



## The Source of Ravenscroft's The Anatomist

Raymond E. Parshall

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haue peace.<sup>1</sup> Sr Seymour Shirley<sup>2</sup> they say is dead of y<sup>e</sup> small Poxe, his lady is thought to bee breeding. it is said my L<sup>rd</sup> Wotton shall marry my La= Di= Russell,<sup>3</sup> but how true y<sup>is</sup> is I know not. My La : Su= Lott<sup>4</sup> has a daughter pert yet, God keepe it so.

The presence of Lady Shrewsbury in the box, as told in the letter, supplies a motive for Killigrew's behaviour. He himself, it appears, had once been a lover of the countess, and one may assume that when he saw her with the duke his jealousy or his spite got the better of him. Later, as Pepys records under the date May 19, 1669, the countess had him beaten on his way home at night "upon an old grudge of his saying openly that he had lain with her."<sup>5</sup> It is of interest to see how Lady Roscommon agrees with the other witnesses in the details of the quarrel, although she alone tells of the presence of the ladies at the theatre. One is inclined to trust her, too, since her account not only tallies with the others but is itself fair and seemingly written without prejudice.

CARL NIEMEYER.

### THE SOURCE OF RAVENSCROFT'S *THE ANATOMIST*

IN 1697 was published Edward Ravenscroft's three-act farce. The title-page reads :

The Anatomist : or, The Sham Doctor. Written by Mr. *Ravenscroft*. With The Loves of Mars and Venus. A Play Set to Music. Written by Mr. *Motteux*. As they are Acted together at the New Theatre, in *Little Lincolns-Inn-Fields*. London, Printed, and are to be Sold by *R. Baldwin*, near the *Oxford Arms* in *Warwick lane*. 1697.

<sup>1</sup> By the time Lady Roscommon wrote, peace had already been signed at Breda, on July 21.

<sup>2</sup> Sir Seymour Shirley died on July 16, 1667, the year after his marriage to the daughter of the Earl of Ailesbury. The rumour about his wife passed on by Lady Roscommon was quite correct. The following January she gave birth to a son, who died March 11, 1669 (E. P. Shirley, *Stemmata Shirleiana ; Or the Annals of the Shirley Family* [1873], pp. 161-62).

<sup>3</sup> Lady Roscommon was misinformed. Lady Diana Russell, daughter of William, fifth earl and first duke of Bedford, married Sir Greville Verney on August 1, 1667. She was, incidentally, a granddaughter to Robert Carr and the Countess of Essex (J. H. Wiffen, *Historical Memoirs of the House of Russell* [1833], ii. 224).

<sup>4</sup> Lady Roscommon may refer to Lady Susanna Lort, whose daughter Elizabeth was born in 1666. See G. E. C[okayne], *Complete Baronetage*, iii. (1903), p. 251.

<sup>5</sup> *The Diary of Samuel Pepys*, viii. 307.

So far as I have been able to discover, no specific source for this Ravenscroft play has hitherto been pointed out. As late as 1933 Mr. Allardyce Nicoll said, ". . . *The Anatomist* plainly shows its indebtedness to Molière."<sup>1</sup> He did not, however, mention any particular play of Molière in this connection and, as we shall see, even the general ascription to Molière merits reconsideration. Having accidentally come upon a summary<sup>2</sup> of part of the *Crispin Médecin* of Noël le Breton, Sieur de Hauteroche, and having recognized the similarity to Ravenscroft's play, I was led to compare the two in order to define their relationship. Later I found that in an essay entitled "A Player-Friend of Hogarth",<sup>3</sup> W. J. Lawrence quotes an account written by Luigi Riccoboni of the two-act version of *The Anatomist* which he saw acted in 1722. Riccoboni's account runs as follows :

At the Theatre in Lincoln's Inn Fields I happened to be at the acting of a comedy the principle plot of which I was a stranger to, but with ease could understand an episode which the author without doubt had placed in the intrigue ; it is that scene which we have so often seen in the *Crispin Medicin*. The sole alteration that is made therein is the introducing an old man in the Place of a Footman, who by his bustle excites the laughter of the audience, while he places himself in the room of a dead body which the physician is to dissect. The scene was thus disposed . . .<sup>4</sup>

The curious thing about this comparison is the fact that Riccoboni ignores the earlier situation in which Crispin, the "Footman," is put on the operating table, etc., exactly as in the French play. Obviously it is Jemmy Spiller's performance of the part of Old Gerald, discussed at length in his next paragraph, which called forth Riccoboni's incidental comparison of the two plays. Since no systematic study of the relationship between the two plays appears ever to have been made, and since the mere fact of their relationship seems generally unknown, some study of this kind is called for.

It will be seen from the following comparison of the *dramatis personæ* that Ravenscroft carried over into his play all of the French characters and some of the names.

<sup>1</sup> *British Drama*, revised ed., New York, 1933, p. 249.

<sup>2</sup> In *Le Légataire Universel* by Regnard, ed. O. H. Fynes-Clinton (Modern Language Texts), London, 1927, pp. xviii-xix.

<sup>3</sup> In *The Elizabethan Playhouse and Other Studies* (Second Series), Shakespeare Head Press, 1913.

<sup>4</sup> Quoted by W. J. Lawrence, *op. cit.*, p. 221.

| <i>Crispin Médecin</i> <sup>1</sup>   | <i>Anatomist</i>                                  |
|---------------------------------------|---|
| Lisidor, Pere de Géralde              | Old Mr. Gerald                                    |
| Géralde, Amant d'Alcine               | Young Mr. Gerald                                  |
| Mirobolan, Médecin, Pere d'Alcine     | The Doctor  |
| Féliante, Mere d'Alcine               | Wife to the Doctor                                |
| Alcine                                | Mrs. Angelica, their Daughter                     |
| Dorine, Servante de Féliante          | Beatrice, the Maid                                |
| Marin, Valet de Lisidor               | Martin, Servant to Old Gerald                     |
| Crispin, Valet de Géralde             | Crispin, the Sham Doctor, Servant to Young Gerald |
| Lise, Servante                        | Waiting-woman                                     |
| Un Chirurgien                         | (Appears in the play, but not in the cast)        |
| Grand-Simon, Magister de son Village. | Symon, a Country fellow                           |

Both plays are three acts in length. Except for some slight additions (at the beginning and end of Act I. and at the end of Act II.) occasioned by the musical entertainment sandwiched into the English play, Ravenscroft's first two acts are, practically speaking, a scene for scene and line for line translation of the French. The plot details are identical, including the sequence in which they appear. Lisidor (Old Gerald), having sent his son to the university to get him out of the way, plans to marry the doctor's daughter Alcine (Angelica); he discusses his matrimonial project with his disapproving servant Marin (Martin). The doctor has promised his daughter to Lisidor,<sup>2</sup> but his wife, who henpecks him unmercifully, refuses her consent because of Lisidor's advanced age. In both plays Crispin is sent with a letter to ask his master's father for money, a letter which he loses and replaces with another. And in both plays the young Gerald is not at the university, where he is supposed to be, but in town, secretly arranging a meeting with the young lady his father is planning to marry. The second act of the two plays begins with the doctor giving orders to the servant Dorine (Beatrice) for the disposal of a body that is to be sent him from the gallows for dissection. After the doctor leaves, Crispin enters. The knocking

<sup>1</sup> References throughout are made to the play as it appears in vol. 2 of the 3-vol. *Théâtre de Hauteroche*, Paris, 1772. *Crispin Médecin* was first staged in 1674; printed 1680 (see *Catalogue Général des Livres Imprimés de la Bibliothèque Nationale*, Tome lxxix., Paris 1914, p. 358).

<sup>2</sup> Ravenscroft here adds 20 short speeches in which the Doctor, before Old Gerald can say he has come to speak of Angelica, inquires about his supposed patient's pulse, appetite, etc.—a scene much like part of Molière's *Monsieur de Pourceaugnac*, i. viii. Ravenscroft had already made use of this Molière scene in his *Citizen turn'd Gentleman* (1672), iii. i.

which signifies the doctor's unexpected return causes Dorine to put Crispin on the operating table where the cadaver was supposed to be ; then follows the scene <sup>1</sup> in which the terrified Crispin narrowly escapes dissection. Two scenes follow in both plays in which Crispin, preferring to play doctor rather than corpse, prescribes pills, first to Lise (Waiting-woman) for the recovery of a lost dog and then to Grand-Simon (Simon), who is seeking to find out whether he is beloved. When the doctor returns again, he button-holes Crispin, still wearing the professional gown, about a difficult case. Both Crispins squirm under the barrage of medical lingo, evade the doctor's questions as long as possible, then finally rush off for the same physical reason.

Ravenscroft's third act differs materially from the third act of *Crispin Médecin*, but most if not all of it can be accounted for without going beyond Hauteroche's play. The opening scene in which Old Gerald bribes the tricky Beatrice to use her influence with Angélica seems to be Ravenscroft's own, but he apparently found the hint for it in *Crispin Médecin* III. v-vi. The following correspondence in the conclusions of the two scenes gives this assumption some factual basis :

*Dorine.* Ce bon-homme est-il fou, de prétendre épouser une fille de dix-huit ans ? Il faut avouer que, quand la Vieillesse se met l'amour en tête, elle fait cent fois plus d'extravagances que la Jeunesse. (III. vi.)

*Beatrice.* . . . What would this old, stinking, fumbling fool, do with a sweet young Wife ? When once love gets into an old man's head, it teaches him as many tricks, as a dancing Dog. (III. p. 29.)

The next two scenes are taken directly from the French : Young Gerald sends the reluctant Crispin back to the doctor's house (as in *Crispin Médecin*, III. i.-ii.) ; and Old Gerald questions Crispin about his master, with the addition of a fight between Crispin and Martin (as in III. iii.-iv.). Old Gerald's calling on Angelica and giving her jewels has no counterpart in the French, though the suggestion for the jewels might come from the first speech in III. viii. The scene in which Old Gerald is forced to "hide" on the operating table while Crispin, feigning to be a doctor, reads over him a lecture on his anatomy, with much brandishing of knives, saws, and other surgical instruments, is an obvious repetition of the similar French

<sup>1</sup> In the plot summary the word *scene* is used in a general sense, without reference to text markings except where so indicated.

scenes from the second act, with Crispin's role reversed from that of victim to torturer.<sup>1</sup> The noisy return of Simon and the Waiting-woman demanding revenge or the return of their money is a telescoping and abbreviation of the French III. xiii.-xv. The ending of *The Anatomist*, while differing from that of *Crispin Médecin*, is plainly based upon it. Old Gerald's blustering return Ravenscroft adds because he has to get the character back on the stage for the finale; furthermore it adds bustle to the end of the play. Young Gerald and Angelica marry (in Hauteroche they merely get permission to marry); then, all being reconciled, the characters in both plays withdraw to tell over the story in detail, Crispin being the hero of the hour.

An indication of the exactness with which Ravenscroft followed his source may be gathered from the following passage, chosen almost at random:

*Crispin Médecin*, II., xxix.

*Lise.* Monsieur le Médecin, est-il ici ?

*Dorine.* Non.

*Lise.* Le voilà: pourquoi me le céler ?

*Dorine.* Que lui voulez-vous ?

*Lise.* Lui dire seulement deux mots.

*Crispin.* Que souhaitez-vous de moi ?

*Lise.* Monsieur, vous saurez que ma Maitresse a perdu un petit chien qu'elle aime éperduement; qu'elle s'en désespere, & qu'elle en met la faute sur moi. Or, comme on m'a dit que vous savez l'art de deviner, aussi bien que la Médecine. . . .

*Crispin.* Je suis aussi savant en l'un comme en l'autre.

*Lise.* C'est ce qui me fait venir ici, pour vous prier, en payant, de m'en dire quelque nouvelle.

*Anatomist*, II. p. 19.

*Waiting-woman.* Is Mr Dr within ?

*Beatrice.* No.

*Wait.* Why do you deny him to me ? There he is.

*Crispin.* Well, what's your business with me, Mistress ! Speak.

*Wait.* My Lady has lost her little Lap-dog, which she lov'd better than any Relation in the World. She lays the fault on me, and grieves and takes on as if 'twere her only Child. I fear she'll grow Distracted if we find it not. Now, Sir, knowing that you are not only a learned Physitian but that you understand Astrology and the like——

*Cris.* Ay, ay, I understand one, as well as the other.

*Wait.* Therefore, Sir, I bring you a Fee, and desire you to tell me some tidings of him.

<sup>1</sup> The device of removing Angelica together with some of Old Gerald's clothing in a coffin is not in Hauteroche's play.

After the addition of a coarse detail (four short speeches) Ravenscroft again resumes his translation :

- |  |   |
|--|---|
| <i>Crispin.</i> Combien y a-t-il qu'il est perdu ? | <i>Cris.</i> O ho—lost ? how long since was he lost ? |
| <i>Lise.</i> Deux jours.                           | <i>Wait.</i> Two days ago.                            |
| <i>Crispin.</i> A quelle heure ?                   | <i>Cris.</i> At what hour ?                           |
| <i>Lise.</i> Sur les onze heures du matin.         | <i>Wait.</i> At eleven in the morning.                |
| <i>Crispin.</i> De quel poil est-il ?              | <i>Cris.</i> What colour ?                            |
| <i>Lise.</i> Blanc & noir.                         | <i>Wait.</i> Black and White.                         |
| <i>Crispin.</i> C'est assez.                       | <i>Cris.</i> Enough, enough.                          |

The only sizeable bit of the French play which Ravenscroft has not made use of is III. viii.–xii., in which Lisidor thinks he recognizes the disguised Crispin but cannot be sure because he speaks Latin with apparent ease and because Mirobolan vouches for him. Otherwise *The Anatomist*, with the additions and alterations noted, economically uses the whole of Hauteroche's *Crispin Médecin*.

RAYMOND E. PARSHALL.

#### NOTES ON COWPER'S LETTERS. IV.

THE following notes are continued from the *Review of English Studies*, vii, 182–7 ; viii, 316–9 ; and x, 76–8. They are intended to supplement Mr. Thomas Wright's edition of Cowper's correspondence by giving references to letters printed elsewhere and by offering suggestions for the placing of undated or incorrectly dated ones.

- 4.1 1755, Oct. 10, Hill. *Poetical Works of Cowper*, ed. Milford, p. 624.

This is a letter in verse, not a poetical epistle, and it should be included in the *Correspondence*.

- 268 [1783, July], Unwin. *Corr.* ii, 19.

I previously suggested (*R.E.S.*, v, 168) that this letter should be placed at the end of July 1783 ; I was not then aware that W. Hoffmann had reached the same conclusion (*William Cowpers Belesenheit und literarische Kritik*, Diss., Berlin, 1908, p. 33, note). But I now think that this date is too late. Cowper says that Bull has gone to the seaside and will be absent six weeks, and continues, " My intention is to surprise him at his return with the addition of as much more translation [of Madame Guyon] as I have already given him." He sends Bull his good wishes for the excur-