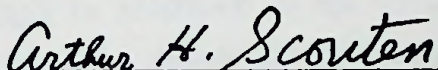


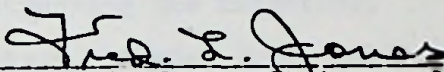
Charles Gildon's
A New Rehearsal,
or
Says the Younger.

Edited with an Introduction and Notes by
George L. Anderson.

A Dissertation in
English

Presented to the Faculty of the Graduate School
of the University of Pennsylvania in Partial
Fulfillment of the Requirements for the Degree
of Doctor of Philosophy.


Arthur H. Scouten, Supervisor


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the Group Committee

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Charles Gildon's A New Rehearsal, or Essays the Younger,
a Critical Edition, with Introduction and Notes
by George L. Anderson

The New Rehearsal, a satirical dialogue by Charles Gildon published in 1714, is of historical and critical significance because it is important evidence in the quarrel between Addison and Pope and the breaking up of literary society at the end of the reign of Queen Anne into Whig and Tory camps, and in the recognition of a new kind of Neo-Classicism represented by the works of Rowe and Pope.

Pope believed--or Spence's Anecdotes reports him as believing--that Addison paid Gildon to abuse him and his family and said that his "Atticus" satire intimidated Addison into silence during the remaining years of his life. The New Rehearsal is proposed as the offending work by Norman Ault (New Light on Pope) and has been considered by George Sherburn (The Early Career of Alexander Pope) and others. By reconstructing the relations, social and political, of Addison, Steele, Pope, Swift, Defoe and others, in a day-by-day chronology, it is possible to determine the atmosphere in which the New Rehearsal was written and published. The work was published, newspaper evidence shows, on April 3 or 4. It

is very unlikely that (1) Addison paid Gildon to write it, (2) that Addison encouraged it, or (3) that Pope and Addison had cause to quarrel in March, 1714. The work is an independent attack, Whig in flavor and certainly friendly to Addison, but it deprecates the coffee house group at Button's founded by Addison, urges Lord Halifax--not Addison--to become Whig patron of letters, and attacks with great energy Rowe, an outspoken Whig in great favor with the party. Nor is the New Rehearsal the kind of satirical attack on Pope that came from the Whig group at Button's a few months later. This would rule out the work as the cause of Pope's quarrel with Addison and of the "Atticus" lines.

Critically, the New Rehearsal recognizes in Rowe's plays (especially in Jane Shore) a new tragedy concept with emphasis on pathos and elaborate descriptions. This kind of tragedy, Gildon believes, is further away from the rigid Aristotelian Neo-Classical principles for which Gildon had long fought and also further away from these principles than the tragedies of the age of Dryden and Otway. In Pope's Rape of the Lock, Gildon sees a clever and elaborate toying with Neo-Classical ideas. The poem as he sees it is a pastiche of Neo-Classical bric-a-brac, further in both spirit and form from the ideal than the more rugged satire of the age of Dryden. Modern critics see Pope's technique as Gildon sees it, though Gildon

regards it merely as a perverting of the rules. Gildon was the first to recognize this tendency in Pope's Rape of the Lock.

The text of the 1715 edition (entitled Remarks on Mr. Rowe's Tragedy of the Lady Jane Gray), which contains additional prefatory material, has been edited with notes and an introduction which contains a study of Gildon's life, his career, his criticism, the relations between literature and politics in the age, and the criticism of the New Rehearsal.

Acknowledgments

To Professor John C. Mendenhall, under whose direction this dissertation was begun and in whose classes my enthusiasm for the Augustan Age was kindled, I am greatly indebted. Much of my preliminary work on Charles Gildon was done under the guiding hand of Professor Albert C. Baugh, whose Materials and Methods course makes inexcusable such lapses as the reader may find on the following pages. Finally, Professor Arthur H. Scouten has given assistance and guidance far beyond that required of a dissertation supervisor.

The copy of the New Rehearsal which I have used is the property of the Folger Shakespeare Library, and I am indebted to the library for its use. The Director and the Staff of the Folger have conspired to make it one of the most pleasant libraries in the world in which to work. I should like to thank especially Miss Dorothy Mason and the staff of the Reading Room for their courteous and efficient response to my numerous demands for books.

The library of Harvard University has lent me several of Gildon's books not otherwise easily available. The library of Bryn Mawr College has lent me a volume of Mrs. Manley's. Finally, everywhere in the following pages, even where it is not expressly acknowledged, my debt to Professor Sherburne's Early Career of Alexander Pope and to Professor Hooker's edition of Dennis is apparent.

Foreword

Throughout the Introduction and the Notes the three parts of the New Rehearsal are referred to respectively as "Remarks" (for the introductory material added to the 1715 edition on Jane Gray), "Preface" (identical in both editions), and "New Rehearsal" for the body of the work (except in the Explanatory Notes to the Text, where this can be assumed). Gildon's own works are cited fully in the "Life" (Introduction, Part I) in their proper chronological order and not thereafter. Abbreviations used (besides standard ones like CBE and DNB) are "Hooker" for Edward Niles Hooker, ed. The Critical Works of John Dennis, Baltimore: John Hopkins, 1939-1943, 2v; "Elwin-Courthope" for The Works of Alexander Pope, ed. Whitwell Elwin...and John C. Courthope, London, 1871-1889, 10v; and "Twickenham Ed." for The Twickenham Edition of the Poems of Alexander Pope, General Editor, John Butt, London: Methuen, 1943-.

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