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978-0-521-41622-1 - Regicide and Restoration: English Tragicomedy, 1660-1671

Nancy Klein Maguire

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When the theatres reopened in 1660, tragedy, the greatest of the Renaissance genres, had vanished. Focusing on the directions taken by tragicomedy and the court masque, this book accounts for the shift in the generic system. During the decade following the return of Charles II, new masque-like forms of tragicomedy embodied the shift from regicide to Restoration.

Most Englishmen thought the return of the 'Martyred Monarch's' son would put an end to the cultural and political ambiguity following the execution of Charles I. After the Restoration a network of Royalist playwrights such as Sir William Davenant, Sir Robert Howard, Roger Boyle, Earl of Orrery, and the young John Dryden attempted to redefine their society. Defending the traditional power structure in the new circumstances, they fabricated pious, backward-looking and repetitious myths of monarchy. Carolean tragicomedy reflects the persistent attempt to hold together an uneasily integrated culture and shows us something of the early Restoration's division and intolerance of ambiguity.

Beginning with Davenant's heroic play, *The Siege of Rhodes*, and ending with Dryden's *The Conquest of Granada*, Nancy Klein Maguire accords the long-neglected plays of the 1660s the status of major historical documents. *Regicide and Restoration* will educate historians as well as literary and dramatic scholars in the ways of cultural change.

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Prediction of providential restoration, *The Loyall Mourner*, from an engraving by Robert Vaughan, 1649.

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# REGICIDE AND RESTORATION

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NANCY KLEIN MAGUIRE



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*For David*

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Beginning at the Death of Charles I and Ending with the Happy  
Restoration of Charles II

*Cromwell's Conspiracy* (1660)

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All evidence to the contrary, the community of scholars does exist, and a Pynchon-like 'Lot 49' network of colleagues has made *Regicide and Restoration* possible. As Stanley Fish has said, 'Being Interdisciplinary Is So Very Hard to Do', and my hefty indebtedness illustrates the essentially collaborative nature of interdisciplinary scholarship.

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Quotations from poems, dedications, prologues, epilogues, and playscripts are from standard modern editions when possible. When an adequate modern edition is not available, I generally use the first London edition; occasionally, for ease of citation, I use less satisfactory modern editions, such as those by Maidment and Logan, or even the inept Cowley edition by Grosart. The texts are satisfactory for my purposes as well as being widely available. The modern and seventeenth-century editions that I quote without citation (giving only page numbers or signatures in the text) are listed under 'Selected editions of the playwrights' works'. Combined with the index of dramatic works, this list substitutes for a standard bibliography of primary sources. Normally I use play dates of the first performance as listed in the first edition of *The London Stage*; for plays not known to have been performed, I use the dates of the first edition. At the first reference and at major discussions of a play, I give dates and full author names. Ordinarily, when referring to revivals, I do not give dates for the original production or for the first edition. When citing directly from seventeenth-century texts, I use slash dates for 1 January to 25 March. Following standard bibliographical convention for titles, I transcribe titles in italic irrespective of the style of the original and usually standardize capitalization. In imprints, the spelling, punctuation, and italicization of the editions cited have been followed, except that booksellers' addresses have been omitted.

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## *Abbreviations*

In order to avoid duplicating notes to works cited frequently, I provide page references in the text and give further bibliographical information here.

- Budgell**      Budgell, Eustace. *Memoirs of the Life and Character of the late Earl of Orrery, And of the Family of the Boyles*. London: W. Mears, 1732.
- CSP Dom*      *Calendar of State Papers, Domestic Series*.
- CSP Ireland*      *Calendar of State Papers Ireland*.
- CSP Venice*      *Calendar of State Papers Venice*.
- Downes**      Downes, John. *Roscius Anglicanus, or an Historical Review of the Stage*. London: H. Playford, 1708. Ed. Judith Milhous and Robert D. Hume. London: Society for Theatre Research, 1987. I use the 1708 pagination as indicated in this edition.
- Evelyn**      Evelyn, John. *The Diary of John Evelyn*. Ed. E. S. de Beer. 6 vols. Oxford: Clarendon Press, 1955.
- Hutton**      Hutton, Ronald. *The Restoration: A Political and Religious History of England and Wales, 1658–1667*. Oxford: Clarendon Press, 1985.
- Morrice**      Morrice, Thomas. ‘The Life of the Earl of Orrery’, in *A Collection of State Letters*, pp. 1–107. Morrice’s ‘Life’ and an appendix are paginated separately.
- Pepys**      Pepys, Samuel. *The Diary of Samuel Pepys*. Ed. Robert Latham and William Matthews. 11 vols. Berkeley: University of California Press, 1970–83.
- SL**      Roger Boyle, Earl of Orrery. *A Collection of the State Letters of the Right Honourable Roger Boyle, The first Earl of Orrery, Lord President of Munster in Ireland*. 2 vols. Dublin: Printed by and for George Faulkner, 1743.

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*ST*

*Cobbett's Complete Collection of State Trials and  
Proceedings for High Treason and Other Crimes and  
Misdemeanours from the Earliest Period to the Present Time.*  
Compiled by T. B. Howell, 21 vols. London: 1809–26.