

Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy, Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)

RESTORATION DRAMA AND “THE CIRCLE OF COMMERCE”

Beginning with John Dryden’s valuation of the importance of Beaumont and Fletcher for Restoration playwrights like himself, this book traces the genealogy of Restoration drama back to the beginning of the seventeenth century. It shows how tragicomedy was a means of deliberating on the political issues that define the seventeenth century, a means of increasingly understanding the effects of trade in the wake of the founding of the East India Company (1600), and a means of linking Harvey’s discovery of the circulation of the blood, published in 1628, with both of these concerns. Tragicomedy is also shown to be a key to understanding William Davenant, Dryden’s predecessor as Poet Laureate. The book concludes with a reading of six individual Restoration plays to show how the habits of the tragicomic tradition became the means of deliberating on the nature of late Stuart power, and its increasing implication in the world of seaborne commerce.

RICHARD KROLL is Professor of English at the University of California, Irvine. He is author of *The Material Word: Literate Culture in the Restoration and Early Eighteenth Century* (1991). He is the editor of *The English Novel: 1700–Fielding* and *Smollett to Austen* (both 1998). He is co-editor with Richard Ashcraft and Perez Zagorin of *Philosophy, Science, and Religion in England, 1640–1700* (Cambridge, 1992).

Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy,
Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)

Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy,
Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)

RESTORATION DRAMA
AND “THE CIRCLE OF
COMMERCE”

Tragicomedy, Politics, and Trade in the Seventeenth Century

RICHARD KROLL

University of California, Irvine



Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy, Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)

CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9780521828376

© Richard Kroll 2007

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2007

A catalogue record for this publication is available from the British Library

ISBN 978-0-521-82837-6 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy,
Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)

For Alan Roper

Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy,
Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)

Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy,
Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)*Contents*

<i>List of illustrations</i>	<i>page</i> ix
<i>Acknowledgments</i>	x
Introduction	I
PART I CONDITIONS OF RESTORATION DRAMA	
1 “This War of Opinions” in the “Empire of Wit”: tragicomedy, politics, and trade	19
Mixed plays and political theory	24
Blood, sovereignty, and circulation	32
Mixed plays and political economy	39
Some dramatic applications	56
2 “This Mimic State”: Cicero, Quintilian, and the theatrical scene of culture	65
D’Aubignac, Langbaine, Gildon, and Dubos	66
Cicero and Quintilian: the orator, the actor, the lawyer, and the mixed constitution	78
PART II DAVENANT	
3 “The Civility of the Stage”: Davenant’s critical royalism	93
The literary reception of the Fletcherian mode	106
“ <i>Our Fleishy Building</i> ”: Davenant’s Fletcherian plays, tragicomedy, and Blackfriars	108
4 “The Vitruvius of His Age”: Inigo Jones, the rhetoric of stage design, and architectural theory	122
Inigo Jones, the rustic, and the Tuscan order	144
Davenant’s masques and architecture	161

Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy, Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)

viii

Contents

5	“This New Building”: Davenant’s last phase	
	<i>Gondibert</i> (1650–1651)	169
	<i>The Siege of Rhodes</i> (1656; 1658; 1661)	188
	<i>The Tempest</i> (first performed 1667; first edition 1670)	199
PART III		
SOME RESTORATION PLAYS FROM DRYDEN TO CONGREVE		
6	Instituting empiricism: Hobbes and Dryden’s <i>Marriage a la Mode</i>	207
	Hobbes’s <i>Leviathan</i>	210
	<i>Marriage a la Mode</i>	219
7	Equity and exchange – or trade and contingency – in <i>The Plain Dealer</i>	228
8	Merchants and bullionists in Behn’s <i>The Rover</i>	240
9	The political economy of <i>All for Love</i>	253
10	The double logic of <i>Don Sebastian</i> : the Oedipal conscience at the Glorious Revolution	263
11	Epilogue: Congreve as Whig: the politics of equivalence in <i>The Way of the World</i>	283
	<i>Notes</i>	294
	<i>Index</i>	328

Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy, Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)*Illustrations*

1	Frontispiece to Beaumont and Fletcher, <i>Comedies and Tragedies</i> (1647 Folio) (Huntington Library)	page 27
2–3	Stage designs from BL Lansdowne MS 1171 (British Library)	95–96
4–6	The comic, tragic, and satyric scenes from Book II of Serlio, <i>On Architecture</i> (Huntington Library)	99–101
7	Diagram from Vesalius (Huntington Library)	128
8	Frontispiece to Book III of Serlio, <i>On Architecture</i> (Huntington Library)	133
9	Serlio’s diagram of the five orders of architecture (Huntington Library)	135
10–14	Representation of the five orders from Shute’s <i>The First and Chief Groundes of Architecture</i> (1563) (RIBA)	139–143
15	The tower of the orders, Schools Quadrangle, Oxford (Photo by author)	145
16	Jones, Design for rusticated gate (RIBA)	150
17–19	Jones, Queen’s House, Greenwich; Webb, King Charles Court, Greenwich (Photos by author)	151–153
20–22	Jones, Designs for the Banqueting House (Devonshire Collection; Pierpont Morgan Library)	154–156
23–24	Jones, St. Paul’s, Covent Garden; Covent Garden Piazza (Photo by author; Huntington Library)	158–159
25–26	Jones and Webb, Scenes for <i>Britannia Triumphans</i> (Devonshire Collection/Courtauld Institute)	166–167
27–32	Webb’s designs for <i>The Siege of Rhodes</i> (Devonshire Collection)	193–198

Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy, Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)

Acknowledgments

Over the dozen years or so that I've been thinking about what has become *Restoration Drama and “The Circle of Commerce,”* I have accumulated many debts. The first and overwhelming debt I owe to the UCI English department, filled as it is with numerous colleagues who have almost all, in their different ways, lent me assistance. Less formally, and of greater importance, I have almost daily found myself intellectually challenged and deepened. For all these reasons, there are many I'd like to name – some have long departed (I mention especially Homer Brown and Al Wlecke), some are still here after a good number of years, and some have recently arrived. But my most consistent readers have been Elizabeth Allen, Mike Clark, Jayne Lewis, Vicky Silver, Jim Steintrager, Elisa Tamarkin, and Brook Thomas. I am also grateful for friends and colleagues in Art History, East Asian Studies, French and Italian, History, Philosophy, and Drama. And I am grateful too for our student-run Group for Early Modern Studies, which, more than any single other, has invariably provided a forum for a frank, impassioned, and unfettered exchange of ideas.

In the wider profession, I have again been fortunate in friends, supporters, and advisors. These include, in no particular order of importance, Doug Canfield, Brian Corman, Margaret Doody, Fraser Easton, Susan and Larry Green, Tom Habinek, Brean Hammond, Beth Hedrick, Derek Hughes, Paul Hunter, Claudia Johnson, Carol Kay, Mark Knights, Jonathan Lamb, John Marshall, Michael McKeon, Earl Miner, David Norbrook, Max Novak, Deborah Payne (Fisk), Mark Phillips, Steve Pincus, Alan Roper, Eric Rothstein, Howard Weinbrot, Mark Wilson-Jones, Rose Zimbardo, and Steve Zwicker.

I have received consistent funding for research and writing, involving full fellowships from the Folger Shakespeare Library, Washington DC, the National Endowment for the Humanities, and the UC President's Research Fellowship in the Humanities. I have received short-term fellowships from the Henry E. Huntington Library, San Marino, and the William Andrews

Cambridge University Press

978-0-521-82837-6 - Restoration Drama and “The Circle of Commerce”: Tragicomedy, Politics, and Trade in the Seventeenth Century

Richard Kroll

Frontmatter

[More information](#)

Acknowledgments

xi

Clark Memorial Library, Los Angeles. And I have received grants closer to home, from the UCI Humanities Committee on Research and Travel, the UCI Humanities Center, and the UCI International Center for Writing and Translation. My department has also been exceedingly generous.

Direct support in research was also lavishly forthcoming from the following: apart from the staffs of the Clark, Folger, and Huntington Libraries, I received assistance from the staffs of the Bodleian Library, Oxford, and the British Library and British Museum. My foray into Inigo Jones revealed how generous people can be. Apart from invaluable help from Dr. Anthony Johnson, Dr. John Newman, and Dr. Joanna Parker, Librarian at Worcester College, Oxford, I am grateful to the staff of the Centre Canadienne d'Architecture, Montreal; Charles Noble and the staff of the Devonshire Collection, Chatsworth, Derbyshire; the staff of the library of the Royal Institute of British Architects; and Ken Tomio and the staff of the Tyler Museum of Art, Tyler, Texas, where I got to see Jones's personal copy of Vitruvius.

My chapters on *Marriage a la Mode*, *All for Love*, *Don Sebastian*, and *The Way of the World* are revised versions of essays that originally appeared in J. Douglas Canfield and Deborah C. Payne, eds. *Cultural Readings of Restoration and Eighteenth-Century Theater* (Athens, 1995), Jayne Lewis and Maximillian E. Novak, eds. *Enchanted Ground: Reimagining John Dryden* (Toronto, 2004), *The Huntington Library Quarterly*, and *REAL*.

My wife Allison has been a perfect companion in every way. This book is dedicated to one of the deans of Dryden studies, and the best teacher I ever had.