Tragedy of Jane Shore Pathetic Heroine in Distress by Nicholas Rowe
Nicholas Rowe'un Jane Shore adlı Tragedyasında Patetik Kadın Kahraman

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Abstract

As Elizabeth Howe notes, by the mid-1680s "women's suffering had become the whole subject of tragedy" (1992: 122). The model of female suffering as dramatic spectacle established in the plays of Otway and Banks was to continue until the end of the century and the early eighteenth century. After a shortage of tragedy in the late 1680s and early 1690s, there was a revival of serious drama in the mid-1690s, aided by the fine acting of tragedy writers such as Elizabeth Barry and Thomas Betterton. The renewed interest in tragedy was also the result of London once again having two theaters. In 1695, Thomas Betterton, Elizabeth Barry, Anne Bracegirdle and some other leading actors left Drury Lane to form a new company. The existence of two theater companies meant more new plays and more new tragedies, especially since the new company's talents were particularly strong in serious drama. Playwrights responded to the increased demand with a series of new plays, many of which capitalized on the existing popularity of female tragedy. This paper will examine Nicholas Rowe's Jane Shore within the framework of pathetic tragedy, and will also highlight the fact that Restoration-era drama was not only a comedy of manners, but also a period in which she-tragedies and pathetic tragedies were at the forefront.

Keywords: pathetic tragedy, Nicholas Rowe, Restoration Tragedy

Öz

Elizabeth Howe'un belirttiği gibi, 1680'lerin ortalarında "kadınların çektiği acılar trajedinin tüm konusu haline gelmiştir" (1992: 122). Otway ve Banks'in oyunlarında yerleşen dramatik gösteri olarak kadın ıstırabı modeli, yüzyılın sonuna ve on sekizinci yüzyılın başlarına kadar devam edecekti. 1680'lerin sonları ve 1690'ların başlarındaki tragedya oyunlarının yazılmaması üzerine, 1690'ların ortalarında Elizabeth Barry ve Thomas Betterton gibi tragedya yazarlarının iyi oyunculuklarının da yardımıyla ciddi drama yeniden canlanmıştır. Tragedyaya olan ilginin yeniden artması Londra'nın yeniden iki tiyatro salonuna sahip olmasının da bir sonucuydu. 1695'te Thomas Betterton, Elizabeth Barry, Anne Bracegirdle ve diğer bazı önde gelen oyuncular yeni bir kumpanya kurmak üzere Drury Lane'den ayrıldılar. İki tiyatro kumpanyasının varlığı daha fazla yeni oyun ve özellikle de yeni kumpanyanın yetenekleri özellikle ciddi dramada güçlü olduğu için daha fazla yeni tragedya anlamına geliyordu. Oyun yazarları artan talebe, çoğu kadın trajedisinin mevcut popülaritesinden yararlanan bir dizi yeni oyunla karşılık verdi. Bu çalışmada Nicholas Rowe'un Jane Shore adlı kadın karakteri patetik tragedya çerçevesinde incelenecektir ve ayrıca Restorasyon dönemi dramasında yalnızca "comedy of manners" görgü komedyası türünde eserler verilmediği, she-tragedyaların ve patetik tragedyaların da ön planda olduğu bir dönem olmasının altı çizilmiştir.

Anahtar Kelimeler: patetik tragedya, Nicholas Rowe, Restorasyon Tragedyası

Extended Summary

"She-Tragedy" is a term that refers to a subgenre of tragedy in which the protagonist is a woman who undergoes a series of sufferings and hardships. These female characters typically fall from a position of power or virtue to a state of vulnerability and despair, often as a result of their own flaws or the actions of those around them. These tragedies are centered on the experiences and struggles of women in a society that is often hostile and unforgiving towards them.

In Nicholas Rowe's play "The Tragedy of Jane Shore," Jane Shore exemplifies the characteristics of a she-tragedy protagonist. Jane starts off as a powerful and influential figure at the royal court, thanks to her relationship with King Edward IV. However, as the play progresses, Jane's fortunes decline rapidly due to the political intrigues and betrayals that surround her.

Jane's downfall is brought about by her enemies, led by Buckingham, who conspire to frame her for crimes she did not commit. Despite her initial popularity and strength, Jane is ultimately powerless to defend herself against the accusations and machinations of those who

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seek to destroy her. As a consequence, Jane is reduced to a state of abject poverty and disgrace, forced to endure public humiliation and shame.

Through Jane's story, Rowe explores the themes of female powerlessness, societal expectations, and the harsh consequences of ambitious women who dare to challenge the status quo. "The Tragedy of Jane Shore" is a poignant example of the she-tragedy genre, showcasing the struggles and hardships faced by women in a world that is often hostile and unforgiving towards them.

"The Tragedy of Jane Shore" is a play written by Nicholas Rowe that tells the story of Jane Shore, a mistress of King Edward IV of England. The play follows Jane's rise to power and subsequent fall from grace as she becomes entangled in the political machinations of the court.

The play begins with Jane Shore enjoying the favor of King Edward IV and using her influence to improve the lives of those around her. However, as the king's health begins to decline, Jane's enemies see an opportunity to bring her down. Led by the villainous Buckingham, they conspire to have Jane accused of witchcraft and treason.

Jane is ultimately betrayed by her former lover, Hastings, who testifies against her in court. She is sentenced to a life of penance, forced to walk barefoot through the streets of London and beg for forgiveness from the people she once held power over. Despite her pleas for mercy, Jane is met with cruelty and disdain as she is cast out from society.

The play ends with Jane's death, as she succumbs to her punishment and dies alone and destitute. Rowe's portrayal of Jane Shore is a tragic one, highlighting the dangers of ambition and the fragility of power in a ruthless and unforgiving society.

Overall, "The Tragedy of Jane Shore" is a compelling drama that explores themes of loyalty, betrayal, and redemption. It serves as a cautionary tale of the consequences of unchecked ambition and the harsh realities of life in the royal court.

Introduction

Nicholas Rowe was born at Little Berkford in Bedfordshire, in the year 1673, at the house of Jasper Edwards, Esq who is his mother’s father descended from an ancient family in Devonshire. The family is known by the name of Rowes of Lambertoun. His father, John Rowe, a sergeant-at-law “of fair reputation,” (Welwood) and his mother, Elizabeth Rowe is the daughter of Jasper Edwards, Lord of the Manor of Little Barford. His Father took all the care possible of his Education, and he sent him to Westminster School, under the celebrated Dr. Busby. He made an extraordinary progress in all the parts of learning taught in that School, and about the age of twelve years was chosen one of the King's Scholars. He became in a little time Master to a great perfection of all the classical authors, both Greek and Latin, and made a tolerable proficiency in the Hebrew, but he tended to poetry. He composed at that time several copies of verses upon different subjects both in Greek and Latin, and some in English, which were much admired.

The tragedy of the 1680s emphasized pathos and perhaps most notably shifted its emphasis from the hero to heroine, usually a virtuous woman beleaguered and overwhelmed by sorrows. Writing of the drama of the 1680s, Robert Hume describes the pathetic play as ‘the one important new mode established in the early eighties’ (1976: 350), and the use of pathos as a dominant dramatic device became the most significant development in the serious drama at the end of the seventeenth century. In the seventeenth century, men might rave under the effects of oppression, but their roles in drama were defined as active rather than as passive. Women, on the other hand, were expected to cultivate passive virtues such as

patience and humility. In drama, the almost inevitable result of such qualities was an inability to escape suffering. In these plays, female suffering becomes the central spectacle, replacing the grand panoramas of empire and scenes of atrocities. In these 'she-tragedies' (the term was coined by Nicholas Rowe, who wrote two of the most popular plays of female suffering), the action revolves around a central female character who suffers for most of the play and dies pathetically at the end. Often, the female protagonist unwittingly commits some sort of a sin, usually sexual in nature, which results later in her suicide, murder or madness. The pathos these scenes of suffering and madness generate takes the place of the horror and heroism found in the male-centred plays of earlier decades. At a time when moral certainties were undercut, it provides serious drama with a new authenticity of emotion. The genesis of this movement can be traced to Otway's popular tragedy, *The Orphan* (1680).

As Elizabeth Howe notes, by the mid-1680s, 'female suffering has become the whole subject of tragedy' (1992: 122). The pattern of female suffering as dramatic spectacle established in the plays of Otway and Banks was to prevail until the end of the century and into the early eighteenth century. After the dearth of tragedies in the later 1680s and early 1690s, there was a resurgence of serious drama in the mid-1690s, assisted by the fine acting of tragedians such as Elizabeth Barry and Thomas Betterton. The renewed interest in tragedy was also a function of London once again having two playhouses; in 1695, Thomas Betterton, Elizabeth Barry, Anne Bracegirdle and several other prominent actors left Drury Lane to establish a new company. The presence of two theatre companies meant more new plays, and in particular more new tragedies as the new company's talents were especially strong in serious drama. Playwrights responded to the increased demand with a host of new plays, most trading on the current popularity of she-tragedy.

The spectacle of sexual transgression, suffering and ultimate death was to become a defining element in the wave of she-tragedies which emulated Otway, each combining sexual spectacle with often exaggerated displays of female suffering. The movement towards woman-centred drama can be seen not only as the first step towards domestic drama, but as the most distinctive development in the tragedy of the later Restoration. Too often denigrated as sentimental and effeminate, the movement from the heroic to the domestic demonstrates not simply a shift in literary sensibilities. At the end of the century, tragedy's transition from a focus on action to one on emotion, that of the characters and of the audience, reflects a broad-based social change in which the personal, interior and subjective were to become central to the culture at large.

Jane Shore is the best example of the genre that featured a tragic female in distress fighting against all odds and ultimately losing. Rowe called this form the she-tragedy, a form that never became a recognized genre. However, the she-tragedies of Rowe, especially Jane Shore influenced the whole of political and social tragedies of the eighteenth century. Annabelle Jenkins stated that Jane Shore "is the epitome of all the frailty of feminine beauty ... [and] the focal point of the political themes of the play" (116). And Schwartz wrote, "Rowe found the type of tragic drama which suited exactly the popular taste of his age and which best represents it to the modern reader" (238).

On February 2, 1714, Rowe's finest dramatic work, "The Tragedy of Jane Shore", was first introduced to London at the Drury Lane Theatre. The production was so popular that it ran almost every night from its opening February 2 until March 4, an unprecedented run for that period and second only to Addison's "Cato" in length of continuous performances. The play was revived for four more special command performances during the remainder of the year. During the next seventy-five years, the play was produced in London at least once a year, with many of those years seeing multiple performances. The index to The London

Stage: 1660-1800 lists over 500 separate performances of Jane Shore between its opening night, in 1714, and April 17, 1800. This last recorded performance of the nineteenth century took place at the Drury Lane Theatre. According to Avery (The London Stage: 1660-1800), the play was revived almost annually at Drury Lane until the late nineteenth century. In fact, next to Shakespeare, Rowe's two tragedies, Jane Shore and The Fair Penitent were produced more than any other plays between 1750 and 1850. Jane Shore opened after three to four weeks of rehearsal and was to be one of only four new plays produced during the 1713-14 season at the Drury Lane Theatre. Competition had waned with the close of Lincoln's Inn Fields Theatre. So, the company management, now under the capable hands of Colley Cibber, Robert Wilks and Barton Booth, seemed intent on making as much profit as possible in the season, relying upon their repertoire of proven favorites.

Several factors contributed to the initial success of this play. The script was written specifically for the talents of the most admired and successful actress of her day, Anne Oldfield. Rowe knew her abilities through his previous plays. And Rowe was not an amateur when it came to playing the political game at the London Theatres, for he knew that no play would be produced that did not have a major role for Mrs. Oldfield. Even though Colley Cibber implied that Rowe was secretly in love with Oldfield, no proof has ever been discovered to substantiate the claim. However, Rowe was impressed with this actress's ability to move an audience to tears. With Jane Shore, Rowe's personal politics, his love of individual strength and freedom, and his skill in writing to bring the audience to pity and tears came together.

Rowe's play was timely in that Queen Anne was stricken ill just a few weeks before the opening in February and everyone expected her to die at any time. (She did recover and lived until the next August.) The issue of succession was high on the minds of Englishmen, with many fearful of the accession to the throne of the Roman Catholic Stuart family. Still others were mindful of a possible insistence by the Whigs that the Protestant house of Hanover in Germany take over the throne. As a strong Whig, Rowe favored the foreign monarch over the possibility of the fall of the Church of England and the restoration of the Stuart line. Jane Shore struck a cord with the people of London as they contemplated the change of monarch soon to occur. The play dealt with an historical takeover of the throne through murder and espionage surrounding the rise of Richard III. Queen Anne was a strong female head of state, with no heir, nearing death and leaving the fate of the nation uncertain.

Alfred Jackson stated the issue this way: "Jane Shore's pitiful story was the sole attraction for Rowe; biographical accuracy was of minor importance" (321). However, he understates the power of the story of a strong woman who was willing to stand on her own and face the power of Richard III. Rowe may have been drawn not simply to the "pitiful story" but also to the strength of character and will he saw in this historical woman. The time of the play is uncertain and cannot be rectified with the historical events found in official documents and other historical records. The place is also ambiguous at best. What Rowe did was to manipulate place and time to fit his needs for the dramatic. He also manipulated the characters to achieve his aims of evoking pity and tears from the audience. Richard and Jane never met, though it is certain that he knew of her relationship to Edward IV. Showing Jane Shore standing toe-to-toe with the likes of the tyrant gave Rowe a vehicle for illustrating a strong female, heroic despite her lowly birth and lack of royal station. According to Dammers, Rowe's sole intent was to evoke pity and tears from his audiences. But, this play contains more than simply a pathetic story engineered to evoke pity and tears. Rowe manipulated all of the elements of the dramatic in order to have his feminist hero drive the action of the play rather than simply be a victim of circumstances. The historical inconsistencies are numerous in the play. Jane Shore's husband was never heard from after the annulment and did not try to

rescue her before she died. Rowe uses Jane's husband to evoke identification from the audience with this lady who stands on her own no matter what even when he reveals himself in the end and offers to forgive her and take her back. No one by the name of Alicia was ever mentioned historically, but Rowe uses her as Jane's foil in triggering Richard's anger against Jane. Historically, Hastings was not romantically involved with Jane. But, Hastings' advances to her in the play to help strengthen the tension and ultimately illustrated Jane's irresistible nature as both a woman and a hero. The audiences responded with great enthusiasm to Jane's plight in the play. Men and women cried, and women even fainted at the sight of Jane facing her unjust punishment. But, the historical inconsistencies did not matter to Rowe. Creating a tragic story with a strong female in serious distress (circumstances that would draw the tears) was Rowe's focus. Rowe seemed to shift or manipulate other historical events. Richard never offered his protection to Jane. Instead, he offered his protection to Catherine Hastings and gave her control over her dead husband's fortune, thereby buying her tacit support. But in that act, Rowe was showing that Jane would not be condescended to. Richard never sentenced Jane to wander the streets of London like a harlot. But, having Richard proclaim the sentence shows Jane's importance in the plot and she becomes the victim of Richard's usurping madness, and thus the pathetic heroine. Historically, it may be argued that Richard had a hand in her humiliation. But, he actually passed the matter of Jane's punishment and fate to Thomas Kemp, the Bishop of London. He was the one who sentenced her to walk through the streets of London for about an hour in her undergarments in humiliation for her "sins." Rowe used the historical event of her humiliation because it was an ideal picture for drawing the audience into his hero's pathetic situation. At the center of Rowe's story is Jane Shore's involvement in an alleged plot to aid Edward's wife and Hastings in their support of an early coronation of Edward's young son, Edward V. This act would have ended any attempt by Richard to seize the throne. Rowe thrust a "commoner" into the intrigue and subterfuge within the realm where only royalty had been allowed to tread. Jane Shore's courage and strength of will was well within the popular Whig beliefs of individual rights and royal rule by the will of the people rather than by divine right. As a Whig, Rowe was illustrating that the old belief in the Divine Right of the king to rule (a basic Tory tenet) was not just outmoded but was indefensible. And Rowe was also showing that the English strength of will could be found not only in her men but also her women. Given a strong, beautiful and courageous female as his hero, Rowe could then stir the emotions. Jenkins points out that "Jane Shore contains some of Rowe's best poetry ... whereby he moves his audience to pity and tears" (117). And Pedicord asserts that Rowe had taken a dramatic style from the seventeenth century and had perfected it and made it significant for his own period of time. "And in Jane Shore he found a suitable heroine for the evocation of pity" (xxvii). Rowe was able to integrate his Protestant Christian beliefs into this play showing the vicious nature of the Catholic church in the person of the Bishop of London thereby playing upon the Protestant sentiments of his audience to evoke strong emotional reactions. Canfield noted that this play was Rowe's best and it included the major themes that seem to dominate all of his plays, which were divine mercy and divine justice. The play is Rowe's quintessential she-tragedy with Jane Shore as "all Rowe's protagonists wrapped into one, an epitome of the Christian heroism that his tragedies define" (176). Surely the connection between the suffering saint pictured in Jane Shore and the sufferings of Christ did not pass by his audiences. And they surely saw in Jane an illustration of the lowly birth of the Christ who rose to become the Savior of the world, pointing to the equality of all which should ultimately include women. Rowe used his ingenuity and imagination to create an unforgettable character who certainly appealed to the London theatre crowd. He was able to comment upon the state of women in eighteenth century England by using a woman from the fifteenth century. Jane was a commoner who moved in the highest circles of politics and royalty through her own strength of will and tenacity. And she was

oppressed by a tyrant who would usurp the throne from the rightful heir. Ultimately she was put in her place by a church that was the king's tool for repression.

Many of Rowe's contemporaries could see the strong parallels in the politics of the day with Anne nearing the end of her reign, the Old Pretender waiting in France for her demise, and the possible restoration of the Catholic Church to preeminence in the kingdom. Rowe showed women in the midst of political intrigue and complications. And he showed that a woman did not have to rely upon a man for her identity. And yet, being a product of his day, Rowe had to allow events to unfold logically and within a recognizable social context. In the play, Richard accuses Jane of breaking the seventh commandment–a ruse at best. But her greater sin was mingling in the affairs of state, which was unacceptable for a woman of low estate. In the end, Jane had to atone for her sins and for her aggressive nature.

Jane Shore was able to stir up pity within the audiences, but not without making several statements about the situation of women in eighteenth century England. Rowe seems to have been sounding a quiet cry to the men of his day. Women could be as strong and enterprising as any man. The inclusion of radical statements of women's freedom and independence appear on many pages of Jane Shore. In Act IV, Jane is questioned by Gloster as to her role in a possible conspiracy with Hastings. When Jane realizes that Gloster is about to murder the young Edward and his brother and take the crown himself, she stands up for Hastings and declares that if Hastings is opposed to Gloster's actions then, "Reward him for the noble deed, just heavens!/ For this one action guard him and distinguish him" (IV:113-4). For a woman of her estate to openly defy Gloster would take tremendous courage. Rowe was examining the power that just one woman had to shake the foundations of the regency. Rowe could not have been completely blind to what he was advocating even though he shows Jane Shore being brought down for asserting herself into matters outside her concern: she was not royalty, nor did she have any vested interest in royalty. Through Jane, Rowe showed that the crown is the concern of all Britons. Although the text has Jane being punished for her "sins" of the past, in reality, this brave woman was being punished for defying the King in what she perceived was a travesty of justice as she exclaims support for Prince Edward and his brother, "Shall they be left a prey to savage power?" (IV:123). The audience knew that Rowe's words echoed the belief of everyone that the two young princes were murdered by Richard III. Jane's strength is seen throughout the play, but is illustrated dynamically in her declaration concerning the plight of women in English society: a theme which Rowe explored in The Fair Penitent and would later illustrate in graphic form in his last play, The Tragedy of Lady Jane Grey. Jane's speech in Act I has been studied and dissected over the years and yet bears repeating.

> Why should I think that man will do for me?
> What yet he never did for wretches like me?
> Mark by what partial justice we are judged;
> Such is the fate unhappy women find,
> And such the curse entailed upon our kind,
> That man, the lawless libertine,
> may rove Free and unquestioned through the wilds of love;
> While woman, sense and nature's easy fool,
> If poor, weak woman swerve from virtue's rule,
> If, strongly charmed, she leave the thorny way,
> And in the softer paths of pleasure stray,
> Ruin ensued, reproach and endless shame,
> And one false step entirely damns her fame.
> In vain with tears the loss she may deplore,

In vain look to what she was before;
She set, like stars that fall, to rise no more. (I:178-193)

Through Jane, Rowe deplores the practice of men of the eighteenth century of living selfish lives that hardly ever considered the needs and wants of their wives or any other woman. So, Jane's words indicate that she must not expect any man to do what is right when she has the power to do it for herself. She alludes to the teachings of the church in the line "And such the curse entailed upon our kind" that speaks of the female curse to bear children in pain as found in the book of Genesis. Through Jane's words, Rowe continued that argument by stating that men see themselves as the agents of God to keep women in the cursed position. Rowe even has Jane allude to the common practice of allowing men the right to do as they please morally, but punishing a woman who might act like a man by making her an outcast: "Ruin ensued, reproach and endless shame, / And one false step entirely damns her fame" (4). Through Jane, Rowe's words bemoan the state of women at the beginning of the eighteenth century with their lack of any legal rights and the blatant double standard imposed by society. It cannot be said that Rowe believed in women being given the right to freely flaunt themselves sexually; his Christian beliefs and his own high moral standards would not have allowed him that stance. He might have argued that both men and women should refrain from sexual promiscuity, or women should trust the men to do what is right, or to realize that Parliament was for the educated (women were not allowed a university education). Through Jane he protests the popular double-standard for men and women wherein men were expected to sew wild oats while women were to keep themselves pure for marriage. The play seems to connect this idea to a double standard in politics reflected in the belief that only high-born men are allowed to dabble in the political intrigue of a nation where a king should be male. Rowe may have been saying that each Englishman has a right and a responsibility to be involved in a country's affairs: even an English woman.

Rowe won the sympathy of his audiences for the sufferings of his repentant sinner. This trend in taste continued, and during the course of the century the popularity of Cato, though still considerable, was definitely overshadowed by that of the leading pathetic family tragedies. By "Written in Shakespeare's Style" (the description of Jane Shore on the title page). There are touches of Shakespearian language and imagery, but the most important departure from the "high tragedy" of the Restoration is in abandoning the unities so that scenes can follow one another naturally to their climax. Jane Shore is the focus of the play and Rowe stripped his plot of anything which he felt would separate the audience from his heroine. In this he drew from life rather than from other art, and portrayed a character who was socially not all she might be; she is the wife of a shopkeeper who has fallen morally (tainted with the corruption and lure of the court) and who wishes to redeem herself. Jane was formerly the mistress of King Edward but she realises at the beginning of the play that one of the chief causes of her downfall lay in her having over-reached her station: 'Tis true, the Royal Edward was a Wonder, But what had I to do with Kings and Courts? My humble Lot had cast me far beneath them; And that he was the first of all Mankind, The bravest and most lovely was my Curse. (I ii, p. 9) Rowe strikingly presents Jane's moral plight in a brief interchange where Alicia suggests that she should seek out the Protector's aid; Jane, however, immediately fears that she will have no success because "My Form, alas! has long forgot to please" (I ii, p. 9). This is her only link with the court - pleasing through her body. Alicia too is imbued with these values, for she believes that if Hastings takes up her case he will very soon become infected with her charms. Jane renounces the carnal world and rejoices in the faithfulness of her friend. In attempting to reject her view of herself as whore, Jane cannot help but formulate ideas of how to gain help in the same sort of terms. To contrast with her own view of herself Rowe juxtaposes Biblical echoes; Jane sees herself as abject and

despicable and Alicia tries to cheer her: Think not, the good, The gentle Deeds of Mercy thou hast done, Shall dye forgotten all; the Poor, the Pris 1ner, The Fatherless, the Friendless, and the Widow, Who daily own the Bounty of thy Hand, Shall cry to Heaven, and pull a Blessing on thee. (I ii, p. 11) The act closes with a statement bemoaning the fate of women in society, trodden on by the libertine Man, and relentlessly condemned to ruin if they once stray from the path of accepted virtue. Here Jane prefigures her own end, and our interest in the play is partly in seeing how this prophecy is fulfilled. Hastings betrays his anxiety on seeing Alicia when he was instead hoping to succour Jane Shore, and despite her attempts to restrain her grievance and anguish Alicia cannot prevent her resentment of Hastings' behaviour. She comes out of the encounter far better than Hastings. She has a just cause for her distress but Hastings, who acknowledges his infidelity in an aside at the beginning of the scene, attempts to act in a self-righteous and superior manner. Having voiced her complaint Alicia retires inveighing against the man's imperious treatment of her, and Hastings does nothing to redeem himself by soliloquising upon his superiority over weak woman: How Fierce a Fiend is Passion? With what Wildness, What Tyranny untam'd, it Reigns in Woman. Unhappy Sex! Whose easie yielding Temper Gives way to every Appetite alike. (II i, p. 17) This is skilful; we recognise the necessity for restraint of passion, but also see Hastings caught up in the same court attitude of male chauvinism. This is heightened on Jane's entry when Hastings acts in quite a different vein, both urging his love before it is appropriate to do so and acting as a prostrate subject before his goddess. The tension of the scene builds convincingly as Jane rejects his advances which she associates with "My past polluted Life" (II i, p. 20). This is "dull Stuff" (Ibid) to Hastings, and he thrusts himself forward so that she is forced to make an immediate moral choice: Hastings. Ungrateful Woman! is it thus you pay My Services? Jane Shore. Abandon me to ruin Rather than urge me - (II i, p. 21) While professing to want to aid her because of her fallen fortune, this Lord still treats her as a prostitute who will pay in the understood way for services rendered. The "ruin" to which Jane is prepared to be abandoned, however, is spiritual not sexual. Her actions confirm her repentance and strength in pursuing her newly directed moral path. Dumont, responding to Jane's cries for help, is similarly prepared to accept ruin in following his detained path of helping the afflicted. After extreme provocation by Hastings the two men fight, but moral strength triumphs and Hastings is disarmed. Dumont scorns Hastings' power to be retributive, and he bids Jane retire from the world. Bellmour has found an ideal pastoral retreat for her where the priest is an essential element for Jane's character and spiritual development.

In the third act, Hastings utters a speech of patriotic sentiments: Beyond myself I prize my Native Land: On this Foundation would I build my Fame, And emulate the Greek and Roman Name; Think England's Peace bought cheaply with my Blood, And die with Pleasure for my Country's Good. (III i, p. 34) Our feelings towards Hastings are now ambiguous. We sympathise with Jane against his advances, but with him against Gloucester's selfish and devious pursuit of power. Despite various changes in political fortunes, and despite her own harsh treatment at the king's hands, Jane shows that she has a strong sense of moral justice. She says that although Edward wronged her she cannot "Stand by, and see his Children robb'd of Right" (IV i, p. 39). Indeed she shows remarkable and affecting strength of purpose:

> Let me be branded for the publick Scorn,
> Turnd forth, and driven to wander like a Vagabond,
> Be friendless and forsaken, seek my
> Bread Upon the barren, wild, and desolate Waste,
> Feed on my Sighs, and drink my falling Tears;
> E'er I consent to teach my Lips Injustice,
> Or wrong the Orphan, who has none to save him. (IV i, p. 40)

Jane Shore is turned out, friendless and helpless, then, as she had forecast earlier: No Pity for my Sufferings here I crave, And only hope Forgiveness in the Grave. (IV i, p. 41) The "good" which Hastings showed in his patriotism is now confirmed at the end of Act IV. Jane's moral awareness is paralleled by Hastings, whose final wish is that no harm should come to Jane. He exchanges forgiveness with Alicia and Christian charity appears to be flourishing until Alicia prays that Jane may have the same wretched fate as herself. Rowe extracts further anguish and pitiful effect from the play as he reveals in the stage direction at the beginning of the final act that Dumont is Shore in disguise. Tull impact is gained from Bellmour's description of Jane's return from "solemn Penance" at "the Public Cross" (V i, p. 49). Bellmour's attempts to send her succour and relief have all failed, but Shore vows to go forth to meet her in his own proper guise of husband. He has long been studying to remove his feelings of resentment; he recalls the previous happy times he had with his wife, how she deserted him for the king, and how she now suffers under unmitigated distress. Nostalgia is the keynote of the passage, but praise for the strength and courage of Shore's actions is heightened by the recapitulation of earlier events with his wife. When the heroine enters "her dangling loose of Shoulders, bare-footed" (stage dir. V i, p. 53) we are presented with a picture of the true penitent. It is the restrained note of her conversation with Alicia which is so moving:

Alicia. What Wretch art thou?
Whose Misery and Baseness Hangs on my Door;
whose hateful Whine of Woe Breaks in upon my Sorrows, and distracts
My jarring Senses with thy Beggar's Cry.
Jane Shore. A very Beggar, and a Wretch indeed;
One driven by strong Calamity to seek For Succour here.
One perishing for Want, Whose Hunger has not tasted Food these three Days;
And humbly asks, for Charity's dear sake, A Draught of Water, and a little Bread. (V i, p. 55)

We see Jane here as the humble, wandering, repentant Christian exile. Alicia's madness, in asking Jane where her Edward is, has the effect of purging Jane's feelings of sin, so that instead of having self-pity she is affected by the need of her former friend. Bellmour raises Jane and introduces her to Shore at which discovery Jane faints. Shore promises to restore her as his wife, but Jane cannot believe this and once again echoes the expected moral code of the Old Testament: No, arm thy Brow with Vengeance; and appear The Minister of Heav'n's enquiring Justice; Array thy self all terrible for Judgment, Wrath in thy Eyes, and Thunder in thy Voice. (V i, pp. 59-60) Shore's sentence, however, is rest and peace. There is here a marvellous touch of the world of everyday: Jane Shore. What shall I Shore. Lean on my Arm - say to you? But I obey - Jane Shore. Alas! I am wondrous faint: But that's not strange, I have not eat these three Days. Shore. Oh Merciless! look here my Love, I've brought thee Some rich Conserves. - (V i, p. 60) Thus we are thoroughly immersed not in a world of repentance but in one of love where physical and spiritual wants are both supplied by the generous and forgiving husband. Rowe does not end here, however, for the political aspect of the play - the sense that these personal actions are taking place within a larger, more oppressive framework of intrigue and jockeying for power and catches up with the characters. Even if repentance and forgiveness operate on the spiritual level, court justice instead demands the Old Testament philosophy of an eye for an eye which Jane was so happy that Shore had transcended public and private morality, then, are seen in practice to be incompatible. It is this which brings about tragedy, and it is the external element which the characters themselves cannot control that makes Jane Shore into a tragedy. Because we understand Jane as a character and feel for her position the play is also an effective and

moving tragedy. Rowe in this play has moved a long way from the extravagance of the tragedies of the first few years of the century, for he presents Jane's death at the end of the play in a splendidly calm and low key way: Then all is well, and I shall sleep in Peace 'Tis very dark, and I have lost you now Was there not something I would have bequeathed you? Nothing but one sad Sigh. Oh Mercy Heaven! [Dies.] (V i, p. 62)

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