar to that of the marquis in "La Critique de l'École des Femmes."

TIMON OF ATHENS (1678)

Melissa, a flirt of the most fickle kind, one of the characters in the play added by Shadwell, strives to get men infatuated with her, and asks her maid whether there are not many "fellows" that die for her. Chloe responds, "Oh yes: Lamachus, Theodorus, Thessalus, Eumolpides, Memnon and indeed all, that see your Ladyship." (Act ii,
We find a situation somewhat analogous in "Les Femmes Savantes" where Bélise says,

"Et Dorante, Damis, Cléonte et Lycidas
Pouvent bien faire voir qu'on a quelques appas." (Act ii, Sc. iii)

The following speech of Melissa is so strikingly similar in nature to an outburst of M. Jourdain's that even tho the resemblance be only a coincident the speeches merit quotation:

Melissa - "Oh! this vile Taylor, that brought me not home my new Habit to Day! he deserves the Ostracisme! a Villain to disorder me so! I am afraid it has done Harm to my Complexion: I have dreamt of it these two Nights, and shall not recover it this Week - -" (Act ii, p. 315)

M. Jourdain - "Ce maudit taillour me fait bien attendre pour un jour où j'ai tant d'affaires. J'Enrage. Que la fièvre quartaine puisse serrer bien fort le bourreau de taillur! Au diable le taillur! La peste étouffe le taillur. Si je le tenois maintenant, ce taillur détestable, ce chien de taillur-là, ce traître de taillur, je --"

A TRUE WIDOW (1679)

There is a play within this play, in which the characters talk in affected, "florid" style.
THE LANCASHIRE WITCHES (1682)

Smerk, a chaplain, has read romances, which influence his language. Here is a choice specimen of his eloquence: "Your Eyes are bright like two Twin-Stars; your Face is an Ocean of Beauty; and your Nose a Rock arising from it, on which my Heart did split: Nothing but Ruby and Pearl is about thee." (Act v, p. 305)

THE VOLUNTEERS (1693)

Sir Nicholas Dainty is a "Beau of drolling affected Speech." All his time is taken up with visiting ladies, receiving and answering "billets doux", going to plays, to the parks and to the "Wit's Coffee House." He is in love with no ladies but wants them to fall in love with him.

Tim Kastril is a "sub-Beau" who imitates Sir Nicholas.

Winifred is an "Ill-bred, scornful, affected Thing," somewhat like Teresia (cf. p. 59) but more silly and ignorant. Thus her affectation is less like préciosité.
Shadwell had copied a great deal of the design of his first play, "The Sullen Lovers", from "Le Misanthrope", and Alceste is one of the characters he borrowed. Not being satisfied with one character of this disposition, however, he created another in the person of Emilia. Alceste hates all conceit and insincerity, but this antipathy rests on ethical and philosophical principles. The misanthropy of Stanford and Emilia is mere grumbling, caused by the personal inconveniences which the persecutions of the "impertinents" inflict upon them, rather than by philosophical considerations. Yet, theirs is a protest against foppishness, a great part of which is affectation.

Characters somewhat like Stanford and Emilia recur in several plays, and these also show the influence of "Le Misanthrope." Snarl, in "The Virtuoso" rails against the vices of the age and among them the "painting and patching" practiced by girls, and the folly of fashions. Major-General Blunt's protesting in "The Volunteers" is almost exclusively against affectation. He likes "plain dealing." He also says, "I love Nature and hate Affectation." (Act 1, p. 405) He scolds his daughter.
Teresa for her preciosity. He also prefers old words to the new. Naturally, in so far as he deprecates the kind of affectation satirised in "Les Précieuses Ridicules," he also shows the influence of that play.

The scene in which Celimene enumerates the weaknesses and deficiencies of every person whose name members of the company may propose (Act ii, Sc. 4) is imitated in "Bury Fair." (Act i, p. 122ff.) Wildish's valet names the "wits" of Bury to his master, who decries each one mentioned. The Fantasts, Oldwit, Sir Humphry Noddy and Trim all have the worthlessness of their character exposed.

LES FÂCHEUX

Since such a large number of the affected characters are also bores, the influence of "Les Fâcheux," may be briefly touched upon. It seems as if the spirit which possessed Shadwell when he wrote "The Sullen Lovers," in which "Les Fâcheux" influenced him so much, never entirely left him. Let us mention the characters who show affectation and are also bores. In "The Sullen Lovers" Ninny and Lady Vaine are among the "impertinents". Meander pesters the women in "The Royal Shepherdess." In "The Humourists" Drybob and Frisk, with another pop,
Crazy, persecute Theodosia. Young Maggot, Selfish and Prig of "A True Widow", altho they are not quite so troublesome, have the spirit of "fâchoux." Wildish was exceedingly bored by the fops of Bury. Major-General Blunt was annoyed by the beaux and by his foolish daughter.

CONCLUSION

Instances of the definite influence of Molière on Shadwell's satire of affectation, as well as many slight or apparent debts, have been marked by this investigation.

We have found that for his comedy "Bury Fair" Shadwell has borrowed much from "Les Précieuses Ridicules"; that he copied the main stratagem of the French play, that he imitated much of the situation and incident, that he paraphrased or imitated in a general way parts of the dialog, and that the chief characters, tho in English dress, are at heart the same as Molière's. Moreover, there is a similarity in the arrangement of the most important characters of "Les Femmes Savantes" and those of Shadwell's play, and there are other evidences that "Les
"Femmes Savantes" contributed suggestions. A scene of "Le Bourgeois Gentilhomme" has been imitated and one character, Trim, shows the influence of M. Jourdain.

Six other plays of Shadwell, "The Volunteers", "The Amorous Bigot", "A True Widow", "The Virtuoso", "The Humourists" and "The Sullen Lovers" have been definitely influenced by Molière in their satire of affectation. In addition there are many affected characters, in the plays last mentioned and in other plays which may owe nothing to Molière, altho there is a strong probability that they do.

The characters who deprecate affectation also show the influence of Molière, chiefly thru "The Misanthrope."

The influence of "Les Fâcheux" is noted because to a certain degree it runs parallel with the influence of Molière on Shadwell's satire of affectation.
NOTES AND REFERENCES.

PAGE 2: (1). - Long, William J., English Literature

PAGE 4: (1). - "Some Account of the Author and his Writings," Shadwell, Works.


PAGE 4: (3). - "Some Account of the Author and his Writings," Shadwell, Works.

PAGE 4: (4). - "Some Account" etc.

PAGE 5: (3). - "Some Account" etc.

PAGE 5: (2). - Cf. list of plays, p. 10 ff.

PAGE 5: (3). - Pepys relates how "The Sullen Lovers" became more popular each night (May 5, 1663). - In the Epistle Dedicatory to "The Squire of Alsatia" Shadwell remarks that "vast numbers" were turned away from the theatre.


PAGE 5: (5). - Mrs. Shadwell played Emilia in the "Sullen Lovers" (Dict. of Nat'l Biog.) In 1676 she acted in Otway's "Don Carlos." (Gray, Poets Laureate of England) and the "Dramatis Personae" of "Timon of Athens" (Shadwell's, 1678) shows that she took the rôle of Melissa in that play.

PAGE 6: (1). - Two of his plays, "The Libertine" and "The Amorous Bigot" are set in Spain. In the latter play some of the characters read Cervantes' "novellas".
In "Bury Fair" Trim quotes a Spanish proverb.

PAGE 6: (2). "Le poète anglais, qui avait acquis en sa jeunesse une certaine science musicale, fut heureux de donner une preuve de son talent en composant Psyché en 1673." (Charlanne.)

PAGE 6: (3). "... his obtuseness mercifully prevented him from appreciating Dryden's wit." (Gray, Poets Laureate)

PAGE 6: (4). "His conversation was profane and indelicate and remarkable for its ungentlemanlike vulgarity of dialect." (Garnett and Cosse, English Literature, vol. iii, From Milton to Johnson)

PAGE 6: (5). "Had he burned all he wrote and printed all he spoke he would have had more wit than any other poet." (Rochester)


PAGE 6: (7). There seems to be little foundation for Gosse's assertion that Shadwell "laboured at composition." (History of Eighteenth Century Literature)

References to the "hastiness" of his composition are found no less than thirteen times in Shadwell's works (Preface, "Sullen Lovers"; preface, "Miser"; preface and prologue, "Psyche"; preface "Libertine"; epistle
Contemporary expressions sustain Shadwell in this. We quote one from Rochester: "Of all our modern wits, none seem to me once to have touched upon true comedy, but hasty Shadwell and slow "ycherley." (Session of Poets). It is hard to believe, too, that Shadwell could have lied so brazenly and so persistently without exposure.

PAGE 7: (1). - Cf. Shadwell's "Epistles Dedicatory."

PAGE 7: (2). - "Shadwell and Etheridge and the famous Afra Behn have endeavored to make the stage as grossly immoral as their talents permitted." (Henry Hallam, Introd. to the Lit. of Europe in the Fifteenth, Sixteenth and Seventeenth Centuries, vol. iii.) - Despite their coarseness, Shadwell takes great pains to point out the sound morality of his plays.

PAGE 7: (3). - Cf. Shadwell's prologues, epilogues, epistles etc.

PAGE 7: (4). - "Shadwell had never been Laureat in his latter days but by being an early rake." - Anonymer Verfasser, 1704 in "Memoire relating to the late
Mr. Tho. Brown." ("Jeremy Collier, Angriff auf die Englische Bühne," Dr, Johannes Balleim)

PAGE 7: (5). - Some of these may be found in Dr. Brady's funeral oration and in "Some Account of the Author and his Writings" (Works)

PAGE 7: (6). - From Part II of "Absalom and Achitophel."

PAGE 7: (7). - Poets Laureate of England

PAGE 7: (8). - Prologue "Psyche."

PAGE 7: (9). - Preface "Miser."

PAGE 7: (10). - Garnett and Gosse, From Milton to Johnson.

PAGE 8: (1). - The reason for adopting these principles was not because he was a sincere idealist like Johnson. For Shadwell it was merely a matter of convenience.

PAGE 8: (2). - Kerr, Influence of Ben Jonson on English Comedy, 1598-1642.

PAGE 9: (1). - A clear formulation of his aim is found in the preface to "The Humourists": "My design was to reprehend some of the Vices and Follies of the Age; which I take to be the most proper, and most useful, Way of writing Comedy."

PAGE 9: (2). - Doran, Their Majesties Servants.

PAGE 9: (3). - Gray, Poets Laureate.
PAGE 10: (1). - Preface "Sullen Lovers."

PAGE 10: (2). - Epistle Dedicatory "Psyche."

PAGE 10: (3). - Those plays in which definite influences of Molière are brought out in Part II are marked with #.

PAGE 11: (1). - Notably the very first speech in the play: (Stanford) "In what unlucky minute was I born, to be Tormented thus where-e'er I go?"

(Eraste) "Sous quel astre, bon Dieu! faut-il que je sois né Pour être de fâcheux toujours assassiné!"


PAGE 12: (1). - Miles, The Influence of Molière on Restoration Comedy.

PAGE 12: (2). - Brisk much resembles Fastidious Brisk, whose suits were constantly imitated by another fop. Shadwell's Brisk speaks of another man imitating his suits. As the title "The Humourists" suggests, more inspiration may have been derived from Jonson's play.

PAGE 13: (1). - Charlanne adds: "Tout ce qui concerne la statue est emprunté à Molière. Jacomo est simplement un Sganarelle anglais. Aussi s'explique-t-on aisément que Shadwell ait pu se féliciter qu'aucun acte de sa pièce ne lui ait pris plus de cinq jours à l'écrire et que deux jours lui aient suffi pour composer les derniers actes."
PAGE 14: (1). - Miles, The Influence of Molière on Restoration Comedy.

PAGE 14: (2). - Cf. p. 61 and p. 75

PAGE 15: (1). - Miles, The Influence of Molière, etc.

PAGE 15: (2). - Lardner's Cabinet of Biography.

PAGE 16: (1). - Langbaine, An Account of the English Poets

PAGE 16: (2). - Cf. p. 33 (lower paragraph)

PAGE 16: (3). - Miles, The Influence of Molière, etc.

PAGE 16: (4). - " " " " " "

PAGE 16: (5). - Lardner's Cabinet of Biography

PAGE 16: (6). - Miles, The Influence of Molière, etc.

PAGE 17: (1). - On account of the fact that there were no copyright laws in the seventeenth century and also because Shadwell so often transformed the spirit of the material he borrowed, or imitated unconsciously, we dare not hold against him to heavy a charge of plagiarism.

PAGE 17: (2). - Cf. "The Sullen Lovers", compendium of indebtednesses (p. 10) and the discussion of "Bury Fair", part II, (p. 27 ff.)

PAGE 18: (1). - "In Fastidious Brisk, Fungoso and Amorphus, Jonson satirizes the affected courtier and fool of fashion toward whom he always felt the most unmitigated contempt." Kerr, Influence of Ben Jonson on English Comedy.
PAGE 18: (2). - Epistle Dedicatory, "Virtuoso."

PAGE 19: (1).- John Earle, Micro-Cosmographie (1629)
(English Reprints)

PAGE 19: (2). - Jules Favre, Histoire des Précieuses Ridicules 'au Théâtre.

PAGE 20: (1). - "By the close of the reign of James I
1625 Euphuisme had become a dead language."
(Encyc. Britannica)

PAGE 20: (2). - Upham, Alfred H., The French Influence in English Literature From the Accession of Elizabeth to the Restoration.

PAGE 21: (1). - Chatfield-Taylor, Molière, A Biography.


PAGE 22: (1). - Fletcher, J.B. Précieuses at the Court of Charles I.

PAGE 22: (2). - "Platonick Love ... is a Love Abstracted from all corporeal gross Impressions and sensual Appetite but consists in Contemplations and Ideas of the Mind; not in any carnal Fruition" (From a letter of James Howell.)

PAGE 22: (3). - Epilogue, "Timon."

PAGE 23: (1). - Stanmore, Act i, p. 116,"A True Widow"

PAGE 23: (2). - Fool, Act i, p. 349,"The Woman Captain"


PAGE 23: (5). - Macaulay, in his discussion of the influence of French literature in England, makes the statement that for a gentleman "to garnish his conversation with scraps of French was the best proof which he could give of his parts and attainments."

Hist. of England, v. i, Ch. iii.

PAGE 24: (1). - Miles, The Influence of Molière, etc.


PAGE 27: (2). - Bury Fair was revived at Harvard University in 1914 ("Bury Fair an English Revival by Thomas Shadwell Acted by a Company of Players from the Harvard Chapter of the Delta Upsilon Fraternity, being the Annual Theatricals for Anno Domini mdccecxiv")

PAGE 28: (1). - Prologue, The Scourrers.

PAGE 28: (2). - The Influence of Molière on Restoration Comedy.

PAGE 29: (1). - L'Influence Française en Angleterre au XVIIe Siècle.

PAGE 29: (2). - Cf. discussion p. 41 ff.
PAGE 66: (1). - "The Vituoso of Shadwell's comedy is no other than Robert Boyle." - Spingarn, J.E., Critical Essays of the Seventeenth Century.

PAGE 69: (1). - "That Flower in your Bosom is far happier than I; that fain would live, and you, to kill it, place it in your Bosom: I would fain live too, and you, to kill me, thence will keep me out." (Act ii, 241 - 242)
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