start knowledge on a new footing). In her efforts to establish continuity, Burks even argues that a Restoration audience would have seen the uxorious Boadellin in *The Conquest of Granada* as an analogue for Charles I. I doubt it; even aside from the fact there is no contemporary evidence for this response, Charles I had been executed twenty-one years previously. After that had come Cromwell, the Dutch Wars, the plague, the Great Fire and a variety of other traumatic events. Emotionally and intellectually, 1649 to 1670 was a long time.

Behn fits very nicely in this framework of Restoration skepticism, and it distinguishes her from her Jacobean predecessors. Burks claims more originality for Behn than she is perhaps entitled to: "[Behn's] women, like the women in Dryden's comedies and Wycherley's and Etherege's and Shadwell's, have desires and pursue love interests. The difference between Behn's women and their comcontemporaries is the dignity she accords them"(347). This is false: Shadwell and Durfey in particular also are well aware of the danger to women in a patriarchal society and are full of women characters who with wit and integrity critique the patriarchal order.

I do not think Burks knows the Restoration as well as she does earlier periods. For instance, she suggests that Shadwell was a Tory initially and that his split with Dryden was political. I know of no reason to believe that Shadwell ever entertained Tory sympathies (although Ormond was a patron of his father's). *Macflecknoe* probably dates to 1676, before the terms Tory and Whig had any real consequence, and Dryden's enmity is founded on literary and social grounds.

I do not disagree with Burks's claims of continuities, but there is a great deal more discontinuity here than she is prepared to acknowledge. That aside, this is a fine book, well researched and original, and will be particularly valuable to anyone interested in Jacobean drama.

Susan Green and Steven N. Zwicker, eds. *John Dryden: A Miscellany.* San Marino, Cal.: Huntington Library, 2001. vii+255 pp. And Claude Rawson and Aaron Santesso, eds. *John Dryden (1631-1700): His Politics, His Plays, and His Poets.* Newark: University of Delaware Press, 2004. 301pp. Review by JEROME DONNELLY, UNIVERSITY OF CENTRAL FLORIDA.

Both of these collections celebrate Dryden's tercentenary and are gener-

ated from sites–Yale and the Huntington Library–long associated with Dryden scholarship. Given this, the antipathetic stance in some of the essays in the Yale inspired collection seems inappropriate and, indeed, unfair.

Annabel Patterson continues her nearly obsessive practice of comparing Dryden with Milton and Marvell–invariably to Dryden's detriment. After an opening and disarming reference to *Absalom and Achitophel* as "a masterpiece" (198), things change. She comes, not to praise Dryden but to harry him. Dryden's success as a satirist is accomplished only from his having saturated himself in the "Whig poets" (200). Sounding like the "Friend" in Pope's "Epilogue to the Satires," ("Why now, this moment, don't I see you steal?/'Tis all from *Horace*...."), Patterson finds the good bits of Dryden's "masterpiece" as derivative–the portraits indebted to Marvell and the architectonics to Milton, who supplies the father and son theology that Dryden parodies. Ungrateful despite his debts, Patterson claims, Dryden takes "revenge" (201) on his predecessors. Among the incidentals that Patterson ignores is that Marvell's portraits have largely been relegated to the dustbin, whereas Dryden's continue to be admired. Her assertion that "there is no trace of Marvell" (205) in MacFlecknoe misses Dryden's use of the emaciated figure of Flecknoe in Marvell's merciless lampoon of the starving poet as the basis for having his own Flecknoe claim that the rotund Shadwell bears his "perfect image."

Maximillian Novak proposes to show, by mediating between Restoration and modern "angles of vision" (86), how Dryden's "poetry and drama" serve "as a mode of staving off anarchy" (86). Having lingered long in Defoe's City, Novak's perspective is all too single-minded. His approach soon leads to confusion, when his remark that "we [moderns] are almost all believers in a degree of democracy" is immediately followed by, "Dryden flaunted his contempt for democracy..." (87), without carefully distinguishing two different conceptions. For Dryden, democracy meant absolutism by the mob. Novak further distorts Dryden by referring to him as "misogynistic" and "racist" (88), and by claiming that he saw Shaftesbury as "the leader of the forces of anarchy," whereas Dryden saw him *using* anarchy as a means to personal power. Having served as an apologist for some of Defoe's intolerant, even Hitlerian, ideas about mass deportations, Novak ignores Dryden's tolerance.

Other contributors are more sanguine. Steven Zwicker traces Dryden's gradual assimilation of Virgil, yet, in doing so, he can invent complications as

opportunities for comment. Dryden's acknowledgment, as Virgil's translator, that "Virgil...can never be translated as he ought" need hardly be seen as a "paradox" (111). What seems most paradoxical, as Zwicker observes, is that in the end Dryden is "cooly pushing Virgil away" (119) in favor of Homer.

David Womersley has a fine essay on the politics of *The Spanish Fryar*, while Howard Erskine-Hill ranges engagingly over Dryden's plays, dwelling on those written after1688, especially *Don Sebastian*. Emrys Jones explores the ways in which Dryden's political or personal interests show up in Persius' originals and how Dryden expands Persius "so as to explain him to his English audience" (136). Paul Hammond examines anew "nature" and "art" in Dryden's Shakespeare criticism and finds in it "an exercise of self-definition" (172) and an occasion for self-criticism.

Susanna Morton Braund argues convincingly that the "most racy material" (139) in Juvenal's Sixth Satire, a passage consisting of sixteen lines (excised from the final version and published for the first time in 1972) was Dryden's way of practicing "safe sex" (139). The lines were deleted "to sanitize his translation" (155), since Dryden found Juvenal's attitude toward women distasteful. Braund's remarks provide an eminently sensible antidote to Novak's "misogynistic" Dryden, reminding us of Dryden's "generous attitude toward women" (156).

The late Louis Martz compares passages from *Paradise Lost* and *The State of Innocence* to illustrate how Dryden gives some of Satan's best lines to lesser devils and uses these and other devices "to deflate the apparent heroism of Milton's Satan..." (184). Martz raises the question of why, after Dryden combined the Miltonic with a language "directed toward the contemporary stage" (188), the work was, as Dryden said, "never acted" (188). Martz thinks that the answer lies in the difficulty of "the theme evoked in the long, hundred-line discussion of the problem of determinism versus free will presented in the fourth act" (189), a problem eventually resolved by the poet himself in his religious conversion.

Swift's animosity toward Dryden, his second cousin, twice removed, serves Ian Higgins's subject. Higgins finds many buried satiric (and sometimes questionable) references to Dryden in such works as "A Description of a City Shower" (where he also sees the parodies of the *Georgics* as a parody of Dryden's translation of them).

Valerie Rumbold's subject is "Plotting Parallel Lives" in Dryden and Pope.

Pope shared Dryden's sense of being besieged both by Philistine dullness and for his religion. Rumbold's informed essay serves as a reminder of the need for more work on Pope's inheritance; his poetry shows that he is often Dryden's best reader, a subject that has never been fully explored.

Dryden criticism could also use more of the sort of thing Barbara Everett does in her essay, Dryden's *Hamlet*: The Unwritten Masterpiece," which raises the question of "his *Hamlet*, or what it is we now recommend him for" (264). Everett does a wonderful job of regarding Dryden up close and from afar, consistently perceptive from either perspective. His plays, seldom produced now, contain no *Hamlet*, nor do the odes. The "six best-known lines he ever wrote" (268) (from the "Secular Masque"–"All, all of a piece") express a "potency" that "comes from the brisk ache of idealism refuted," and these lines are "only perhaps suggestive–in their quality as in their regret–of the *Hamlet* that Dryden never quite wrote..." (268).

The articles in the Green/Zwicker volume first appeared as an issue of the *Huntington Library Quarterly*, and their content is too often heavy with apparatus that yields only small rewards, whether tracing Dryden's female genealogy, the effect of shifting court politics after 1688 on Don Sebastian, Pepys's responses to repeated attendance at Dryden's *Tempest*, or themes of empire in Restoration drama. Alan Roper spends nearly forty pages on "Who's Who in *Absalom and Achitophel*" but comes to no new firm conclusions as to the identity of disputed minor characters.

More rewarding are the essays by Ann Huse and James Winn. She writes perceptively on the meaning of eroticism in *All for Love*–the tug of "public honor" and "private desire" (23) and how Antony's love for Cleopatra reflects Dryden's internationalism (in contrast to Marvell's "belligerent Protestant nativism") (24).

James Winn treats the "Past and Present in Dryden's *Fables*," observing that they include a number of passages "in which the end of a life, a century, or an age resembles its beginning" (157) and how the selections "establish a kind of simultaneity linking the ancients, the (medieval) moderns, and Dryden himself" (158). Further, the image of the circle functions as a "unifying device" both for the *Fables* and perhaps the poet's "own life cycle" (159). While Zwicker finds flux and uncertainty, Winn locates order in the poems.

Besides the essays by Huse and Winn, the most valuable pieces in this volume are its two reviews. Philip Harth examines "The Text of Dryden's

Poetry" as edited by Paul Hammond for the Longman's series. Harth points out that modern editors have sometimes misappropriated Joseph Moxon's *Mechanik Exercises on the Whole Art of Printing* (1683-84), misconstruing seventeenth-century printing practices and then producing new editions with unwarranted textual revisions in spelling, contractions, and italics. Having appeared in Kieth Walker's edition of Dryden selections, those working assumptions also operate to a lesser extent in Hammond's edition. As Harth points out, for example, shifting capitals to lower case risks interfering with their use in personifications, and removing italics risks diminishing rhetorical effects. In dropping authors' italics, "Hammond has obliterated a feature that is an infrequent but nonetheless important ingredient of Dryden's poetic expression" (240).

Harth admires other features of this edition, especially its annotations, for which "Hammond's achievement deserves the highest praise" (243). Hammond, he says, brings "new and unpublished information" to "every important poem in these two volumes" (243), thus offering a perspective on Dryden's verse which does not supercede but complements the California edition.

In another review, David Bywaters shows "Historicism Gone Awry" in several recent articles and books on Dryden, where history has either been misapplied or irrelevant to the subject, or used to "force literary texts into positions on questions of ideology or epistemology unknown to Dryden" (251), with the result that he is made to "speak as a ventriloquist's dummy on a subject and before an audience of which he knew nothing" (253). While Bywaters has reservations about the application of history in Anne Barbeau Gardiner's breathtaking new reading of *The Hind and the Panther*, he admires her "exhaustive review of court polemic under James" and concludes that "Dryden scholars are in her debt" (248). Bywaters also praises Susan J. Owen's *Restoration Theatre and Crisis* (1996) and Steven Zwicker's "The Paradoxes of Tender Conscience" (*ELH*, 1996) for their uses of history.

Gillian Wagner. *Thomas Coram, Gent. 1668-1751*. Woodbridge: The Boydell Press, 2004. x + 218 pp. + 8 illus. $39.95. Review by GILLIAN HENDERSHOT, CENTRAL MICHIGAN UNIVERSITY.

The chief legacy of Thomas Coram is, of course, the foundling hospital