

Alternative Heroic Plays: David Garrick and Humanistic Patriotism

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ABSTRACT

This essay explores the plays in which Garrick plays a heroic role, such as Shakespeare's *King John* (1745), Glover's *Boadicea* (1753), Brown's *Athelstan* (1756), Rowe's *Jane Shore* (1743), Havard's *Regulus* (1744), Whitehead's *The Roman Father* (1750), Crisp's *Virginia* (1754), and Murphy's *The Orphan of China* (1759), and seeks to demonstrate that Garrick's productions of these plays tend to criticise the patriotic heroes' victimisation of the heroines, either through the declarations in the epilogues or prologues, or through plot alterations from earlier versions of similar plays. These productions, helped by Garrick's unaffected manners of acting, reinforce the significance of woman's role in relation to more humanistic patriotism that pays attention to woman's emotions.

KEYWORDS

David Garrick, London theatre, hero, heroine, humanistic, patriotism

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In several plays in which David Garrick played national heroes, his contemporary playwrights intended the audience to identify this famous actor-manager with Britain's national destiny. Garrick's roles as English martial heroes include Falconbridge in Shakespeare's *King John* (1745), Dumnorix in Richard Glover's *Boadicia* (1753), and the title role in John Brown's *Athelstan* (1756). Garrick also played Hastings, a man of political honours, in Nicholas Rowe's *Jane Shore* (1743). Other heroic parts include Regulus in William Havard's *Regulus* (1744), Horatius in William Whitehead's *The Roman Father* (1750), Virginius in Samuel Crisp's *Virginia* (1754), and Zamti in Arthur Murphy's *The Orphan of China* (1759).¹ Many of these plays, however, also criticised the patriotic heroes' victimisation of the heroines, either through the declarations in the epilogues or prologues, or through plot alterations from earlier versions of similar plays. This essay attempts to investigate Garrick's heroic roles in these plays, and to demonstrate that Garrick's productions of these plays tend to reinforce the significance of woman's role in relation to more humanistic patriotism that pays attention to woman's emotions.

Garrick's production of *King John* was staged when London was threatened by another Jacobite rebellion in 1745. Garrick played Falconbridge ('the Bastard' on the Drury Lane playbills) twelve times, and *King John* nine times, often opposite Mrs. Cibber's Constance. In Shakespeare's play, when King John refuses the challenge of the King of France to yield the English crown to his nephew Prince Arthur, John's newly-discovered nephew Falconbridge supports him against the French. The kings finally make peace by marrying the French prince Lewis to John's niece Blanche, and granting Arthur some of the English lands in France, but this infuriates Arthur's mother Constance. Later, Cardinal Pandolph arrives from Rome to excommunicate John for rejecting the Pope's authority, and encourages Philip to make war on John. The French are defeated and Arthur is taken prisoner. The Cardinal persuades Lewis, now a claimant to the throne through his wife, to invade

¹ Leigh Woods briefly mentions the names of these heroic roles played by Garrick (75). Pedicord ("Garrick" 444 n. 12) refers to two other productions with a patriotic note: a revival of John Ford's *Perkin Warbeck* (Goodman's Fields, 19 December 1745) and *Henry VII: or, The Popish Imposter* (Drury Lane, 18 January 1746). I have consulted eighteenth-century editions of these plays in the Rare Books Reading Room of the British Library, London.

England. Arthur is found dead outside his prison, having tried to escape, and the English nobles therefore ally with the French forces. When King John dies after having been poisoned by a monk, Prince Henry is crowned, and Falconbridge vows to protect England from the French invasion.

Colley Cibber's adaptation, *Papal Tyranny in the Reign of King John*, was mounted at Covent Garden in Feb. 1745 to capitalize on anti-Jacobite sentiments. Garrick put on Shakespeare's *King John* at Drury Lane five days later. During this season, *Papal Tyranny* with James Quin as King John and Mrs. Pritchard as Constance was performed eleven times, while Shakespeare's play with Garrick as King John and Mrs. Cibber as Constance was performed eight times, and the two productions overlapped for six days. In Colley Cibber's play, King John is more obviously resistant to papal influence (Waith 192). In Garrick's version, following Shakespeare, and more than Cibber's adaptation, the part of Falconbridge advocated national consolidation in the face of foreign invasion (Gentleman 4: 64). Moreover, Francis Gentleman and Thomas Davies agreed that Mrs. Cibber was the best interpreter of the role of the distressed mother, Constance (Gentleman 2: 171; Davies, *Dramatic Miscellanies* 1: 9, 35-36, 54-56). Only Mrs. Cibber was able to 'utter, with the utmost harmony and propriety' all the succeeding emotions that Constance must display, especially because in her last speech the words 'O Lord! My boy!' were uttered 'with such an emphatical scream of agony as will never be forgotten by those who heard her' (Davies, *Dramatic Miscellanies* 1: 35, 55-56). These audience reactions suggest that Garrick's production had more emphasis on the role of Constance in presenting a mother's lamentation over her child who has been sacrificed by the avarice of politicians.

In 1753, Drury Lane featured *Boadicia* by Richard Glover, with Dumnorix played by Garrick, Boadicia by Mrs. Pritchard, and Venusia (Boadicia's daughter) by Mrs. Cibber. The play enacts a story about a mid-first-century British queen who led a rebellion against Roman rule. Boadicia married Prasutagus, a client-king who ruled under the auspices of the Romans. Upon Prasutagus's death, the Romans took over the kingdom. Boadicia complained, but was publicly flogged and forced to watch her daughters being raped. The uprising she led was eventually repressed by the Romans. At the end of Glover's play, both Boadicia and Venusia kill themselves with poison, so that they will not fall into Roman hands. Dumnorix, Venusia's husband, kills himself with his own sword after Venusia's death, proclaiming that his suicide proves him a man with 'a soldier's courage, and a hus-

band's love.' At the end of the play, Flaminius, a Roman general, pays tribute to both Dumnorix's and Venusia's nobility and virtue:

There soon a hallow'd monument shall rise.
Insculptur'd laurel with the myrtle twin'd,
The well-wrought stone adorning, shall proclaim
His gen'rous valour, and thy faithful love.

This pattern of a pair of lovers dying together, with male 'gen'rous valour' and female 'faithful love,' is often seen at the end of eighteenth-century tragedies. The Prologue claims that the play is aimed at celebrating the 'nation's glory.' The epilogue, spoken by William Havard (who played Flaminius), laments the tragic death of Dumnorix the national hero:

Now we have shewn the fatal fruits of strife,
A hero bleeding with a virtuous wife,
A field of war embu'd with a nation's gore,
Which to the dust the hopes of Albion bore. . . .

On the other hand, with anxieties over hierarchy within English families, the early modern historians restricted Boadicea's maternal dominion with domesticity (Mikalachki Ch. 4). Unrelenting in her resistance to Roman rule, Boadicia had been a symbol of patriotism and a defender of the liberty of Britain for writers from the sixteenth century onwards (Shepherd 150), and yet, she also represented female insubordination that violated the gender rules in the eighteenth century. Accordingly, Glover's play, in which Boadicia is degraded by her quarrel with Dumnorix, ends with a commendation of Dumnorix's masculine heroism (Nicoll 3: 80-81). After the third act in *Boadicia*, Dumnorix tells his wife 'to hold it [life] cheap, when liberty is lost,' and presents a bowl of poison to Venusia, who obeys and dies soon after. Dumnorix then weeps over her before he kills himself to conclude this heroic tragedy. As such, Boadicea is sacrificed to the author's strategy to make Dumnorix the principal character.

In 1756, Garrick mounted *Athelstan* by John Brown, and cast himself in the title role. Set in the reign of Ethelred the Unready, King of England, *Athelstan* enacts the defection of Athelstan (b. 986), the Duke of Mercia, to the invading Danes, and his accidental murder of his daughter Thyra, played by Mrs. Cibber. The play relates the capture of London by the Danes, with the assistance of Athelstan due to his quarrel with the

English King. The moral of the tragedy is that England can only be overcome if traitors take the side of its enemies, and that such traitors will inevitably die in calamities. Performed at a time when a French invasion of England was thought to be impending, Brown's patriotic play, according to Arthur Murphy, has a Prologue that gives 'an excellent warning to every insurgent, who, at any time, shall be so mad and wicked as to think of aiding a French invasion' (Murphy, *The Life of David Garrick* 1: 291). Spoken by Charles Holland in the role of 'Britain's guardian Genius,' the Prologue declares:

With Pity, Heav'n hath seen thro' many an Age,
The bold Invader lur'd by Faction's Rage;
Seen the dark Workings of Rebellion's Train,
While Patriots plann'd, and Heroes bled in vain. (3-6)

The Prologue accentuates that the whole nation should be united to defeat its national enemy and to liberate England: 'Let Union lift the Sword, direct the Blow, / And hurl a Nation's Vengeance on its Foe!' (29-30). The moral lesson can be learned in the case of Athelstan, who causes himself to die of foreign invasion. The final speech in the play, delivered by Siward, Athelstan's Lieutenant, condemns Athelstan's treason: 'That black Rebellion / May never rear her Standard.' The Epilogue, written by Garrick and spoken by Mrs. Cibber, advises that the British should distinguish their own tastes and judgements from those of foreigners like the French: 'Be this neglected Truth to Britons known, / No Tastes, no Modes become you, but your own' (44-45).

The scene in which Athelstan stabs his daughter by mistake illustrates themes not only relating to patriotism,² but also to the value of family love. Athelstan's punishment for his treason involves the discovery that Thyra, the beautiful captive he has taken, whom Gothmund, the Captain General of the Danes (played by Arthur Murphy), is determined to make his concubine, turns out to be his own long-lost daughter. At the end of the play, attempting to stab Gothmund in the dark to protect his daughter, Athelstan stabs Thyra, and dies broken-hearted over his daughter's body, just when the news arrives that the English forces have successfully attacked the Danes. This ending resembles Shakespeare's *King Lear* more than Nathan Tate's revision. Like Lear, Athelstan has to witness the death of his innocent daughter, and Mrs. Cibber, who regularly played Cordelia to Garrick's Lear,

² See Nicoll 3: 82, and *Critical Remarks on the Tragedy of Athelstan. With Rules necessary to be observed by all Dramatic Poets. By the Author of the State-Farce* (1756).

was also playing Thyra to Garrick's Athelstan. Garrick intended to restore *King Lear* to Shakespeare's original ending, and was possibly testing audience reaction with *Athelstan*. Yet, the *Critical Review*, among others, discourages the ending with the death of an innocent heroine:

The reader we imagine cannot much admire this strange and unexpected catastrophe, or help lamenting the fate of poor Thyra, whom the author hath condemn'd to death without rhyme or reason, only because her father was a rogue and a refugee. (March 1756: 161)

Thus Garrick could not but retained the happy ending of Tate's *King Lear*. This statement further manifests the contemporary inclination for poetic justice and disapproval of the victimization of innocent women.

In 1743, Garrick played Hastings in *Jane Shore* by Nicholas Rowe. The play was the most popular new play of the eighteenth century, and the sixth most performed tragedy, following *Hamlet*, *Macbeth*, *Romeo and Juliet*, *Othello* and *King Lear* (Pedicord, *The Tragedy of Jane Shore* xiii). Jane Shore, the wife of a goldsmith, became mistress to Edward IV in 1470. Rowe's play begins with the death of Edward IV. The Duke of Gloster ('Gloucester' in the eighteenth-century edition), later King Richard III, impoverishes Jane Shore, but Hastings, former chamberlain to Edward IV, intercedes on behalf of her.

Once a bright Star that held her Place on high:
The first and fairest of our English Dames
While Royal Edward held the Sovereign Rule
Now sunk in Grief, and pining with Despair. (I. i. 75-78)

Although Hasting states that "Her waining Form no longer shall incite / Envy in Woman, or Desire in Man" (I. i. 79-80), Gloster suspects that Hastings has a desire for Jane Shore. Indeed, Hastings later attempts to rape her, but she rejects him and kneels to beg him:

Never! By those chast Lights above, I swear,
My Soul shall never know Pollution more;
Forbear my Lord!—Here let me rather die. (II. i. 236-38)

Jane's husband disguises himself as Dumont to work as her servant, and fights with Hastings to turn him away. Alicia, in love with Hastings, tells Gloster that Jane is plotting with Hastings against him. When Jane refuses to support Gloster's claim to the throne, Gloster accuses Jane of having practised sorcery against him, and forces her to do public penance as

a harlot. Hastings dies after he refuses to cooperate with the tyrannical Gloster. Dumont and his friend Bellmour try to help Jane, but eventually Jane, starving in the street, dies in Dumont's arms. Dumont is arrested for offering her support. Bellmour ends the play by giving a moral lesson about broken marriage vow:

Let those, who view this sad Example, know,
What Fate attends the broken Marriage Vow;
. . . When such severe Repentance could not save,
From Want, from Shame, and an Untimely Grave. (V. i. 472-75)

The Epilogue,³ however, addresses the female audience and expresses sympathy for Jane Shore's fall: 'She never once deny'd it, but in short, / Whimper'd, —and Cry'd, —sweet Sir, —I'm sorry for't' (8-9). This typical epilogue to a She-Tragedy implores the audience to pity, rather than to deride, human weakness, because Jane Shore has been punished for her sin through her sufferings.

The Poets frequently might move Compassion,
And with She Tragedies o'er-run the Nation.
Then judge the fair Offender, with good Nature. (28-30)

Thus, in this play Jane Shore is sympathetically portrayed as a woman manipulated and victimized by the male politicians for their political contention.

In 1744, *Regulus* by William Havard was first performed successfully with Garrick as Regulus, a Roman consul in 265 and 256 BC. Horace's *Odes* (III. 5) and Livy's *Periochae* (Book 18) establish Regulus by legend as a Roman patriot-martyr and a model of heroic endurance, which the play follows. As a commander in the First Punic War, Regulus defeats the Carthaginian navy at Cape Ecnomus, but is taken prisoner in the following year when he leads the Roman expedition to Africa. When the Carthaginians are defeated by the proconsul Metellus, they send Regulus on an embassy to Rome to solicit peace, and make him swear to return if their proposals are declined. Regulus endeavours to dissuade the Senate from assenting to a peace, and when they are wavering, he tells them that the Carthaginians have given him a slow poison to terminate his life. When the Senate refuses the offers of the Carthaginians, Regulus returns to Carthage, where he is put to death with

³ Mrs. Pritchard played Jane Shore on 3 March 1743 to Garrick's Hastings, and could have spoken the Epilogue.

excruciating tortures. The Prologue, spoken by the author Havard, acclaims Regulus for being more patriotic than Cato:

You've seen one Patriot, in his Country's Cause
Stand forth, and die with her expiring Laws;
. . . Great is thy Praise, O Cato! great thy Name!
And yet to Night we bring an honest Claim,
To more than Cato ever did for Fame.⁴

Also, Regulus advises his friend Decius (played by Havard) to devote himself to the nation and national liberty:

Let Glory be thy second Motive only,
Thy Country's Love be ever first, and dearest:
In Liberty's Defence, fight constant, single
Die with her—'tis no Life if you survive her. (Act V, Scene iv)

Regulus's final speech in his impending death reiterates his concern about the glory of his nation: 'my first, last great Care—my Country's Glory' (Act V, Scene v). Yet, the subversive Epilogue, written by Garrick and spoken by Mrs. Woffington, distances the audience from the tragic atmosphere by ridiculing the Roman wives' patience with the 'Patriot Zeal' of their husbands.

Their Ladies too were form'd with strange Ingredients,
They lov'd their Husbands, and were all Obedience,
And tho' their Mates for many Years wou'd roam,
The constant Doves wou'd stay till they came home.

This statement indicates that the contemporary female audience may not completely appreciate men's over-zealous devotion to the patriotic cause, especially when it may lead to their negligence of their family.

In *The Roman Father*, Garrick played Horatius, the father of the three Horatii chosen by the Roman senate to promote the cause of Rome against the Albans. Horatius's daughter, Horatia, is married to Caius Curiatius, whom her surviving brother, Publius, kills in the combat of the three Romans and three Albans. Horatia insults Publius in his triumph, and speaks disdainfully of his patriotism. In his anger Publius stabs his sister with his

⁴ Addison's tragedy *Cato*, produced in 1713, depicts the death of Cato the republican, who commits suicide rather than submit to the dictator Caesar.

sword, for he loves Rome more than he loves his family. Their father renounces his son, and would have given Publius up to justice, but the king and people interpose in Publius's behalf. The Prologue, spoken by Spranger Barry (who plays Publius), praises the Roman heroes' effort for national liberty and glory:

Britons, To-night in native Pomp we come,
True Heroes all, from virtuous ancient Rome;
In those far distant Times when Romans knew
The Sweets of guarded Liberty, like You. . . .

The final scene ends with the speech of Tullus, King of Rome, who defends Publius's patriotic deeds even after he kills his sister:

Grief may to Grief in endless Round succeed,
And Nature suffer when our Children bleed:
Yet still superior must that Hero prove,
Whose first, best Passion is his COUNTRY'S LOVE.

Nonetheless, the Epilogue, spoken by Mrs. Pritchard, addresses the female audience and sarcastically criticises the inhumanity of the patriotic passions depicted in the play:

And I suspect there's many a Fair-one here,
Who pour'd her Sorrows on Horatia's Bier,
That still retains so much of Flesh and Blood,
She'd fairly hang the Brother, if she could.

Arguing against callous intransigent patriotism, the Epilogue seems to approach 'parody of the Addisonian All-for-Rome tradition' (Bevis 50). In this regard, the play presents conflicting contemporaneous views of patriotism in relation to woman's situation.

In 1754, Garrick played Virginius in Samuel Crisp's *Virginia*, with Mrs. Cibber in the title role. In the amusing prologue written and delivered by Garrick, he affirms that the theatre should adapt itself to the audience taste, suggesting that the audience would not easily accept Crisp's play that relates a father killing his daughter in order to rectify the administrators of his nation. In the play, Virginia is a daughter of the plebeian centurion Lucius Virginius around 450 BC.⁵ Appius Claudius, one of the decemvirs (appointed at Rome to publish a code of laws called Twelve Tables), intends to seduce Virginia, and thus sentences

⁵ The story was printed as *The story on which the new tragedy, called Virginia, now in rehearsal at the Theatre Royal in Drury Lane, is founded. [By Samuel Crisp, the author of the tragedy.]* (London: W. Reeve, 1754).

her to be a slave belonging to the household of one of his dependants. Virginius arrives from the camp and plunges a dagger into his daughter's breast, declaring that her death is better than her dishonour. Virginius then makes his escape to the army camp, with the bloody dagger in his hand. A rising follows, in which the decemvirs are overthrown and more democratic procedures are inaugurated. The play focuses much more on Virginius's successful revenge as a patriotic heroic deed, than on Virginia's sacrifice. Virginius concludes the play with a laude on liberty, whose value is worthy of any sacrifice, even at the cost of a daughter's life:

Again fair liberty
Smile o'er th'afflicted land!—For such a jewel,
A patriot breast must know no price too dear;
Not ev'n a daughter's blood!

Nevertheless, the merry Epilogue, written by Garrick and spoken by Mrs. Cibber, suggests that the upper gallery audience will condemn Virginius for his cruelty to his daughter:

. . . 'tis very vild,
That old Vergenus should have stuck his child:
I would have bang'd him for't, had I been ruler,
And duck'd that Appius too, by way of cooler.⁶

Garrick probably disagrees with Virginius's fanatical patriotic concepts. His prologue and epilogue to Crisp's play disparages loyalist patriotism for depriving the hero of humane affection for his family.

In 1759, having vacillated over which character to play in Arthur Murphy's *The Orphan of China*, Garrick chose the heroic role of Zamti, and was hence able to endorse this play by exploiting his own patriotic image, to which his previous heroic roles had contributed. In Murphy's play, although Zamti anticipates the 'strong impetuosity of grief' of his wife Mandane in response to his resolution to sacrifice their son, he tries to justify his action in terms of his 'duty' to his country:

. . . our first duty
Now claims attention—to our country's love,
All other tender fondnesses must yield;

⁶ Also see *Gentleman's Magazine* 24 (1754): 137-38, for "Prologue to *Virginia*. Written and spoken by Mr Garrick," and "Epilogue. Written by Mr Garrick."

—I was a subject e'er I was a father. (II. 415-19)

Zamti proposes that Mandane conquer 'all the dearest ties of nature' and to 'serve the gen'ral weal' (II. 490-91) for the national interests. Yet, Mandane describes Zamti's loyalty to his king as a 'savage virtue' (II. 493), for she regards her family as the priority over the kings:

Mine is a mother's cause—mine is the cause
Of husband, wife, and child;—those tend'rest ties!
Superior to your right divine of kings!— (II. 464-66)

Similarly, the Prologue to Murphy's play criticises partisan devotion for depriving Zamti of compassion for his own son, and it blames Chinese doctrines for the 'unnaturalness' ('Where nature shrinks') of Zamti's over-zealous patriotism against essential human nature.

If then, assiduous to obtain his end,
You find too far the subject's zeal extend;
If undistinguish'd loyalty prevails
Where nature shrinks, and strong affection fails,
On China's tenets charge the fond mistake,
And spare his error for his Virtue's sake. (19-24)

Though appreciating Zamti's difficulties, the Prologue anticipates the audience's negative reaction to Zamti's 'undistinguish'd loyalty,' and endorses Britain's new political system, which subjects the right of kings to the people's freedom of choice (25-31).

Garrick's role of the patriot Zamti shares the nationalistic fervour with most of his other patriotic roles—Falconbridge, Dumnorix, Hastings and Regulus—who perseveringly fight for their countries against foreign enemies or tyrants. As Murphy's play caught the patriotic mood of his time, a contemporary reviewer complimented Garrick's role of Zamti: 'Garrick was a patriot, preserving ancient laws and people's freedom' (*Lloyd's Evening Post* 4 [25-27 April 1759]: 25). Yet, Zamti's over-zealous embodiment of Chinese, and implicitly French, ideologies of Absolutist Monarchy, and his intention to sacrifice his innocent son, are opposed to the emerging political trends in Garrick's England towards more humanistic nationalism, as demonstrated by Garrick's criticism of Virginius, who kills his daughter to prove his love for his country, and of Horatius, who ironically has to be confronted with the murder of his daughter by his patriotic son.

Moreover, Murphy's heroine Mandane resists the earlier ideologies of inhumane patriotism more evidently than the heroines in the aforementioned plays, as Mandane's confrontation motivates Zamti to externalise his parental affection and to give up his plan to sacrifice his son. In most of the other plays that starred Garrick in the heroic role, woman's virtue is defined by her loyalty to her man, much as a virtuous man is by his loyalty to his country or his king. Metaphorically, a man is a woman's 'nation' or 'fatherland,' and the man's tragic adversity in national politics intensifies woman's suffering as the scapegoat marked for her persecuted innocence or feminine distress. Constance, Venusia, Thyra, Jane Shore, Horatia, and Virginia, like Mandane, are all victimized by patriarchal politicians. Constance in *King John*, a helpless mourning mother, angrily complains of the restrictions of the female role, and bears a resemblance to Mandane in recalling the archetypal maternal figures such as Hecuba, the Trojan queen whose children are war victims.⁷ Nonetheless, the mixture of Murphy's partial approval and partial denunciation of Zamti's character through Mandane's confrontation helps to achieve a complexity of the heroic characterisation that increases woman's role in nationalist issues. Like the savage women in earlier versions of the tragedies who are often domesticated and revised into milder characters, Murphy's Mandane, a frantic woman and distressed mother in earlier scenes, is suppressed for once before she could make her own decision again by the end of the play. The suppression may be attributed to the fact that, in Murphy's time, the figure of the unruly woman in the realm of public concern was perceived as threatening to the masculinist order of the state.

With anxieties inherent in national self-definition relating to gender relations, early eighteenth-century nationalism was inclined to exorcise feminine powers from national identity. The masculinisation of national identity, concomitant with domestication of savage women, is evident particularly in Glover's *Boadicia*, in which the brave Dumnorix's and the faithful Venusia replace the threatening Boadicia. Edith Hall argues that eighteenth-century adaptations of Euripides's *Medea* relate to the contemporary vogue for 'heroine-dominated emotional dramas' in 'She-Tragedies,' which explored the ideology of gender through virtuous women in love, ideally maternal but tormented mothers, and victimized virgins (Ch. 3). This trend could not tolerate Medea's deliberate infanticide, and

⁷ See Euripides's *The Trojan Women* and *Hecuba*. Playbill of Drury Lane, Friday, 11 December 1761 states that the Prologue to *Hecuba* was spoken by Garrick.

therefore in Glover's *Medea* (1767) Medea kills under the influence of madness. Although Hall asserts that this genre also rejected a woman's confrontational approach to sexual politics, the confrontation is nevertheless emerging in Murphy's depiction of Mandane. Mandane eventually ends her own life against her husband's command. Unlike other heroines to Garrick's heroic roles, Mandane, with her resilient feminine fortitude, is able to reinforce the significance of woman's role in relation to more humanistic patriotism.⁸

The London stage shared with the audience concerns about social and political events, and Garrick always adapted the plays he staged to the taste of his patrons—the general public. In a recent investigation of how Shakespeare became the Bard, especially under Garrick's management, Michael Dobson argues that 'Shakespeare's works were . . . successfully appropriated to fit what became the dominant, nationalist ideology of mid-eighteenth century England' (Dobson 12). Similarly, Robert D. Hume observes that Shakespeare's plays were 'unquestionably staged and interpreted in the eighteenth century as celebrations of British monarchy and British power' (Hume 41-75). Garrick played many of the major roles in Shakespeare, and the heroicisation of both Garrick and Shakespeare was shaped by the colonial rivalry between Britain and France: the promotion of Shakespeare was a strategy to defy the cultural high ground of neo-classicism dominated by the French (Shepherd and Womack 89-90). As such, Garrick's theatrical modifications persistently catered to the audience's nationalist taste, manifested by the eighteenth-century historical practice that was 'constituted as nationalistic, concerned with issues of the formation of a new national identity to develop into the concept of "the National Drama"' (Bratton 15-16).

Nonetheless, Garrick reduces the emphasis on patriotic zest as imparted in the Restoration genre of 'Heroic drama,' which was aimed to be 'a splendid artifice in which monarchs, nobles, and generals of astonishing virtue or evil endured momentous conflicts of love and honour which nations quaked' (Bevis 40). A typical Restoration Heroic drama like D'Avenant's *The Siege of Rhodes* (first performed in 1656) exemplifies the principal heroic theme of love and valour—love, however fervent, can never take priority over honour, and instead relies on honour to substantiate its value.⁹ John Dryden further combines

⁸ For the emerging gender trends in the eighteenth century, please see Hsin-yun Ou. "Arthur Murphy's Views of Confucianism and Gender," forthcoming in *NTU Studies in Language and Literature* 17 (June 2007).

⁹ Especially when Alphonso declines to flee to his bride: 'Honour is colder Virtue set on fire: / My

the epic plot and love-and-honour theme in his *The Indian Queen* (1664), the sequel *The Indian Emperor* (1665), *Tyrannick Love* (1669), and *The Conquest of Granada* (1670-71). In the eighteenth century, however, the hero of Restoration drama 'fell victim to an increased awareness of the virtues of co-operation' (Bevis 50), since a hero was appraised, not only by his individual deeds, but also by his relations with his fellow countrymen and family. Garrick's alternative views of heroic plays, as explicated in several of his prologues and epilogues mentioned above, were often critical of the hero who sacrifices innocent members of his family. His criticism of brutal heroes killing their own families recalls an episode in Samuel Johnson's *Rasselas* (1759). *Rasselas*, in search of a happy man, found a philosopher who preached the doctrine of reason to conquer passions and thus to find true happiness. When the philosopher's daughter died, however, he was in a fit of despair and the reason which he recommended to others failed completely in his own life. Similarly, in many of the plays Garrick revised or the new plays he staged, familial affections and humanity took precedence over rationality.

Garrick's personal popularity was widely acknowledged because he catered to contemporary concepts of humanistic nationalism in his adaptations, prologues and epilogues and, above all, through his innovative acting style. When Spranger Barry again invited direct comparison with Garrick after the 'War of the Romeos' by attempting *King Lear* at Covent Garden in 1756, one epigram appeared:

The town has found out different ways
To praise the different Lears;
To Barry they give loud huzzas,
To Garrick—only tears.¹⁰

This indicates that Garrick specialised in performances full of innate pathos. Garrick claims that he dislikes rant in tragedy and 'airs, affectation, and Cibberisms' in comedy (Little and Kahrl, Letter 44). Thomas Davies describes Garrick's 'easy and familiar' acting style when he acted *Richard the Third* at the playhouse in Goodman's Fields on the 19th of October 1741:

honour lost, her love would soon decay' (Part I: 81-82).

¹⁰ This was generally attributed to Garrick's friend Richard Berenger, though Theophilus Cibber maintained it was written by Garrick himself. See Ian McIntyre, *Garrick* (London: Penguin, 2000) 254 and Carola Oman, *David Garrick* (London: Hodder and Stoughton, 1958) 176.

Mr. Garrick's easy and familiar, yet forcible style in speaking and acting, at first threw the critics into some hesitation concerning the novelty as well as propriety of his manner. They had been long accustomed to an elevation of the voice, with a sudden mechanical depression of its tones, calculated to excite admiration, and to intrap applause. . . . But after he had gone through a variety of scenes, in which he gave evident proofs of consummate art, and perfect knowledge of character, their doubts were turned into surprise and astonishment, from which they relieved themselves by loud and reiterated applause. (Davies, *Memoirs* 1: 33)

Richard Cumberland describes his first impression of Garrick in the character of Lothario and James Quin as Horatio in Nicholas Rowe's tragedy *The Fair Penitent* (1746). Quin 'rolled out his heroics with an air of dignified indifference.'

When . . . I first beheld little Garrick, then young and light and alive in every muscle and in every feature, come bounding on the stage, . . . it seemed as if a whole century had been stept over in the transition of a single scene . . . to dispel the barbarisms and bigotry of a tasteless age . . . superstitiously devoted to the illusions of imposing declamation. (Cumberland 59–60)

Jean-Georges Noverre pays tribute to Garrick's versatile talents, and finds in Garrick a style of acting 'so eloquent, so persuasive, that even those who understand not a word of English comprehend without difficulty the scene enacted before them' (qtd. in Lynham 140). Leigh Woods attributes Garrick's popularity to the coincidence between Garrick's interpretive tendencies and his audience's sense of reality, and between Garrick's physical stature and the self-image of the emerging British Commonwealth (Woods 75). Therefore, Garrick's unaffected manners and lack of stature made his tragic heroes more accessible, in accordance with the more humanistic tendency of his productions.

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The Evil Of Patriotism When Opposed To Humanism IF YOU ARE A BUSH-STYLE PATRIOT, THIS IS NOT FOR YOU.Â Had these "patriots" one little bit of a brain, they would see that their first duty is not at all to the plutocrats but to HUMANITY and it follows that their human duty is to help the poor Iraqi victims fight this American plutocracy as well as help in the slaughter of all existing American troops. What is patriotism and how does it differ from nationalism? How can patriotism, when excessive or mandatory, be harmful?Â Patriotism is the feeling and expression of love for oneâ€™s home country, along with a feeling of unity with those who share those feelings. Though it shares patriotismâ€™s love of country, nationalism is the belief that oneâ€™s home county is superior to all others. While considered a necessary attribute of good citizenship, when patriotism becomes politically mandatory, it can cross a line. Patriotism Definition. Along with love, patriotism is the feeling of pride, devotion, and attachment to a homeland, as well as a feeling of attachment to other patriotic citizens. The feelings of attachment may be further bound up in factors like race or ethnicity, culture, religious beliefs, or history. Alternative Heroic Plays: David Garrick and Humanistic Patriotism. Article. Hsin-Yun Ou. This essay explores the plays in which Garrick plays a heroic role, such as Shake-speare's King John (1745), Glover's Boadicia (1753), Brown's Athelstan (1756), Rowe's Jane Shore (1743), Havard's Regulus (1744), Whitehead's The Roman Father (1750), Crisp's Virginia (1754), and. Murphy's The Orphan of China (1759), and seeks to demon-strate that Garr... Garrick is laughingly yielding to Comedy, with whose limbs his overlap. Their animated features (look at Garrickâ€™s expressive eyebrows) contrast with the more mask-like profile of Melpomene. Comedy looks knowingly out at us. The figure demonstrates Reynoldsâ€™s mastery of the soft style of Correggio (1489-1534) and the fluidity of Rococo painting. The light falls irregularly across her face and body, picking out the plumpness of her cheeks, breast and upper arm. The figure of Tragedy is strong and stiff, more like the work of Guido Reni (1575-1642) or the newly fashionable Neo-classical style. Her declamatory gesture looks back to an old fashioned style of acting from which Garrick moves away.