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Abstract

JOHN FORD: A CONCISE ANNOTATED BIBLIOGRAPHY

by

Jeffrey L. Johnson

This study fills the need for an annotated bibliography in John Ford studies. Until now, no such project has been attempted. Because of the tremendous amount of material available by and about Ford, the scope of this project was limited to published works about Ford in English.

In compiling the bibliography, I used previously published bibliographies on Ford and the annual MLA Bibliography. In addition, I consistently checked the bibliographies of each work cited in my bibliography to obtain those items which eluded me elsewhere.

I personally surveyed the contents of every book, essay, and other documents in preparing the annotations. The result is a complete, annotated listing of every significant work in Ford scholarship in English.

LOMA LINDA UNIVERSITY

Graduate School

JOHN FORD: A CONCISE ANNOTATED BIBLIOGRAPHY

by

Jeffrey L. Johnson

A Thesis in Partial Fulfillment
of the Requirements for the Degree Master of Arts
in English

June 1985

Each person whose signature appears below certifies that this thesis in his/her opinion is adequate, in scope and quality, as a thesis for the degree Master of Arts.

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ABBREVIATIONS

Journals, Books, and Book Series

<u>A</u>	Anglia
<u>CahiersE</u>	Cahiers Elisabethains: Etudes sur la Pre- Renaissance et la Renaissance Anglais
<u>CBEL</u>	Cambridge Bibliography of English Literature
<u>CL</u>	Comparative Literature
<u>CompD</u>	Comparative Drama
<u>EA</u>	Etudes Anglais
<u>EIC</u>	Essays in Criticism (Oxford)
<u>ELH</u>	English Literary History
<u>ELN</u>	English Language Notes (University of Colorado)
<u>EM</u>	English Miscellany
<u>ES</u>	English Studies
<u>GM</u>	The Gentleman's Magazine
<u>HAB</u>	Humanities Association Bulletin (Canada)
<u>HLQ</u>	Huntington Library Quarterly
<u>JDS</u>	Jacobean Drama Studies (University of Salzburg, Austria)
<u>JEGP</u>	Journal of English and Germanic Philology
<u>LCrit</u>	Literary Criterion (University of Mysore, India)
<u>Lib</u>	Library
<u>L&P</u>	Literature and Psychology
<u>McNR</u>	McNeese Review
<u>MLN</u>	Modern Language Notes
<u>MLQ</u>	Modern Language Quarterly
<u>MLR</u>	Modern Language Review
<u>MLS</u>	Modern Language Studies
<u>MP</u>	Modern Philology
<u>NQ</u>	Notes and Queries
<u>NYPLB</u>	New York Public Library Bulletin
<u>PLL</u>	Papers on Language and Literature
<u>PMLA</u>	Publications of the Modern Language Association of America
<u>PQ</u>	Philological Quarterly
<u>RECTR</u>	Restoration and Eighteenth Century Research
<u>RenD</u>	Renaissance Drama
<u>RES</u>	Review of English Studies
<u>SAB</u>	Shakespeare Association Bulletin
<u>SB</u>	Studies in Bibliography
<u>SEL</u>	Studies in English Literature, 1500-1900
<u>SELit</u>	Studies in English Literature (English Literary Society of Japan)
<u>SHR</u>	Southern Humanities Review
<u>ShS</u>	Shakespeare Survey
<u>SJ</u>	Shakespeare Jahrbuch

<u>SoRa</u>	Southern Review: An Australian Journal of Literary Studies (University of Adelaide)
<u>SP</u>	Studies in Philology
<u>SQ</u>	Shakespeare Quarterly
<u>SR</u>	Sewanee Review
<u>TEAS</u>	Twayne's English Author Series
<u>TLS</u>	Times Literary Supplement
<u>TSE</u>	Tulane Studies in English
<u>TSLL</u>	Texas Studies in Literature and Language
<u>WTW</u>	Writers and Their Works

Ford Canon and Apocrypha

BH	The Broken Heart
BM	The Bristow Merchant
BT	Beauty in a Trance
CBS	Christe's Bloodie Sweat
FCN	The Fancies, Chaste and Noble
FK	The Fairy Knight
FM	Fame's Memoriall
FMI	The Fair Maid of the Inn
GM	The Golden Mean
HT	Honour Triumphant
IB	An Ill Beginning Has a Good End
LC	The Laws of Candy
LL	A Line of Life
LM	The Lover's Melancholy
LMSUM	The Late Murder of the Son Upon the Mother, or Keep the Widow Waking
LonM	The London Merchant
LS	Love's Sacrifice
LT	The Lady's Trial
PW	Perkin Warbeck
Q	The Queen
RC	The Royal Combat
SD	The Sun's Darling
SG	The Spanish Gypsy
TP	'Tis Pity She's a Whore
WA	The Welsh Ambassador
WE	The Witch of Edmonton

INTRODUCTION

Significant criticism of John Ford may have begun in 1808 with Charles Lamb's warm praise of the Caroline dramatist in his Specimens of English Dramatic Poets. However, nineteenth-century critics stranded Lamb on his isle of praise as they heaped one assault after another upon Ford's reputation, burying him under the label of "decadent." William Hazlitt's adverse response in Lectures Chiefly on the Dramatic Literature of the Age of Elizabeth (1820) was in tune with the bulk of criticism which immediately followed. Even Havelock Ellis, Hartley Coleridge, and William Gifford, all editors of Ford's works, viewed Fordian drama as decadent and offensive. The limited praise the age afforded usually centered on Ford's poetic genius, but even this praise was far from unanimous.

The crack in the preoccupation with Ford's immorality first appeared, quite ironically, in Stuart P. Sherman's "Forde's Contribution to the Decadence of the Drama" (1908). Sherman subscribed to the decadence theory and bemoaned Ford's fascination with illicit sexual passion, but wondered out loud if Ford might be considered an early modernist who challenged outdated social conventions, including marriage. Sherman's remarks opened a whole new avenue in Ford studies and clearly influenced twentieth-century criticism. S. Blaine Ewing, Burtonian Melancholy in the Plays of John Ford

(1940), and G. F. Sensabaugh, The Tragic Muse of John Ford (1944), among others, pursued the question of Ford's "modern" view of existence and his belief in scientific determinism. They both concluded that Ford had a "modernist" view of life which justified his choice of themes and his violent actions on stage. This view of Ford has won many adherents and is still influential although no interpretation of Ford's ethical outlook has ever achieved unanimous agreement. The charge of "decadence" and the defense of "modernity" still battle for supremacy. Unfortunately, the critical approaches to the question of morality have become sterile and repetitious, predictable and boring.

While the decadence of Ford's drama has remained an issue, the focus of Ford scholarship began to shift in the 1930s from ethical to aesthetic considerations. T. S. Eliot reacted unfavorably to Ford's works in Selected Essays (1932), condemning him as superficial and unoriginal. Although Eliot's criticism was essentially negative, he had concentrated on Ford's skill as a dramatic poet, and this approach became increasingly popular. About the same time, M. Joan Sargeaunt wrote the first book-length study of Ford, John Ford (1935), which was generally favorable. Sargeaunt discussed the question of Ford's morality in her study concluding that he was not decadent, but she focused on aesthetic questions. Since the 1930s, Ford scholars have

given precedence to the aesthetics of Ford's works, a trend which was perhaps long overdue. Coinciding with this trend, Ford studies have grown at a staggering rate particularly in the past twenty-five years.

The growth in Ford studies necessitates reliable bibliographical guides. The bibliography compiled by Samuel A. Tannenbaum in 1941, though useful, is obviously outdated as are the supplements to that bibliography. More recently, Kenneth Tucker compiled A Bibliography of Writings by and about John Ford and Cyril Tourneur (1977). Tucker's bibliography is designed as a complete listing of all known works which discuss Ford and of all of the editions of Ford's works up through his cut-off year of 1973. As a complete reference guide to Ford, Tucker's bibliography is extremely useful, but it is only infrequently annotated.

Because one cannot always infer the subject of a work from its title, annotations are often valuable to critics. This volume then is designed to meet the need for an annotated bibliography of the works about John Ford. There are, however, other very important distinctions between this bibliography and Tucker's, which this work is not intended to replace. This bibliography excludes the editions of Ford's works, unpublished dissertations, and critical works written in French, German, or Italian, all of which Tucker includes in his bibliography. In addition to these differences, this bibliography is updated to include

critical works in English published up through 1983. This volume then is narrower in scope than Tucker's, but obviously more thorough.

There remains one more distinction between the two bibliographies which should be discussed. I have excluded several studies in English from my bibliography which are listed in Tucker's volume on the grounds that I disagreed with his assessment of their value. The major targets for elimination were historical surveys of literature and major studies of other dramatists which make only passing reference to Ford. I eliminated those works which I felt make no significant contribution to the study of Ford either in evaluative judgement or in originality. For example, the only reference to Ford in a work might be in a list of dramatists who contributed to the decline of the drama. Because this issue is thoroughly discussed in many other works, an unsupported assertion of this fact can scarcely add to the value of the bibliography. Some historical surveys and major studies of other dramatists have been retained, however, because I believe that the contribution which they make is a useful one. Naturally, drawing distinct lines for this bibliography on a value basis is difficult if not impossible because so many items fall into the "gray" area of dubious value. I have chosen to retain these doubtful cases on the principle that it is better to include an unhelpful item than to exclude a potentially

Finally, the arrangement of this bibliography requires some explanation. I have attempted to categorize the works listed in this bibliography under headings which I hope will be a service to users of this volume. These headings serve as general indicators to the subject or nature of the works listed below them. The first category lists the main bibliographies on Ford and the second category lists those works which provide excerpts of Ford criticism or which review the state of Ford Studies. The next heading is "Major Studies" and the works in this group are book-length studies of Ford. The largest category is headed "General" and includes everything which does not fit neatly into any of the other categories. Following that group are the studies which discuss Ford's morality. "Authorship Studies" includes those works which seek to determine the share of Ford and his collaborators in the plays which he may have co-written as well as those works which discuss the authorship of the plays in the Ford apocrypha. The category "Sources and Influences" groups those works which examine one or more of the various sources Ford may have utilized in his writing. In addition, this category includes studies focusing on the influences on Ford as well as those which examine his influence on others. Next, I have listed works which provide historical information surrounding Ford's works. These items cite factual data such as original

production dates and companies, physical descriptions of manuscripts, libraries which have Ford documents, and so on. I have attempted to isolate studies which focus on a single play or poem and these works are listed either under the title of the appropriate play or, in the case of the poetry, under the heading "Non-Dramatic Works." Next, verses written on Ford or which mention him are categorized together. Finally, a group of articles and books which I was unable to obtain, and therefore unable to annotate, is listed under the heading "Additional Works."

It will be obvious to any experienced scholar that academic studies do not often readily divide themselves so neatly into categories. In fact, many of the studies I have listed would fit in any of several categories. In these cases I have tried to include the studies in the category I felt most appropriate. This action is an imperfect solution which I have tried to resolve by cross-referencing the works wherever necessary. At the bottom of each column is a list of studies related to that heading which appear in another place in the bibliography, and it is hoped that this tool will prove to be both useful and convenient. In addition to these helpful arrangements, I have sought to clarify which works are discussed in each item, when the title and the annotation are not sufficient, by placing the initials of the work(s) beneath the entry. A key to the abbreviations of Ford's works is included near the front of this volume.

BIBLIOGRAPHY

Bibliographies

- 001 Courtney, Winifred F., ed. The Reader's Adviser: A Guide to the Best in Literature. 11th ed. New York: Bowker, 1968. 900-01.

Lists currently available writings by and about Ford.

- 002 Lowndes, William Thomas. The Bibliographer's Manual of English Literature. Ed. Henry G. Bohn. London: H. G. Bohn, 1858. 2: 818.

Bibliography of Ford's works.

- 003 Pannel, Charles A. and William P. Williams, eds. Elizabethan Bibliographies Supplement, 7: Francis Beaumont, John Fletcher, Philip Massinger, 1937-1965, John Ford 1940-1965, James Shirley 1945-1965. London: Nether, 1968.

Supplements Tannenbaum's bibliography (see item 7). Lists editions and secondary works. Entries arranged annually.

- 004 Penninger, Frieda Elaine. English Drama to 1660 (Excluding Shakespeare): A Guide to Information Sources. Detroit: Gale Research, 1976. 231-35.

Includes a brief, annotated bibliography of Ford. Entries grouped under "Bibliographies," "Editions," and "Secondary Works." Also includes bibliographies on general subjects such as "Studies in Drama."

- 005 Ribner, Irving, ed. "John Ford." Tudor and Stuart Drama. Goldentree Bibliographies. New York: Appleton-Century-Crofts, 1966. 27-28.

Short bibliography which attempts "to provide ample coverage of the major topics and authors, with emphasis on work published since 1920."

- 006 Schelling, Felix E., ed. CBEL. New York: Macmillan, 1941. 1: 637-38.

Very brief bibliography of works by and about Ford.

- 007 Tannenbaum, Samuel A. John Ford (A Concise Bibliography). New York: S. A. Tannenbaum, 1941. Rpt. in Elizabethan Bibliographies. Ed. Samuel Aaron Tannenbaum and Dorothy R. Tannenbaum. Port Washington: Kennikat, 1967.

A concise, unannotated bibliography, but obviously outdated.

- 008 Watson, George, ed. The New CBEL. Cambridge: UP, 1974. 1: 1721-25.

Brief bibliography of Ford with a few annotations.

Excerpts and Reviews of Criticism

- 009 Anderson, Donald K., Jr. "John Ford." The Later Jacobean and Caroline Dramatists. Ed. Terrence P. Logan and Denzell S. Smith. Lincoln: U of Nebraska P, 1978. 120-52.

The most recent and most thorough analysis of Ford criticism available. Includes surveys of biographical and general studies, criticism of individual plays and textual studies. Bibliography.

- 010 Ewbank, Inga-Stina. "Webster, Tourneur, and Ford." English Drama (Excluding Shakespeare): Select Bibliographical Guides. London: Oxford UP, 1975. 113-33.

Brief discussions of texts and critical studies. Brief bibliography.

- 011 Moulton, Charles W., ed. The Library of Literary Criticism of English and American Authors. Buffalo: Moulton, 1901. 2: 25-34.

Excerpts of criticism of Ford divided into these categories: Personal, LM, TP, WE, SD, BH, LS, PW, and General.

- 012 Ribner, Irving, ed. "John Ford." The Critical Temper: A Survey of Modern Criticism on English and American Literature from the Beginning to the Twentieth Century. Ed. Martin Tucker.

New York: Frederick Ungar, 1969. 328-33.

Excerpts of criticism from major critical works on Ford.

- 013 Tucker, Martin, ed. Moulton's Library of Literary Criticism. New York: Frederick Ungar, 1966. 1: 374-81.

Updates Moulton. See item 11.

- 014 Wilcox, John. "On Reading John Ford." SAB 21 (1946): 66-75.

Reviews Ford criticisms from the nineteenth and early twentieth centuries.

See also item 53.

Major Studies

- 015 Anderson, Donald K. John Ford. TEAS 129. New York: Twayne, 1972.

This book is a general study in the tradition of the Twayne series. Beginning with a brief biographical sketch, Anderson proceeds to discuss Ford's non-dramatical works, his collaborations, and then his independent works. He concludes the book with a survey of Ford criticism up to 1972 and an attack on the stereotyping classifications of Ford's works as terminal,, decadent, and aristocratic. His major contribution is an analysis of Ford's dramaturgy which, he argues, is more skillful than previously recognized.

- 016 Ewing, S. Blaine, Jr. Burtonian Melancholy in the Plays of John Ford. Princeton Studies in English 19. Princeton: Princeton UP, 1940.

Summarizes the Anatomy of Melancholy and deals play by play with Ford's use of Burtonian materials. Analyzes the significance of his preoccupation with melancholy.

- 017 Huebert, Ronald M. John Ford: Baroque English Dramatist. London: McGill-Queen's UP, 1977.

Defines the genre of literary baroque and suggests that Ford is a baroque dramatist.

Discusses Ford's themes, structure, and style in this light, and places him in the context of the baroque tradition in English drama.

- 018 Leech, Clifford. John Ford and the Drama of His Time. London: Chatto and Windus, 1957.

Examines Ford's debts to his predecessors, particularly Shakespeare, but shows that he almost always turned the borrowings into something new. Distinguishes Ford's vision of the world from Shakespeare's, emphasizing Ford's novelty.

- 019 Oliver, H. J. The Problem of John Ford. Melbourne: Melbourne UP, 1955.

Attempts to cut through the conflicting opinions regarding Ford's morality to provide a modern interpretation. Examines Ford's skill as a dramatic artist looking at his structure, the interrelations of the characters, and the conflict between tragic and comic elements. Analyzes his non-dramatic works and collaborations.

- 020 Orbison, Tucker. The Tragic Vision of John Ford JDS 21. Salzburg: U Salzburg, 1974.

Surveys definitions of tragedy from Aristotle to the present and examines the tragic qualities in TP, LS, BH, and PW. Argues that TP is the most tragic and that Ford's tragic vision gradually weakens in these plays, which he believes he has established in probable chronological order. Bibliography. No index.

- 021 Sargeant, Joan M. John Ford. Oxford: Basil Blackwell, 1935.

In this first book-length study of Ford, Sargeant denies his decadence and shifts the focus of criticism from the question of morality to aesthetic grounds, praising his poetry and perceptive view of human existence. Assembles the little biographical material available on Ford.

- 022 Sensabaugh, G. F. The Tragic Muse of John Ford. Stanford: Stanford UP, 1944.

Sees Ford as a "modern" who viewed man as "a puppet dangled by fate, but at the same time an individual pitting himself against the social order." Examines Ford's Scientific Determinism, based on Burton, and his Unbridled Individualism influenced by Queen Henrietta Maria's Platonic Love cult. Believes that these two aspects of Ford's works comprise its significance.

- 023 Stavig, Mark. John Ford and The Traditional Moral Order. Madison: U of Wisconsin P, 1968.

Examines the moral concerns of the Caroline period and places Ford in this context. Argues that Ford demonstrates a traditional moral attitude in his drama and non-dramatic poetical works. Surveys conclusions drawn by other critics on Jacobean and Caroline drama.

General

- 024 Adams, Henry Hitch. English Domestic or Homiletic Tragedy, 1575 to 1642. New York: Columbia UP, 1943. 132-42, 177-83, et passim.

Discusses the orthodox treatment of homiletic devices in WE. In discussing TP, Adams argues that Ford put considerable emphasis on moral teaching in the play, although the play's tone creates the impression that Ford was more interested in decadence.

- 025 Albright, Evelyn May. Dramatic Publication in England, 1580-1640. New York: Heath, 1927. 205, 207, 211.

States that Ford probably was not disinclined to publish his work and that he oversaw publication of some of his plays.

- 026 Babb, Lawrence. The Elizabethan Malady: A Study of Melancholia in English Literature from 1580-1642. East Lansing: Michigan State UP, 1951. 110-11, 115-15, 122-23, 125-27, 151-53, 162-64, et passim.

Discusses the causes and effects of melancholy in Ford's characters and discusses Ford's direct sources.

LM, LS, PW, TP, WE

- 027 ---. "The Physiological Conception of Love in the Elizabethan and Early Stuart Drama." PMLA 56 (1941): 1020-35.

After discussing the physiological conception of love according to scientific writers of the Renaissance, Babb surveys examples of these beliefs in the drama, including references to TP and LS.

- 028 Bacon, Wallace. "The Literary Reputation of John Ford." HLQ 11 (1947-48): 181-99.

Rather than examining Ford's literary reputation, this article provides impressionistic criticisms of BH, LS, and TP with references to the opinions of Sargeant, Ewing, Sensabaugh, and others.

- 029 Baker, Herchel. The Wars of Truth: Studies in the Decay of Christian Humanism in the Earlier Seventeenth Century. Cambridge: Harvard UP, 1952. 53-54.

Contrasts Spenser's humanistic ethos with Ford's sympathy with his passion-driven characters who clash with social conventions.

- 030 Barber, C. L. The Idea of Honour in the English Drama, 1591-1700. Gothenburg Studies in English 6. Gothenburg: U of Gothenburg, 1957. Passim.

Refers in passing to most of Ford's plays.

- 031 Baskervill, Charles Read. The Elizabethan Jig and Related Song Drama. Chicago: U of Chicago P, 1929. 35, 149-50.

Mentions Ford's allusions to jigs in LS and PW.

- 032 Bentley, Gerald Eades. The Jacobean and Caroline Stage. 7 vols. Oxford: Clarendon, 1941-64. 3: 433-64, et passim.

Attempts to compile the facts of Ford's life and literary career. Presents information on the questions of authorship and the dating of all plays known or thought to be by Ford. Includes bibliographies on Ford and on each play.

- 033 ---. "John Cotgrave's 'English Treasury of Wit and Language' and the Elizabethan Drama." SP 40 (1943): 186-202. Passim.

Seeks to reveal the relative popularity in the first half of the seventeenth century of various playwrights, including Ford, by examining Cotgrave's anthology.

- 034 ---. The Profession of Dramatist in Shakespeare's Time, 1590-1642. Princeton: Princeton UP, 1941. 33-34, et passim.

Argues that Ford was an amateur playwright unassociated with a particular theatre.

- 035 Boas, Frederick S. An Introduction to Stuart Drama. London: Oxford UP, 1946. 337-51, 162-64.

Brief synopses and exegeses of Ford's independent plays including an examination of the theme of human suffering.

BH, FCN, LM, LS, LT, PW, TP, WE

- 036 Bose, Tirthankar. "Ford's Understanding of Honour." LCrit 8.4 (1969): 19-26.

Argues that Ford treats revenge, not as an instrument of justice, but as an avenue of self-affirmation in which humans refuse to be conquered by misfortune and fear of death.

BH, LS, TP

- 037 Bowden, William R. The English Dramatic Lyric, 1603-1642. New Haven: Yale UP, 1951. 165-67, et passim.

Lists the songs in Ford's plays and cites the act and scene in which each appears. Briefly discusses the function of each.

- 038 Bowers, Fredson. Elizabethan Revenge Tragedy, 1587-1642. Princeton: Princeton UP, 1966. 206-16.

Discusses the positions of TP, BH, and LS in the development of revenge tragedy.

- 039 Bradbrook, M. C. English Dramatic Form: A History of its Development. London: Chatto and Windus, 1965. 111-12.

Sees class-structures social assumptions under-

lying the tragedies of BH, PW, and TP.

- 040 ---. Themes and Conventions of Elizabethan Tragedy. Cambridge: UP, 1935. 250-61, et passim.

In an attempt to determine the degree of Ford's importance, Bradbrook analyzes generally the strengths and weaknesses of his drama.

- 041 Bradford, Gamaliel. Elizabethan Women. Cambridge: Houghton Mifflin, 1936. 170-78.

Finds the women in Ford's plays to be "interesting" and "passionate" if not entirely feminine. Refers to all of his independent plays, but concentrates on BH.

- 042 Brissenden, Alan. "Impediments to Love: A Theme in John Ford." RenD 7 (1964): 95-102.

Discusses various obstacles to the consummation of love in Ford's plays, including physical and emotional impediments. Refers to most of Ford's plays.

- 043 Brodwin, Lenora Leet. Elizabethan Love Tragedy, 1587-1625. New York: New York UP, 1971. 393-95, et passim.

Argues that TP and BH exemplify Ford's development of a unique form of Courtly Love tragedy. This form is characterized by a pattern in which the revenge motive is divorced from filial obligation and is animated by the injury inflicted upon a love relationship.

- 044 Brooke, C. F. Tucker. The Renaissance: A Literary History of England. Ed. Albert C. Baugh. New York: Appleton-Century-Crofts, 1948. 2: 580-83.

States that there are no bad people in Ford's plays as his characters are their own worst enemies. Asserts that Ford may have taken Beaumont's marmoreal style as a model.

- 045 ---. The Tudor Drama: A History of English National Drama to the Retirement of Shakespeare. Boston: Houghton Mifflin, 1911. 445, 446.

Claims that the English drama of 1603-42 declined mainly because it lost touch with nationalism and popular feeling. States that the "unnatural passion" of Ford's plays was "the last wild guttering that preceded extinction."

- 046 Buland, Mable. The Presentation of Time in Elizabethan Drama. New York: Holt, 1912. 181-82, et passim.

States that Ford made no effort to apply the rule of unity in time.

- 047 Burelbach, Frederick M., Jr. "John Ford's Style: The Apprentice Years." McNR 17 (1966): 58-73.

Examines the maturation of Ford's writing style from 1606 to 1624.

CBS, FM, GM, HT, LL, SD, WE

- 048 Cecil, Lord David. The Fine Art of Reading, and Other Literary Studies. London: Constable, n.d. 81-92.

A general examination of Ford's tragedies touching on such topics as fate, morality, character, and versification.

- 049 Clarkson, Paul S. and Clyde Warren. The Law of Property in Shakespeare and the Elizabethan Drama. 1942. New York: Gordian, 1968. Passim.

Legal references cited and discussed.

BH, LS, LT, PW, SD, SG, TP, WE

- 050 Cochnower, Mary Edith. "John Ford." Seventeenth Century Studies, First Series. Ed. Robert Shafer. Freeport, N.Y.: Books for Libraries, 1968. 123-275.

Extensive study of Ford discussing his concept of man, his women characters, his treatments of love, melancholy, religion, fate, and superstition, his social, political, and military ideas, his morality, and his scholarship.

- 051 Courthope, W. J. A History of English Poetry. London: Macmillan, 1922. 4: 369-85.

General discussion of Ford's works with frequent comparisons to Massinger and other

dramatists. A better discussion here than in most historical surveys.

BH, FCN, FM, HT, LM, LS, LT, PW, SD, TP, WE

- 052 Craig, Hardin. The Enchanted Glass: The Elizabethan Mind in Literature. New York: Oxford UP, 1936. 68, 123, 137.

Describes Ford as difficult in language and thought, mentions his interest in the psychology of passion, and claims Ford sympathizes with the sinner against moral law.

- 053 ---. The Literature of the English Renaissance, 1485-1660. New York: Collier Books, 1962. 182-82, et passim.

A brief sketch of Ford's literary career and a brief summary of critics' general opinions regarding Ford.

- 054 de Mourgues, Odette. Metaphysical, Baroque and précieux Poetry. Oxford: Clarendon, 1953. 89.

Sees a similarity in the taste for the macabre between Ford's drama and the French drama and lyrical poetry of the same period.

- 055 Dibdin, Charles. A Complete History of the English Stage. New York: Garland Publishing, 1970. 3: 279-81.

Attacks the subject of TP, and discusses the reaction of Jonson and the public to LM. See items 68 and 265.

- 056 Dobree, Bonamy. Restoration Tragedy, 1660-1720. Oxford: Clarendon, 1929. 114, 163, 168.

Applies Ford as a measuring stick to determine the quality of Lee, Rowe, and Otway as dramatists.

- 057 Doran, Madeleine. Endeavors of Art: A Study of Form in Elizabethan Drama. Madison: U of Wisconsin P, 1959. Passim.

Mentions Ford in discussions of plotting, form and meaning. Other passing references.

- 058 Downer, Alan S. The British Drama: A Handbook and

Brief Chronicle. New York: Appleton-Century-Crofts, 1950. 99, 174-78, et passim.

Refers to TP and BH in a discussion of melancholy and Platonic Love in Ford's tragedies.

- 059 Dunn, T. A. Philip Massinger: The Man and the Playwright. London: Thomas Nelson, 1957. 45, 55.

Suggests that Massinger and Ford may have been acquainted but were not friends. Claims Ford is less skillful in plotting.

- 060 Dymond, R. "John Ford, the Dramatist." NQ 53 (1876): 448.

Asks readers for any new information on the personal qualities and history of Ford. Adds that the parish register of Islington, Devon, records Ford's baptism and other entries relating to family connections.

- 061 Eliot, T. S. "John Ford." Selected Essays. London: Faber and Faber, 1934. 193-204.

Finds Ford's plays moving, but dramaturgically inept, poetically superficial, and sensational. BH, FCN, LM, PW, SD, TP

- 062 "Elizabethan Society." Academy 35 (1889): 434.

Summarizes a paper on Ford which was read to the Society. Discusses BH and TP.

- 063 Ellis-Fermor, Una. The Jacobean Drama. 4th ed. London: Methuen, 1961, 227-46.

Places Ford in his historical context and discusses generally his collaborative efforts as well as his independent plays.

- 064 Elton, Oliver. The English Muse. London: G. Bell and Sons, 1933. 194-96, et passim.

Suggests that Ford's sympathy for the incestuous lovers in TP is imaginative rather than moral. Praises his verse, but criticizes excessive violence.

- 065 Finkelppearl, Philip J. John Marston of the Middle Temple. Cambridge: Harvard UP, 1969. 83, 126.

States that Marston's entry into the vocation of dramatist set a precedent for other members of the gentry, including Ford.

- 066 Gassner, John. Masters of the Drama. New York: Dover, 1945. 258-59.

Argues that Ford's plays lack a vision which could justify his sensationalism.
BH, TP

- 067 [Gifford, William]. "Article IX." Quarterly Review 6 (1811): 462-87.

Highly critical of Ford and of Weber's edition of Ford's works.
TP, BH, LM, LS, PW, SD, FCN, WE, FM

- 068 Gilchrist, Octavius Graham. A Letter to W. Gifford, Esq. on the Late Edition of Ford's Plays [by H. Weber]; Chiefly as Relating to Ben Jonson. London: John Murray, 1811. 46.

Argues that Ford and Jonson were not hostile to one another. See items 55 and 265.

- 069 H., E. "John Ford." Academy 60 (1901): 429-30.

Argues that Ford's work has a "modern feel" as a result of Ford's devotion of effort to the development of ideas, as embodied in his characters, rather than to poetic expression.
TP, BH

- 070 Hallett, Charles A. and Elaine S. The Revenger's Madness: A Study of Revenge Tragedy motifs. Lincoln: U of Nebraska P, 1980.

Argues that Elizabethan and Jacobean dramatists viewed passion as a madness. Ford is cited as an example.
BH, LM

- 071 Harbage, Alfred. Cavalier Drama. New York: MLA, 1936. 162, et passim.

States that Ford wrote mainly for his own artistic ideals rather than for popular taste.

- 072 Hawkins, Harriett. "What Kind of Pre-contract Had Angelo? A Note on Some Non-problems in

Elizabethan Drama." College English 36 (1974): 173-79.

Hawkins places Ford among those Elizabethan dramatists who challenged conventional assumptions about women.

- 073 Hazlitt, William. Lectures Chiefly on the Dramatic Literature of the Age of Elizabeth. London: Stodart and Stewart, 1820. 171, 176-86.

Criticizes Ford for artificial elaborateness of style, lack of believable characters, and artificial and mechanical plots. Refers to TP but focuses on BH.

- 074 Heilman, Robert Bechtold. Tragedy and Melodrama: Versions of Experience. Seattle: U of Washington P, 1968. 206-11, 220-24, et passim.

Discusses melodramatic elements in TP and BH.

- 075 Hobbs, Mary. "Robert and Thomas Ellice, Friends of Ford and Davenant." NQ 219 (1974): 292-93.

Identifies Robert and Thomas Ellice. Ford lists the former in his dedication of LM and the latter wrote commendatory verses for the second printing of TP. Hobbs states that the information she gathered may have a bearing on the disputed dating of TP.

- 076 Holzknecht, Karl J. Outlines of Tudor and Stuart Plays, 1497-1642. New York: Barnes and Noble, 1947. 383-407.

Brief biography of Ford. Gives brief critical comments and discusses sources of plays. Identifies Dramatis Personae and summarizes plays act by act. Bibliography.
BH, PW, TP, WE

- 077 Howarth, R. G. "John Ford." NQ 202 (1957): 241.

Cites two epigrams which seem to imply that Ford was still living beyond 1639.

- 078 ---. Literature of the Theatre, Marlowe to Shirley. Sydney: n.p., 1953. 13-14, et passim.

States that Ford mistakes lust for love. Finds his plays sensational, but asserts

that his poetry and dramatic effect redeems them.

- 079 Hoy, Cyrus. The Hyacinth Room. New York: Alfred A. Knopf, 1964. 221-22.

States that the greatest achievements in Elizabethan and Jacobean tragedy are committed to dramatizing the ambivalence of human desire. Cites TP as an example.

- 080 Jeffrey, Francis. Contributions to the Edinburgh Review. 3 vols. London, 1946. 3: 38-68.

Discusses the general faults and merits of Ford's plays looking specifically at TP, BH, and WE. Finds Ford an inferior dramatist, but praises some passages.

- 081 "John Ford." Southern Literary Messenger 15 (1849): 656-64.

Mixed criticism of Ford's independent plays. Praises language and character development. TP, LM, BH, LS, PW, FCN, LT

- 082 "John Ford and His Tragedies: The Drama of Silent Suffering." TLS 9 November 1935: 717.

Argues that Ford was probably interested in portraying the psychology of suppressed passion, but did not succeed. As a result of this failure his characters are unbelievable and their actions offensive. PW is excluded from this criticism. BH, LS, PW, TP

- 083 Kaufman, R. J. "Ford's Tragic Perspective." TSL 1 (1960): 522-37.

Traces the development of a set of themes related to jealousy and the arbitrary in human life through Q, LS, and TP. Rejects Eliot's assertion and Ford's plays lack purpose.

- 084 Kistner, Arthur L. and M. K. "The Dramatic Functions of Love in the Tragedies of John Ford." SP 70 (1973): 62-76.

Explains that love serves two dramatic functions in Ford's tragedies - it provides strong motivation for the major characters' actions and engages the audience's sympathy for those characters.

This dual function is traced in PW, TP, LS, and BH.

- 085 Klein, David. The Elizabethan Dramatists as Critics. London: Peter Owen, 1963. Passim.
Reprints Ford's comments on dramatic theory from his plays.
- 086 Knight, G. Wilson. The Golden Labyrinth: A Study of British Drama. New York: Norton, 1962. 110-15.
Discusses the theme of individual rights clashing with social conventions in TP, LS, and BH.
- 087 Knoll, Robert E. Ben Jonson's Plays: An Introduction. Lincoln: U of Nebraska P, 1964. 62, 189.
States that honor was one of Ford's staple subjects.
- 088 Lamb, Charles. Lamb's Criticism. Ed. E. M. W. Tillyard. Cambridge: UP, 1923. 15, 24-25, 30, 59.
Praises Ford, especially for BH which he finds grand and solemn.
TP
- 089 ---, ed. Specimens of English Dramatic Poets Who Lived About the Time of Shakespeare. London: Dent, 1893. 2: 177-204.
Excerpts from BH, LM, LS, LT, PW, and TP.
- 090 Lauren, Barbara. "John Ford: A Caroline Alternative to Beaumont and Fletcher." MLS 5.1 (1975): 53-66.
Discusses the relation of Ford's plays to the Caroline theater. Sees Ford's theatrical technique as essentially Fletcherian, but argues that Ford is unique in spirit and purpose.
- 091 Leech, Clifford. The John Fletcher Plays. Cambridge: Harvard UP, 1962. Passim.
Mentions Ford and his works in passing for comparative value. Considers Ford a superior dramatist.
- 092 ---. John Ford. WTW 170. London: Longmans, Green, 1964.

Analyzes the influence of Fletcher, Burton, and Queen Henrietta Maria's Platonic Love cult on Ford. Discusses his language, versification, and the psychology of his characters.

- 093 ---. Shakespeare's Tragedies and Other Studies in Seventeenth Century Drama. London: Chatto and Windus, 1950. Passim.

Frequently refers to Ford for comparisons and contrasts with Shakespeare.

BH, LT, TP

- 094 LLoyd, Bertram. "Ford's Plays: References Sought." NQ 146 (1924): 8-9.

Asks readers for information concerning a few miscellaneous points in WE, BH, and Q.

- 095 Lowell, James Russel. Conversations on Some of the Old Poets. Cambridge: John Owen, 1845. 232-35, 245-63.

General discussion of Ford's strengths and weaknesses. Generally critical of Ford, finding his plots to be the dominant element in his works, subordinating his characters and verse. Finds his strength in the plays culminating points and then only strength of passion, not reason.

- 096 ---. The Old English Dramatists. Cambridge: Riverside, 1892. 128-30.

Criticizes Ford's plays as sentimental and his diction as "hackneyed and commonplace."

- 097 McCollom, William G. Tragedy. New York: Macmillan, 1957. 141-42.

States that Ford's dramatic verse verges on prose. Compares his verse with Eliot's.

- 098 McCullen, Joseph T. "Madness and the Isolation of Characters in Elizabethan and Early Stuart Drama." SP 48 (1951): 206-18.

Discusses the madness of Penthea in BH and of Meleander in LM, 216-17.

- 099 McMaster, Juliet. "Love, Lust, and Sham: Structural

Pattern in the Plays of John Ford." RenD
ns 2 (1969): 157-66.

Argues that Ford bases the structure of his plays on contrasts between kinds of sexual relationships. The main plot concerns love, the secondary plot lust, and the tertiary is a comic treatment of love sham.
BH, FCN, LM, LS, LT, Q, TP

- 100 Masterman, John Howard Bertram. The Age of Milton.
London: G. Bell and Sons, 1897. 80-85.

Discusses Ford's themes, plot construction, characterization, and verse.
BH, FCN, LM, LS, PW, TP

- 101 Matthews, Honor. The Primal Curse: The Myth of Cain and Able in the Theatre. New York: Schocken Books, 1967. 71-81.

Argues that Ford is not interested in justice in his plays and that evil triumphs because his characters cannot find a path to goodness.

- 102 Mills, Laurens J. One Soul in Bodies Twain.
Bloomington: Principia, 1937. 345-49.

Discusses friendship in LM, LS, and LT.

- 103 [Mitford, J. and G. Steevens]. A Letter to J. P. Kemble, Esq., Involving Strictures on a Recent Edition of Ford's Dramatic Works.
London: John Murray, 1811. 30.

Points out mistakes in the text and notes of Weber's edition of Ford's works.

- 104 Neele, Henry. Lectures on English Poetry. London: Smith, Elder, 1830. Passim.

Praises Ford for his ability to rouse the audience emotionally, but complains that some scenes are too violent and shocking.

- 105 Nethercot, Arthur H. Sir William D'Avenant: Poet Laureate and Playwright Manager. Chicago: U of Chicago P, 1938. 51, 55, 165.

States that Foreste in D'Avenant's The Cruell Brother anticipates Ford.

- 106 Nicoll, Allardyce. English Drama: A Modern Viewpoint. London: George G. Harrap, 1968. Passim.

Finds Ford theatrical, yet subtle. States that his characters possess an inner life which those of Beaumont and Fletcher lack. Appendix cites dates and production companies of revivals of TP, BH, and WE between 1954-65.

- 107 ---. The Theory of Drama. New York: Benjamin Blom, 1966. 121, 173, 232.

Classifies Ford as an author of horror tragedy because he relies upon incident rather than character to attract his audience.

- 108 Penniman, Josiah. The War of the Theatres. New York: AMS Press, 1970. 21.

Rejects view that Kately in Everyman in His Humour represents Ford.

- 109 Pierce, F. E. "The Sequence of Ford's Plays." Nation 92 (1911): 9-10.

Attempts to divide Ford's plays into three chronological periods on metrical evidence which Pierce provides in a table.

- 110 Praz, Mario. The Flaming Heart. Garden City, N. Y.: Doubleday, 1958. 14, 107, 168, 245, 246.

States that an Italian setting combined with a Senecan revenge motif to form the background to Ford's plays.

- 111 Prior, Moody E. The Language of Tragedy. New York: Columbia UP, 1947. 144-52, et passim.

Argues that Ford was the last dramatist to attempt to adapt the tradition of Elizabethan tragedy to original ends. In addition, Ford seriously addresses moral problems raised by action.
BH, TP

- 112 Putt, S. Gorley. "The Modernity of John Ford." English 18 (1969): 47-52.

Concludes that Ford verges on an existentialist statement of man's self-destructive passions and that his "modernity" lies in his recogni-

tion of a human value in people who are judged immoral.

TP

- 113 Quennell, Peter. The Singular Preference. New York: Viking, 1953, 30-36.

Discusses Ford as a product of his time.

TP

- 114 Reed, Robert Rentoul. Bedlam on the Jacobean Stage. Cambridge: Harvard UP, 1952. 130-60, et passim.

Argues that Ford used perfect logic and scientific interpretation in creating his characters, thus refining the causes and symptoms of madness and thereby developing convincing characterization.

BH, LM, LS, Q, TP

- 115 Rossiter, A. P. English Drama from Early Times to the Elizabethans. New York: Barnes and Noble, 1959. 155.

Criticizes Ford's subplots for lack of humor.

- 116 Salinger, L. G. "The Decline of Tragedy." The Age of Shakespeare. Ed. Boris Ford. Pelican Guide to English Literature 2. London: Cassell, 1955.

States that Ford is the best of the Caroline dramatists but his plays are marred by his insistence upon a despairing view of life.

- 117 Sanders, Herbert M. "The Plays of John Ford." GM 290 (1901): 169-82.

Discusses Ford's major plays in this generally favorable critique.

- 118 Schelling, Felix E. English Drama. New York: Dutton, 1914. 97, 115, 121, 205, 215-28.

In this general survey, Schelling argues that Ford is a transitional dramatist, looking back in his decadence, but anticipating the modern world with his questioning spirit.

- 119 Scott, M. I. "Words for O. E. D. from 'Christes Bloodie Sweat.'" NQ 221 (1976): 229.

Lists additions for the Oxford English

Dictionary.

- 120 Sensabaugh, G. F. "John Ford and Elizabethan Tragedy." Renaissance Studies in Honor of Hardin Craig. Stanford: Stanford UP, 1941. 250-61.
- Argues that Ford's unique contribution to the decline of drama is not of degree but of kind. Physical necessity clashes with conventional law providing no hope, but necessarily causing despair. Thus Ford's plays differ in meaning and purpose from Shakespeare's and Elizabethan drama generally.
BH, LS, TP
- 121 ---. "John Ford Revisited." SEL 4 (1964): 195-216.
- Analyzes BH, LS, and TP in an attempt to determine the reasons why Ford interests twentieth century minds. Concludes that Ford's view of existence as disjointed and absurd is the secret of his appeal.
- 122 Silvette, Herbert. The Doctor on the Stage: Medicine and Medical Men in Seventeenth Century England. Knoxville: U of Tennessee P, 1967. Passim.
- References made to medical practices in Ford's plays.
BH, FCN, LM, PW, TP, WE
- 123 Sisson, Charles, J., ed. Thomas Lodge and Other Elizabethans. Cambridge: Harvard UP, 1933. 230-31.
- Mentions Ford's friendship with Barnabe Barnes.
- 124 Smith, G. Gregory. Ben Jonson. English Men of Letters. London: Macmillan, 1919. 161, 284.
- Discusses Jonsonus Virbius to which Ford made a contribution.
- 125 Spencer, Theodore. Death and Elizabethan Tragedy: A Study of Convention and Opinion in the Elizabethan Drama. New York: Pageant Books, 1960. Passim.
- Argues that Ford's characters are accepting of death and that this attitude marks the final development in the treatment of death in Elizabethan drama.

- 126 Stephenson, Henry Thew. The Elizabethan People. New York: Holt, 1910. Passim.
- In an attempt to draw a picture of the Elizabethan people and their amusements, the author draws references to various aspects of Elizabethan life from the works of Ford and his contemporaries.
- 127 Stroup, Thomas B. Microcosmos: The Shape of an Elizabethan Play. Lexington: U of Kentucky P, 1965. 83-83, 114-15, 144, 176, et passim.
- Discusses the emphasis in action in PW, BH, TP, and LS, pageantry in PW, LS, and BH, places of action in TP and PW, and character in PW, LM, BH, TP, and LS.
- 128 Swinburne, Algernon Charles. The Age of Shakespeare. New York: Harper, 1908. 81, 172, 177.
- Praises Ford's dialogue and composition, but criticizes his "low comedy."
- 129 ---. "John Ford." Fortnightly Review 10 (1871): 42-63.
- Praises Ford highly for his poetry, passion, and dramatic structure. Considers Ford one of the "loftier landmarks of English Poetry."
BH, FCN, LM, LS, LT, PW, SD, TP, WE
- 130 Thorndike, Ashley, H. Tragedy. Boston: Houghton Mifflin, 1908. 226-29, et passim.
- Argues that Ford's greatness rests in his ability to portray tragic passion. Also discusses his weaknesses. Denies a political emphasis in PW.
- 131 Tomlinson, T. B. A Study of Elizabethan and Jacobean Tragedy. Cambridge: UP, 1964. 266-76, et passim.
- Argues that Ford's tragedies are hollow because he keeps his designs on the audience hidden, occasionally dropping in diversions. In addition, Ford sometimes fails to provide adequate social or intellectual context for judging the characters' emotional patterns.
BH, LS, TP
- 132 Ure, Peter. Elizabethan and Jacobean Drama:

Critical Essays by Peter Ure. New York:
Barnes and Noble, 1974. Passim.

Reprints item 276, pp. 93-103, and item 133,
pp. 145-65. Contains other scattered comments.
BH, FCN, LM, LS, LT, PW, TP, WE

- 133 ---. "Marriage and the Domestic Drama in Heywood
and Ford." ES 32 (1951): 200-16.

Asserts that Ford and Heywood shared common
assumptions derived from contemporary
marriage customs. Argues that Ford does not
attack marriage as such in BH, but rather
attacks enforced marriage. Rpt. in item 132.

- 134 Waith, Eugene. The Herculian Hero. New York:
Columbia UP, 1962. 144, 145, 146, 148.

Argues that only Calantha and Perkin Warbeck of
all Ford's characters may be considered heroic.
Waith believes they are not quite heroic because
of Ford's emphasis on psychological subtlety
and ambiguity of motive.

- 135 ---. Ideas of Greatness: Heroic Drama in England.
New York: Barnes and Noble, 1971. 169-72.

Discusses heroism in BH, LM, PW, and TP.
Argues that none is in the mainstream of
heroic drama, but that each makes a
contribution to it in simplicity of style.

- 136 Watson, William. Excursions in Criticism. London:
Elkin, Mathews and John Lane, 1893. 7-11.

Takes issue with Lamb's praise of BH and
attacks TP as morally repulsive.

- 137 Wedgwood, C. V. Seventeenth-Century English
Literature. New York: Oxford UP, 1961.
42-44, et passim.

Briefly discusses the contrast between Ford's
"sweet" verse and his subjects.
TP

- 138 Wells, Henry W. Elizabethan and Jacobean Playwrights.
New York: Columbia UP, 1939. 49-52, 67-70, 127-29.

Discusses sentimentalism, irony, and the
relationship between violence and a sense of

sin in BH, LS, and TP respectively.

- 139 West, Gilbert. "Thomas Gainsforde: John Ford." NQ 166 (1934): 312.
- Questions if Thomas Gainsforde and John Ford might be the same person.
- 140 West, Rebecca. The Court and the Castle. New Haven: Yale UP, 1957. 29, 82.
- States that Ford tried to depict the Renaissance man but failed because he did not provide sufficient motivation.
- 141 Woolf, Virginia. "Notes on an Elizabethan Play." The Common Reader. New York: Harcourt, Brace, 1925. 73-85.
- Argues that Annabella in TP is a flat character, pp. 78-80.
- 142 Wright, Louis B. Middle-Class Culture in Elizabethan England. Chapel Hill: U of North Carolina P, 1935. 622, 634.
- States that PW would have appealed to tradesmen's conceptions of the state and of kingship.
- 143 X., X. "John Ford: The Dramatist." NQ 47 (1873): 403.
- The discovery of a book presumed to have been owned by Ford and his descendants prompted this writer to ask readers for information about John Ford's family.
- 144 Yearsley, [Percival] Macleod. Doctors in Elizabethan Drama. Folcroft, PA: Folcroft, 1969. 33-37, et passim.
- Discusses medics and medical practices in drama. LM, TP.

Morality

- 145 Bastiaenen, Johannes Adam. The Moral Tone of Jacobean and Caroline Drama. New York: Haskell House, 1966. 90-91, 97, 102-03, et passim.
- Discusses the moral tone of LS, LT, and TP,

with heavy condemnation of LS and TP.

- 146 Fluchere, Henry. Shakespeare. Trans. Guy Hamilton. London: Longmans, Green, 1961. 66-74, et passim.

Argues that if Ford is decadent, his decadence is not in his violence, but in his failure to provide intellectual and spiritual nourishment with the entertainment. Praises Ford's characters for heroic restraint.

- 147 Hawkins, Harriet. "The Morality of Elizabethan Drama: Some Footnotes to Plato." English Renaissance Studies: Presented to Dame Helen Gardner in Honour of her Seventieth Birthday. Ed. John Carey. Oxford: Clarendon, 1980. 12-32.

Attacks the process by which critics have debated morality in Elizabethan drama, including Ford's. BH, TP

- 148 Herndl, George C. The High Design: English Renaissance Tragedy and the Natural Law. Lexington: UP of Kentucky, 1970. 259-80, et passim.

Argues that Ford depicts the alienation of the natural and moral orders, portraying the fate of characters trapped between the demands of human nature and the decrees of Providence. He creates a morally unintelligible cosmos whose laws cannot be reconciled to the mind or heart. BH, SG, TP, WE

- 149 Lee, Vernon. [Violet Paget]. "The Italy of the Elizabethan Dramatists." Euphorion: Being Studies of the Antique and the Medieval in the Renaissance. London: T. Fisher Unwin, 1884. 53-99.

Suggests that Ford captured the morally ambiguous tone of the Italian Renaissance in TP which, Lee believes, makes evil lose the appearance of evil in its superficially innocent tone.

- 150 Muir, Kenneth. "The Case of John Ford." SR 84 (1976): 614-29.

Seeks a middle path in Ford criticism finding much to praise and much to condemn in Ford's plays. Argues that Ford pities his characters rather than condoning their actions and sees them as diseased rather than wicked.

Discusses BH, LM, PW, and TP.

- 151 Ornstein, Robert. The Moral Vision of Jacobean Tragedy. Madison: U of Wisconsin P, 1960. 200-21.

Discusses the moral design in Ford's works, specifically examining TP, BH, and LS.

- 152 Ribner, Irving. Jacobean Tragedy: The Quest for Moral Order. New York: Barnes and Noble, 1962. 153-75.

Argues that Ford's main concern is man's inability to find his place in the universe. Traces the development of this theme and the emergence of Ford's unique dramatic style from inception in BH through culmination in TP. BH, LS, PW, TP

- 153 Ricks, Christopher, ed. English Drama to 1710. History of Literature in the English Language 3. London: Sphere Books, 1971, 105-08, et passim.

Argues that Ford's importance lies in the seriousness and candor with which he contemplates deep moral issues and challenges conventional thought. BH, FCN, LM, LS, LT, PW, TP

- 154 Sampson, George. The Concise Cambridge History of English Literature. 2nd ed. Cambridge: UP, 1961. 321-23.

In this general survey of Ford's works, Sampson argues that Ford is not decadent because he sympathizes with the characters, not the transgressions.

- 155 Sasayama, Takashi. "The Decadence of John Ford's Tragedies." English Criticism in Japan: Essays by Younger Japanese Scholars on English and American Literature. Ed. Earl Miner. Tokyo: U of Tokyo P, 1972. 101-14/

Argues that Ford's plays are decadent, not because they contain immoral themes and/or violence, but because the immoral behavior is not integrally incorporated into the whole artistic design.

- 156 Schelling, Felix E. Elizabethan Drama, 1558-1642.

2 vols. New York: Russell and Russell, 1959.
2: 327-36, et passim.

Places Ford in the context of a declining, decadent drama and measures his original contributions in analysis. Praises his power, but deplores his subjects.

- 157 Sherman, Stuart P. "Forde's Contribution to the Decadence of the Drama." John Forde's Dramatische Werke. Ed. W. Bang. Louvain: Uystpruyst, 1908. vii-xix.

Deplores Ford's focus on sexual passion, but views him as an early modernist, challenging outdated social conventions, particularly marriage.

- 158 Spens, Janet. Elizabethan Drama. London: Methuen, 1922. 117, 134, 140-41, 143.

Calls Ford's subjects "unpleasant" and argues that perfect sincerity is his test of virtue.

BH, PW, TP, WE

See also items 19, 21-23, 48, 50, 64, 111-12, 226, 243, 320, and 347.

Authorship Studies

- 159 Creizenach, Wilhelm. The English Drama in the Age of Shakespeare. London: Sidgwick and Jackson, 1916.

States that Ford usually relied on collaborators for the comic elements in his plays, although he sometimes attempted them himself as in TP.

- 160 Hoy, Cyrus. "The Shares of Fletcher and His Collaborators in the Beaumont and Fletcher Canon, V." SB 13 (1960): 77-108.

Attributes all of LC and part of FMI to Ford on linguistic evidence, but states that the evidence is not sufficiently strong to prove his belief. Includes linguistic tables.

- 161 Leech, Clifford. John Webster: A Critical Study. London: Hogarth, 1951. 2, 8, 9, 95, 118.

Discusses possible collaborations.

FMI, LMSUM

- 162 LLOYD, Bertram. "The Authorship of 'The Welsh Ambassador.'" RES 21 (1945): 192-201.
Ascribes authorship of WA to Dekker and Ford on stylistic grounds.
- 163 Oliphant, E. H. C. The Plays of Beaumont and Fletcher. New Haven: Yale UP, 1927. 432-33, 463-86.
Ford's contributions to FMI and LC discussed.
- 164 Price, George R. Thomas Dekker. TEAS 74. New York: Twayne, 1969. Passim.
WE discussed pp. 98-106 and SD discussed pp. 106-11. WE contrasted with TP. References to Ford's contributions in the collaborations scattered throughout.
- 165 Sargeant, M. Joan. "Writings Ascribed to John Ford by Joseph Hunter in 'Chorus Vatum.'" RES 10 (1934): 165-76.
Argues for ascribing CBS and GM to Ford on the basis of parallels with TP, BH, FM, and LL.
- 166 Schoenbaum, Samuel. Internal Evidence and Elizabethan Dramatic Authorship. Evanston: Northwestern UP, 1966. Passim.
Discusses both internal and external evidence regarding Ford's collaborations. LMSUM, FMI, LC, SG
- 167 Waith, Eugene M. The Pattern of Tragicomedy in Beaumont and Fletcher. New Haven: Yale UP, 1952. 135.
Lists plays in which Ford may have collaborated with Fletcher.

See also items 32, 193, 203, 257, 270-72, 293-94, 312, 314, 317, 319, 354, 357, 359-60, 364, and 369.

Sources and Influences

- 168 Anderson, Donald K. "'Richard II' and 'Perkin Warbeck.'" SQ 13 (1962): 260-63.

Argues a likely influence of Shakespeare's Richard II on Ford's Perkin Warbeck by citing similarities in genre, situation, characterization, and language.

- 169 Andrews, Michael Cameron. "Romei and Ford's 'The Broken Heart.'" NQ 227 (1962): 147-48.

Argues that a few lines describing the nature of honor in BH are based upon a passage in Annibal Romei's Discorsi. Ford probably read this passage in The Coutiers Academie, an English translation.

- 170 Bakeless, John. The Tragical History of Christopher Marlowe. 2 vols. Cambridge: Harvard UP, 1942. 1: 240, 266, 354, 359; 2: 155.

States that Marlowe's influence on Ford was not great, but mentions a few ways in which he did influence him, directly or indirectly, including a phrase and a character type.

- 171 Bayley, Harold. The Shakespeare Symphony. London: Chapman and Hall, 1906. *Passim*.

Cites parallelisms in the works of Ford and his contemporaries.
BH, FCN, LM, LS, LT, PW, SD, TP, WE

- 172 Brody, Ervin C. The Demetrius Legend and Its Literary Treatment in the Age of the Baroque. Rutherford: Fairleigh Dickinson UP, 1972. 208.

Suggests that the Demetrius theme may have influenced the subject matter or PW.

- 173 Cawley, Robert Ralston. The Voyagers and Elizabethan Drama. New York: Kraus Reprint Corporation, 1966. 228, 248, 289, 309, 318.

Quotes passages from Ford's works which reflect voyagers' influence on Elizabethan drama.

- 174 Chambers, E. K., et al., eds. The Shakespeare Allusion Book. London: Oxford UP, 1932. 1: 379-82.

Ford's allusions to Shakespeare in FCN, LS, LT, and TP.

- 175 Cunliffe, John W. The Influence of Seneca on

Elizabethan Tragedy. New York: G. E. Stechert, 1925. 112-15.

Compares Ford and Seneca, ascribing to Seneca's influence the calmness with which Ford's characters meet death.

- 176 Davril, Robert. "John Ford and La Cerde's 'Ines de Castro.'" MLN 66 (1951): 464-66.

Suggests that Ford borrowed his idea of a post mortem coronation and wedding from the Spanish tradition, probably from the legend of Ines.

BH

- 177 ---. "Shakespeare and Ford." SJ 94 (1958): 121-31.

Discusses Shakespeare's influence on Ford's language, situations, and characters.

BH, LM, LS, TP

- 178 Elwin, Malcolm. Handbook to Restoration Dramas. Port Washington: Kennikat, 1966. 113, 140.

Finds Otway's Venice Preserved, The Orphan reminiscent of Ford.

- 179 Ewing, S. Blaine, Jr. "Burton, Ford, and 'Andromana.'" PMLA 54 (1939): 1007-17.

Analyzes melancholy in Andromana; or The Merchant's Wife and discusses the probable influence of Burton and Ford on the unknown author.

- 180 Freeman, Arthur. Thomas Kyd: Facts and Problems. Oxford: Clarendon, 1967. 86.

Compares Annabella of TP to Kyd's Bel-Imperia.

- 181 Frost, David L. The School of Shakespeare: The Influence of Shakespeare on English Drama, 1600-42. Cambridge: UP, 1968. 119-35, 156-66.

Argues that Ford rejects Shakespeare's outlook as a whole and that he is unconcerned with the examination of ideas or moral problems.

Discusses Ford's borrowings from Shakespeare.

- 182 Garnett, Richard and Edmund Gosse. English

Literature: An Illustrated Record. New York: Macmillan, 1935. 2: 356-59.

Sees Ford as having more in common with the "classics" than with the English tradition.
BH, LM

- 183 Kirsch, Arthur C. Jacobean Dramatic Perspectives. Charlottesville: UP of Virginia, 1972. 112-26.
- Discusses Fletcher's and Shakespeare's influence on Ford's dramaturgy.
BH, TP
- 184 Lucas, F. L. Seneca and Elizabethan Tragedy. Cambridge: UP, 1922. 131-32.
- States that the Senecan influence may be seen in drama up through Ford.
- 185 McGinn, Donald Joseph. Shakespeare's Influence on the Drama of His Age: Studies in Hamlet. New Brunswick: Rutgers UP, 1938. 77-79, 90-91, 193-94, 197-98, et passim.
- Discusses possible influences of Hamlet on Ford's characters and language.
BH, LM, TP, WE
- 186 McPeck, James A. S. The Black Book of Knaves and Unthrifths in Shakespeare and Other Renaissance Authors. N.p.: U of Connecticut, 1969. 99.
- Cites a possible influence of Copland's "knaves" on Ford's LM.
- 187 Murray, Peter B. Thomas Kyd. New York: Twayne, 1969. 11, 153, 154, 155.
- States that Ford was influenced by Kyd's revenge motif, but was distinctly different in style and a greater poet.
- 188 Novarr, David. "'Gray Dissimulation': Ford and Milton." PQ 41 (1962): 500-04.
- Notes that the words "gray dissimulation" occur both in BH and in Paradise Regained, but rejects the assertion that Milton borrowed it from Ford.
- 189 Schelling, Felix E. Foreign Influences in Elizabethan

Plays. New York: Harper, 1923. Passim.

Brief references to classical and Italian influences on Ford.

- 190 Sells, Arthur Lytton. The Italian Influence in English Poetry. Bloomington: Indiana UP, 1955. 214.

Suggests that Ford may have supplemented his reading about Italy with conversations with Italian merchants.

- 191 Sensabaugh, G. F. "John Ford and Platonic Love in the Court." SP 36 (1939): 206-26.

Argues that Ford was influenced by Henrietta Maria's Platonic Love cult and that this influence tainted his plays, thus contributing to the decline of drama.

- 192 Steiner, George. The Death of Tragedy. New York: Alfred A. Knopf, 1961. 23, 145, 146, 147.

Discusses the influence of Ford and his contemporaries on the Romantics.

- 193 Sykes, H. D. Sidelights on Elizabethan Drama. New York: Barnes and Noble, 1966. 173-99.

Reprints item 312, pp. 173-82, and item 327, pp. 183-94. States opinion on Ford's contributions to SD and WE, pp. 225-26.

- 194 Symonds, John Addington. Shakespeare's Predecessors in the English Drama. New York: Greenwood, 1969. 5-6, et passim.

Suggests that earlier dramatists exhausted the more salient subjects, forcing Ford and his contemporaries to resort to sensationalism to attract audiences.

- 195 Walker, William Sidney. Shakespeare's Versification and Its Apparent Irregularities Explained by Examples from Early and Late Writers. London: J. R. Smith, 1854. Passim.

Compares Shakespeare's versification, vocabulary, and pronunciation with many dramatists, including Ford.

- 196 Wendell, Barrett. The Temper of the Seventeenth

Century in English Literature. New York: Scribner's, 1904. 93-95, 137.

Argues that Ford was a feeble imitator of Shakespeare and Marlowe.

See also items 16, 18, 22, 26, 44, 76, 90, 92, 113, 223, 227, 229, 232, 239-40, 246, 251, 261, 267-69, 275, 286, 302-04, 307, 315, 321-25, 327, 332-33, and 370.

Historical Information

- 197 Adams, Joseph Quincy, ed. The Dramatic Records of Sir Henry Herbert. New Haven: Yale UP, 1917. 27, 29, 30, 32, 38.

Reprints record of the licensing of BM, FK, LT, LMSUM, LM, SD.

- 198 American Book Prices Current. New York: Bowker, 1894--.

Successive volumes list Ford items sold at auction.

- 199 Arber, Edward, ed. A Transcript of the Registers of the Company of Stationers of London, 1554-1640 A.D. London, 1875. Passim.

Publication record for Ford's works.

- 200 Baker, David Erskine and Isaac Reed. Biographica Dramatica, or A Companion to the Playhouse. London: Longman, Hurst, Rees, Orme and Browne, 1812. Passim.

Contains critical accounts of Ford and his plays in a dictionary format.

- 201 Berquist, G. William. Three Centuries of English and American Plays: A Checklist. New York: Hafner Publishing, 1963. 98, 223.

Lists early editions of Ford's plays which have been microfilmed.

- 202 Cibber, Theophilus. The Lives of the Poets of Great Britain and Ireland to the Time of Dean Swift.

London: R. Griffiths, 1753. 1: 349-52.

Includes the life of Ford and presents publication information borrowed from Langbaine. See item 213.

- 203 Fleay, Frederick Gard. A Biographical Chronicle of the English Drama, 1559-1642. 1891. New York: Burt Franklin, 1962. 1: 230-35.

Contains brief biographical data and a chronological listing of Ford's plays including original companies and dates of production. States some opinions on authorship.

- 204 ---. A Chronicle History of the London Stage. 1890. New York: Burt Franklin, n.d.

Historical information including dates of performances, general stage history, and general facts about the companies and the theatres.

- 205 Greg, W. W., ed. A Bibliography of the English Printed Draama to the Restoration. 4 vols. London: The Bibliographical Society, 1939-59. Passim.

Describes prints of individual plays from records of the Stationer's Company.

- 206 ---. "The Bakings of Betsy." Lib 3rd ser. 2 (1911): 225-59.

Lists LonM, RC, BT, and IB among plays burnt by Warburton's cook.

- 207 ---, ed. A List of English Plays Written Before 1643 and Printed Before 1700. 1900. St. Clair Shores, Mich.: Scholarly Press, 1972. 37-38, 90.

Lists early editions of Ford's works and the library in which each may be found.

- 208 Halliwell-Phillipps, James Orchard, ed. Dictionary of Old English Plays in Print or in Manuscript. 2 vols. London: J. R. Smith, 1860. Passim.

Lists Ford's plays and provides some publication and production information.

- 209 Harbage, Alfred, ed. Annals of English Drama, 975-1700. Philadelphia: U of Pennsylvania P, 1940.

Passim.

Chronological listing of English dramas providing limits of date, type of play, first production company, earliest known texts, and most recent edition.

- 210 Hazlitt, W. Carew, ed. A Manual for the Collector and Amateur of Old English Plays. 1892. New York: Johnson Reprint Corporation, 1967. Passim.

New edition of the works by Langbaine (see item 213) and Halliwell-Phillipps (see item 208).

- 211 Jacob, Giles. The Poetical Register or, the Lives and Characters of the English Dramatic Poets. 1729. New York: Garland, 1970. 110-11.

Provides some publication and production information on BH, FCN, LM, LS, LT, PW, TP, SD.

- 212 King, T. J. "Staging of Plays at the Phoenix in Drury Lane, 1617-42." Theatre Notebook 19 (1965): 146-66.

Discusses the staging requirements for various plays at the Phoenix, including TP and LS which appear to have demanded more complex staging than average.

- 213 Langbaine, Gerard. An Account of the English Dramatic Poets. 1691. London: Scolar, 1971. 219-22.

Lists Ford's plays with some production and publication information.

- 214 Livingston, Luther Samuel. Auction Prices of Books. New York: Dodd, Mead, 1905. 2: 164-65.

Lists auction prices of rare books including Ford's plays. Intended to provide a rough guide to market values of such books.

- 215 Locker-Lampson, Frederick. The Rowfant Library. London: B. Quaritch, 1886. 44-45.

Describes first editions of Ford's works in the Rowfant Library.
BH, FM, LS, LT, SD, TP

- 216 Pollard, A. W. and G. R. Redgrave, eds. A Short-

Title Catalogue of Books Printed in England, Scotland, and Ireland. London: The Bibliographical Society, 1926. 244.

Provides publication information for Ford's first-time published works and list libraries which have a copy.

- 217 Sargeaunt, M. Joan. "John Ford at the Middle Temple.) RES 8 (1932): 69-71.

Provides entries from the Minutes of the Parliament of the Middle Temple concerning Ford's expulsion for debt and his punishment for violating the rule compelling the wearing of caps in the Temple Hall.

- 218 Sibley, Gertrude. The Lost Plays and Masques, 1500-1642. New York: Cornell UP, 1933. Passim.

Presents known facts about lost plays including BM, BT, FK, IB, LMSUM, LonM, RC.

- 219 Thornhill, Frederick. "Old Dramas in Mr. Warburton's Collection." GM 85.2 (1815): 217-22.

Lists Ford's plays destroyed by Warbuton's cook.
BT, IB, LonM, RC

- 220 Wise, Thomas James. The Ashley Library: A Catalog of Printed Books, Manuscripts and Autograph Letters. London: n.p., 1922. 2: 126-29.

Physical descriptions of quarto copies of LM, TP, LS, BH, PW, FCN, LT. Also includes Gifford's edition of Ford's works. Reproduces title pages from manuscripts.

See also items 33, 106, 390, 392, 410, and 412.

The Broken Heart

- 221 Archer, William. The Old Drama and the New. New York: Benjamin Blom, 1972. 63-65.

Argues that BH shows that Ford's imagination was abnormal. He believes the play is senselessly morbid, depicting neither truth to nature nor striking dramatic effect.

- 222 ---. Study and Stage: A Yearbook of Criticism.
London: Grant Richards, 1899. 238-39.

Calls Ford's style in BH "homogenous throughout and generally excellent" in this review of the Elizabethan Stage Society's production of the play.

- 223 Baskervill, C. R. "Bandello and 'The Broken Heart.'" MLN 29 (1913): 51-52.

Suggests that a novel by Bandello may have been the source for BH.

- 224 Blayney, Glenn H. "Convention, Plot, and Structure in 'The Broken Heart.'" MP 56 (1958): 1-9.

Discusses the conventions of betrothal and marriage in seventeenth century England and argues that BH is Ford's protest against enforced marriage. Blayney sees the play as Ford's assertion that only marriage based on love and family consent will prosper.

- 225 Brooks, Shirley. "The Dance of Death." GM 227 (1869): 212-21.

Retells BH and praises it generally.

- 226 Burbridge, Roger T. "The Moral Vision of Ford's 'The Broken Heart.'" SEL 10 (1970): 397-407.

Argues that BH presents a world in which meaningful action is impossible because there are no moral absolutes. Consequently the characters must cling to social conventions which lead to self-destruction, thereby denying their own humanity.

- 227 Burelbach, Frederick M., Jr. "'The Truth' in John Ford's 'The Broken Heart' Revisited." NQ 212 (1967): 211-12.

Argues that BH may have been based upon a story in Book 3 of Sir Thomas Hoby's translation of Baldassare Castiglione's The Book of the Courtier.

- 228 Campbell, Lewis. Tragic Drama in Aeschylus, Sophocles, and Shakespeare. New York: Russell and Russell, 1965. 36, 95, 246.

Argues that BH suffers from lack of continuity in action.

- 229 Carsaniga, Giovanni M. "'The Truth' in John Ford's 'The Broken Heart.'" CL 10 (1958): 344-48.
- Accepts Sherman's explanation of 'The Truth' in BH (see item 251), but adds the element of the trap-chair taken from *Bandello* (see item 223) as a second 'truth.'
- 230 Ellis-Fermor, Una. The Frontiers of Drama. London: Methuen, 1964. 53, 106, 119-20.
- Describes how Ford tackles the problem of unspoken though without using soliloquies in BH.
- 231 Feldman, A. Bronson. "The Yellow Malady: Short Studies of Five Tragedies of Jealously." L&P 6 (1956): 38-52.
- Discusses jealousy in BH, pp. 49-51. Finds humor in the jealous Bassanes.
- 232 Fitzgibbon, G. "An Echo of 'Volpone' in 'The Broken Heart.'" NQ 220 (1975): 248-49.
- Suggests that Ford indentified Bassanes in the early part of BH with Jonson's Corvino in Volpone. Similarities in language cited.
- 233 Fowler, Alastair. Triumphal Forms: Structural Patterns in Elizabethan Poetry. Cambridge: UP, 1970. 157.
- Discusses the bridal song in BH.
- 234 Gassner, John. Dramatic Soundings. New York: Crown, 1968. 537.
- Praises the 1962 Chichester Festival production of BH.
- 235 Gibson, C. A. "The Date of 'The Broken Heart.'" NQ 216 (1971): 458.
- Argues for a c.1630-31 date for BH.
- 236 Greenfield, Thelma N. "The Language of Process in Ford's 'The Broken Heart.'" PMLA 87 (1972): 397-405.

Discussed the ways in which Ford uses language in BH to determine the process of feeling and the process of thought.

- 237 Hudson, Arthur Palmer. "To Shake Hands with Death." MLN 53 (1938): 510-13.

Discusses the figurative use of "to shake hands" including Ford's use of the expression in BH.

- 238 Huebert, Ronald. "'An Artificial Way to Grieve': The Forsaken Woman in Beaumont and Fletcher, Massinger and Ford." ELH 44 (1977): 601-21.

Discusses the victimization of Penthea in BH and assesses her role in the challenge to conventional attitudes toward women, pp. 614-20.

- 239 Jordan, R. "Calantha's Dance in 'The Broken Heart.'" NQ 214 (1969): 294-95.

Argues that a story in Plutarch is the inspiration for Calantha's dance and is 'the truth' alluded to in the prologue of BH.

- 240 Kaufmann, R. J. "Ford's 'Waste Land': 'The Broken Heart.'" RenD ns 3 (1970): 167-87.

Discusses the Phaethon myth imagery and characterization in BH.

- 241 Kelly, Michael J. "The Values of Action and Chronicle in 'The Broken Heart.'" PLL 7 (1971): 150-58.

Argues that Ford in BH suggests that man's ability to act may help him overcome the absurdities and perplexities of life.

- 242 McDonald, Charles O. "The Design of John Ford's 'The Broken Heart': A Study in the Development of Caroline Sensibility." SP 59 (1962): 141-61.

See following item.

- 243 ---. The Rhetoric of Tragedy: Form in Stuart Drama. Amherst: U of Massachusetts P, 1966. 314-33.

Discusses the relationship between Ford's underlying concept of morality and his

characters, and argues that Ford insists upon restraining passion by reason. The material forming this chapter "appeared in slightly different form" as item 242.
BH, LS

- 244 Malouf, David. "The Dramatist as Critic: John Ford and 'The Broken Heart.'" SoRa 5 (1972): 197-206.
- Argues that Ford used Jacobean conventions to criticize them rather than passively imitate them. States that Ford destroyed these older forms providing room for new ones.
- 245 Neill, Michael. "Ford's Unbroken Art: The Moral Design of 'The Broken Heart.'" MLR 75 (1980): 249-68.
- Discusses the design of BH including allegorical bearings, the role of fate, secrets and symbolism.
- 246 ---. "New Light on 'The Truth' in 'The Broken Heart.'" NQ 220 (1975): 249-50.
- Agrees with Burelbach's assessment of "the truth" but adds to the possible sources a story of a woman who starved herself to death. This incident has parallels in BH which Castiglione's Courtier does not. See item 227.
- 247 Peacock, Ronald. The Art of Drama. London: Routledge and Kegan Paul, 1957. 183.
- States that the speech of Technicus to Orgilus on honor in BH (III,i) is introduced too obviously and form a lump in the texture.
- 248 Pellizzi, Giovanna. "The Speech of Ithocles on Ambition in Ford's 'The Broken Heart.'" EM 20 (1969): 93-99.
- Discusses imagery, dialectic development, and possible concealed motivation in Ithocle's speech.
- 249 Peter, John. Complaint and Satire in Early English Literature. Oxford: Clarendon, 1956. 237-38.
- Compares The Malcontent to BH.
- 250 Schlueter, June. "Ford's 'The Broken Heart' as a Multiple-

Plot Play." Thoth 15.2 (1975): 21-26.

Argues that BH is a multiple-plot play and that this viewpoint explains structurally and dramatically the unexpected plot turn after the first act.

- 251 Sherman, Stuart P. "Stella and 'The Broken Heart.'" PMLA 14 (1909): 274-85.

Argues that BH is a dramatic enlargement on the true story of Sir Philip Sidney's love for Penelope Devereux. Sherman compares the events of the play with the historical facts.

- 252 Speaight, Robert. William Poel and the Elizabethan Revival. London: Heineman, 1954. 128-30.

Discusses an 1898 production of BH.

- 253 Waith, Eugene M. "Struggle for Calm: The Dramatic Structure of 'The Broken Heart.'" English Renaissance Drama: Essays in Honor of Madeleine Doran and Mark Eccles. Eds. Henning, Standish, et als. Carbondale: Southern Illinois UP, 1976. 155-66.

Suggests that the structure of BH is dictated by the characters' determination to avoid unhappy consequences through self-mastery. The ultimate failure of this struggle constitutes the tragedy.

- 254 Warnke, Frank J. Versions of Baroque: European Literature in the Seventeenth Century. New Haven: Yale UP, 1972. 200.

Sees Calantha as similar to baroque a baroque sacrificial heroine.

BH

See also items 73, 169, 176-77, 182-83, 185, 329, 353, and 365.

The Fancies, Chaste and Noble

- 255 Leech, Clifford. The Dramatist's Experience: With Other Essays in Literary Theory. London: Chatto and Windus, 1970. 48-49, 111, 127, 138, 169.

Briefly discusses catharsis in TP and FCN.

- 256 Sutton, Juliet. "Platonic Love in Ford's 'The Fancies,

Chaste and Noble.'" SEL 7 (1967): 299-309.

Discusses the theme and construction of FCN arguing that Ford had an explicit moral purpose throughout the play.

The Fair Maid of the Inn

See items 160-63, and 166.

An Ill Beginning Has a Good End

257 Parrott, T. M. "A Note on John Ford." MLN 58 (1943): 247-53.

Argues that the lost play IB is very unlikely to be Ford's work.

The Laws of Candy

See items 160, 163, and 166.

The Lover's Melancholy

258 Bentley, G. Eades. The Profession of Player in Shakespeare's Time, 1590-1642. Princeton: Princeton UP, 1984. 252-53, et passim.

Lists and comments upon the cast for the 1628 production of LM.

259 Bouchier, Jonathan. "John Ford: Francois Coppee." NQ 84 (1891): 85.

Recommends that readers compare the musical contest in LM with that in Coppee's "Le Luthier de Cremone."

260 Findlay, Robert R. "Macklin's 1748 Adaption of Ford's 'The Lover's Melancholy.'" RECTR 8.1 (1969): 13-22.

Discusses Macklin's revision of LM, comparing and contrasting it's form and impact with Ford's play.

261 Forsythe, Robert Stanley. The Relations of Shirley's Plays to the Elizabethan Drama. 1914. New York:

Benjamin Blom, 1965. Passim.

Influence of LM on The Grateful Servant.

- 262 Freeburg, Victor Oscar. Disguise Plots in Elizabethan Drama: A Study in Stage Tradition. 1915. New York: Benjamin Blom, 1965. 73, 88, 98, 218.

Compares the female page disguise situation in LM with Shakespeare's Twelfth Night.

- 263 Kaufmann, R. J. Richard Brome: Caroline Playwright. New York: Columbia UP, 1961. 65.

States that LM is the first play to build a whole layer of a play on the basis of the diagnosis and treatment of an illness.

- 264 Leech, Clifford. "A Projected Restoration Performance of Ford's 'The Lover's Melancholy'?" MLR 56 (1961): 378-81.

Based on a copy of the 1629 quarto of LM marked for abridgement, Leech discusses the possibility that D'Avenant seriously considered reviving the play after the theatres reopened in 1660. This particular copy of the play is important because it illustrates the difficulties D'Avenant had in staging pre-1642 material.

- 265 Malone, Edmund. The Plays and Poems of William Shakespeare. 1821. New York: AMS Press, 1966. 1: 402-35.

Argues that the anecdote about Jonson's jealousy of the success of LM was invented for the promotion of a 1748 revival of the play. See items 55 and 68.

- 266 Neill, Michael. "The Moral Artifice of 'The Lover's Melancholy.'" ELR 8 (1978): 85-106.

Discusses the allegorical framework on which LM is founded and the mannerist devices which contain it.

- 267 Sensabaugh, G. F. "Burton's Influence on Ford's 'The Lover's Melancholy.'" SP 33 (1936): 545-71.

Surveys the structure of LM and its basis on Burton's formula of the causes, symptoms, and

cures of melancholy.

- 268 Sutton, Juliet. "Ford's Use of Burton's Imagery." NQ 208 (1963): 415.

Argues that a speech in LM draws upon Burton's The Anatomy of Melancholy for imagery.

See also items 177, 182, 185-86, 278, and 320.

The Late Murder of the Son Upon the Mother

- 269 Harrison, G. B. "'Keep the Widow Waking.'" Lib 4th ser. 11 (1930: 97-101.

Reconstructs the story of a widow whose fate was similar to the one which inspired LMSUM. Finds the phrase "keep the widow waking" in the account of this story which preceded the play by thirty years.

- 270 Murray, Peter B. A Study of John Webster. The Hague: Mouton, 1969. 17.

Lists Ford as co-author of LMSUM.

- 271 Sisson, Charles. "'Keep the Widow Waking': A Lost Play by Dekker." Lib 4th ser. 8 (1927-28): 39-57, 233-59.

Discusses the events which inspired LMSUM and their reflection on the stage. Includes a discussion of authorship.

- 272 ---. Lost Plays of Shakespeare's Age. Cambridge: UP, 1936. 5, 80, 102, 110-12, 114-15.

Discusses the background and authorship of LMSUM.

See also items 161, and 166.

Love's Sacrifice

- 273 Hoy, Cyrus. "Renaissance and Restoration Dramatic Plotting." RenD 9 (1966): 247-64.

Discusses structural affinities of LS with Restoration tragedy, pp. 258-60.

- 274 Levin, Richard. The Multiple Plot in English Renaissance Drama. Chicago: U of Chicago P, 1971. 85-87.
- Discusses the relationships between the subplots and main plots in TP and LS.
- 275 Sensabaugh, G. F. "Ford's Tragedy of Love-Melancholy." Englische Studien 73 (1939): 212-19.
- Argues that Ford used Burton's pseudo-scientific formula for the treatment of love-melancholy to provide a framework for LS.
- 276 Ure, Peter. "Cult and Initiates in Ford's 'Love's Sacrifice.'" MLQ 11 (1950): 298-306.
- Discusses the theme of Platonic Love in LS, arguing that Ford's Platonism never reaches the degree found in later Caroline drama. Reprinted in item 132.

See also items 177, 212, and 243.

The Lady's Trial

- 277 Bueler, Lois E. "Role-Splitting and Reintegration: The Tested Woman Plot in Ford." SEL 20 (1980): 325-44.
- Discusses how male role-splitting and reintegration controls the "tested woman" plot in LT.
- 278 Herrick, Marvin T. Tragicomedy: Its Origin and Development in Italy, France, and England. Illinois Studies in Language and Literature 39. Urbana: U of Illinois P, 1955. 246, 274, 294-97, 303.
- Describes LM and LT as tragicomedies, briefly discussing them.
- 279 Howe, James. "Ford's 'The Lady's Trial': A Play of Metaphysical Wit." Genre 7 (1974): 342-61.
- Discusses the relationship of language to structure and meaning in LT. Argues that the themes are stated with a metaphysical wit and that Ford should be seen in this metaphysical

context rather than as a "decadent" or a "modern."

Perkin Warbeck

- 280 Anderson, Donald K. "The Date and Handwriting of a Manuscript Copy of Ford's 'Perkin Warbeck.'" NQ 208 (1963): 340-41.

Offers external evidence for dating a ms copy of PW in the Bodleian Library and suggests that at leasts four different scribes worked on this version of the play. See item 289.

- 281 ---. "Kingship in Ford's 'Perkin Warbeck.'" ELH 27 (1960): 177-93.

Attacks the view that PW is a criticism of Stuart absolutism, and argues that PW offers a study in kingship with Henry VII representing Ford's concept of the ideal king. Discusses the significance of Ford's deviations from Bacon and Gainsford.

- 282 Babb, Lawrence. "Abnormal Psychology in John Ford's 'Perkin Warbeck.'" MLN 51 (1936): 234-37.

Argues that Ford probably conceived Warbeck as a melancholic with the delusion of grandeur rather than as a hypocrite.

- 283 Barish, Johas A. "'Perkin Warbeck' as Anti-History." EIC 20 (1970): 151-71.

Rejects the assertion of many critics that PW contains evidence which refutes Warbeck's claim to the throne. Advances the idea that Ford invites his audience to consider the possibility that Warbeck is telling the truth, but that while he is an admirable man, he would be an ineffectual king.

- 284 Barton, Anne. "He that Plays the King: Ford's 'Perkin Warbeck' and the Stuart History Play." English Drama: Forms and Development: Essays in Honour of Muriel Clara Bradbrook. Ed. Marie Axton and Raymond Williams. Cambridge: UP, 1977. 69-93.

Discusses the historical context of the history play. Compares PW with Shakespeare's histories,

Massinger's Believe As You List, and Cockain's
Trappolin Supposed A Prince.

- 285 Bax, Clifford. "Patmore and Ford." TLS 12 May 1932:
351.
- Provides a list of passages from PW which
received Coventry Patmore's approbation.
- 286 Brereton, J. Le Gay. "The Sources of Ford's 'Perkin
Warbeck.'" A 34 (1911): 194-234.
- Discusses Ford's reliance upon Bacon, Halle,
Holinshed, and Speed for source material.
- 287 Candido, Joseph. "The 'Strange Truth' of 'Perkin Warbeck.'" PQ 59 (1980); 300-16.
- Discusses the metaphysical attributes of PW.
- 288 Cope, Jackson I. The Theater and the Dream.
Baltimore: Johns Hopkins, 1973. 121-34, 298-99.
- Discusses the conquest of dreams over reality
in PW.
- 289 Crum, Margaret. "A Manuscript of Ford's 'Perkin Warbeck':
An Additional Note." NQ 210 (1965): 104-05.
- Suggests that the 1745 PW ms copy (see item 280)
was prepared hastily, took liberties with the
text, and probably served as a prompt-copy.
- 290 Davis, Walter. Idea and Act in Elizabethan Fiction.
Princeton: Princeton UP, 1969. 48.
- States that Perkin Warbeck is a histrionic.
- 291 Edwards, Philip. "The Royal Pretenders in Massinger and
Ford." Essays & Studies ns 27 (1974): 18-36.
- Examines Ford's motives for writing PW with
sympathy for the Pretender.
- 292 Hamilton, Sharon. "Huntly as Tragic Chorus in Ford's
'Perkin Warbeck.'" PLL 16 (1980): 250-59.
- Suggests that Huntly best represents the audience's
ambivalent feelings towards Warbeck and that
Huntly's view of the protagonist may well be
Ford's own view.

- 293 Harbage, Alfred. "The Mystery of 'Perkin Warbeck.'" Studies in the English Renaissance Drama in Memory of Karl Julius Holzknacht. Ed. J. W. Bennett. New York: New York UP, 1959. 125-41.
- Argues that Dekker may have collaborated with Ford in writing PW.
WE
- 294 Homan, Sidney R., Jr. "Dekker as Collaborator in Ford's 'Perkin Warbeck.'" ELN 3 (1965): 104-06.
- Suggests that Dekker may have contributed plot material for the courtship sub-plot of PW and may have written Lord Huntly's part.
- 295 Kennedy, Milton Boone. The Oration in Shakespeare. Chapel Hill: U of North Carolina P, 1942. 32, 171, 193-94.
- Finds the Bishop of Durham's speech in PW (III,iv) an ideal use of oration.
- 296 Kistner, Arthur L. and M. K. "The Fine Balance of Imposture in John Ford's 'Perkin Warbeck.'" ES 52 (1971): 419-23.
- Rejects the notion that Ford presents Warbeck as an imposter and advances the argument that Ford balances Warbeck's and Henry's claims, leaving the question of imposture ambiguous.
- 297 Landa, M. J. The Jew in Drama. Port Washington: Kennikat Press, 1968. 101, 104.
- Raises the possibility that PW is a Jew.
- 298 Maguin, J. M. "1975 - John Ford's 'Perkin Warbeck' at The Other Place: Review Article." CahiersE 8 (1975): 65-74.
- In a review of a 1975 production of PW, Maguin argues that Warbeck is a weak center of interest and that the play lacks consistency in dramatic purpose.
- 299 Maxwell, J. C. "A Neglected Emendation in Ford's 'Perkin Warbeck.'" NQ 215 (1970): 215.
- States that a line in PW should be emended.
- 300 Michelson, Hyman. The Jew in Early English Literature.

Amsterdam: H. J. Paris, 1926. 95

Suggests that Perkin Warbeck is a Jew.

- 301 Neill, Michael. "'Anticke Pageantrie': The Mannerist Art of 'Perkin Warbeck.'" REN ns 7 (1976): 117-50.

Detailed study of PW as a "tragedy of manners."

- 302 ---. "Ford and Gainsford: An Unnoticed Borrowing." NQ 213 (1968): 253-55.

Provides textual comparisons to support the belief that Gainsford's John de la Pole was Ford's model for John a Water in PW.

- 303 O'Connor, John J. "A Lost Play of 'Perkin Warbeck.'" MLN 70 (1955): 566-68.

Suggests that Ford's PW may have been influenced by an earlier version of the play, since lost.

- 304 ---. "William Warner and Ford's 'Perkin Warbeck.'" NQ 200 (1955): 233-35.

The characters of Katherine and Daliell in PW may have been drawn from William Warner's Albion's England.

- 305 Ribner, Irving. The English History Play in the Age of Shakespeare. London: Methuen, 1965. 297-304.

Argues that PW is both a truthful representation of the past and a significant political exposition.

- 306 Schelling, Felix E. The English Chronicle Play. New York: Macmillan, 1902. vii, 261-65, 275.

Praises PW as a successful revival of the history play.

- 307 Struble, Mildred. "The Indebtedness of Ford's 'Perkin Warbeck' to Gainsford." A 49 (1925): 80-91.

Argues that Ford used Fainsford's True and Wonderful History of Perkin Warbeck as a source for PW.

- 308 Ure, Peter. "A Pointer to the Date of Ford's 'Perkin Warbeck.'" NQ 17 (1970): 215-17.

Argues for a late 1632 or 1633 dating of PW.

- 309 Weathers, Winston. "'Perkin Warbeck': A Seventeenth-Century Psychological Play." SEL 4 (1964): 217-26.

Argues that PW is primarily a psychological study with the state and polity serving as a symbol for the individual mind. The drama deals with a balanced mind suddenly threatened by a neurosis.

See also items 168 and 172.

The Queen

- 310 Orbison, Tucker. "The Date of 'The Queen.'" NQ 213 (1968): 255-56.

Orbison applies F. E. Pierce's paradigm of metrical evidence (see item 109) to Q and arrives at a date of c.1624-33.

- 311 Sherman, Stuart P. "A New Play by John Ford." MLN 23 (1908): 245-49.

Agrees with Bang's attribution of Q to Ford. Criticizes the play for lack of character motivation and compares its merits and defects with other Ford plays.

- 312 Sykes, H. D. "Ford's Posthumous Play, 'The Queen.'" NQ 139 (1920): 462-63, 483-34.

Argues for attributing Q to Ford on the basis of vocabulary similarities with works known to be his.

The Sun's Darling

- 313 Bentley, Gerald Eades. "Lenten Performances in the Jacobean and Caroline Theaters." Essays on Shakespeare and Elizabethan Drama in Honor of Hardin Craig. Ed Richard Hosley. Columbia, MO: U of Missouri P, 1962. 351-59.

In a discussion of Lenten productions of plays, Bentley states that one might argue that SD is not a play but a "substantive theater masque," pp. 357-58.

- 314 Blake, Harriet M. Classic Myth in the Poetic Drama of the Age of Elizabeth. Lancaster, PA: Steinman and Foltz, 1912. 61-67.

Blake states her belief that SD is likely to be Dekker's play revised by Ford.

- 315 Brereton, J. Le Gay. Writings on Elizabethan Drama. Melbourne: Melbourne UP, 1948. 63, 110.

The authors of SD may have been influenced by Histriomastix.

- 316 Chew, Samuel C. The Virtues Reconciled: An Iconographic Study. Toronto: U of Toronto P, 1947. 91.

Equates Time with Justice in SD

- 317 Hunt, Mary Leland. Thomas Dekker. New York: Columbia UP, 1911. 53-54, et passim.

Discusses Ford's share in SD.

- 318 Lawrence, W. J. Pre-Restoration Stage Studies. Cambridge: Harvard UP, 1927. 332-33, 337-38.

Suggests that SD was intended for Lenten performance.

- 319 Pierce, F. E. "The Collaboration of Dekker and Ford." A 36 (1912): 141-68.

Examines the contributions of Ford and Dekker to SD, identifying the shares of each on evidence of meter, vocabulary, and parallelisms. Refers to the opinions of Fleay, Gifford, and Swinburne.

- 320 Russell, H. K. "Tudor and Stuart Dramatizations of the Doctrines of Natural and Moral Philosophy." SP 31 (1934): 1-27.

Discusses the morality play and the masque in SD and the masque in LM, including their relationship to moral philosophy, pp. 18-22.

See also items 164 and 193.

The Spanish Duke of Lerma

- 321 Harbage, Alfred. "Elizabethan-Restoration Palimpsest." MLR 35 (1940): 288-319.

Argues that Robert Howard's The Great Favourite, or The Duke of Lerma is based upon

a lost play by Ford, The Spanish Duke of Lerma, pp. 297-304.

- 322 Sensabaugh, G. F. "Another Play by John Ford." MLQ 3 (1942): 595-601.

Provides further evidence to support the view advanced by Harbage (see item 321).

The Spanish Gypsy

- 323 Barker, Richard Hindry. Thomas Middleton. New York: Columbia UP, 1958. 208-09.

Cites in the appendix the opinions of major critics as to the authorship of SG. States his belief that Ford wrote most of it, if not all of it.

- 324 Brittin, Norman A. Thomas Middleton. TEAS 139. New York: Twayne, 1972. 77, 87, 96-98.

Discusses Ford's contributions to SG referring to textual evidence as well as to the criticisms of Sykes, Barker, Sargeant, Boas, Oliphant, and Oliver.

- 325 Holmes, David, M. The Art of Thomas Middleton. Oxford: Clarendon, 1970. 219-21.

Assembles critical opinions regarding authorship of SG. Believes the play is mainly Ford's with Rowley's assistance with the gypsy scenes.

- 326 Pearse, Nancy Cotton. John Fletcher's Chastity Plays: Mirrors of Modesty. Lewisburg: Bucknell UP, 1973. 157.

States that SG and Fletcher's The Queen of Corinth treat rape similarly.

- 327 Sykes, H. D. "John Ford, the Author of 'The Spanish Gypsy.'" MLR 19 (1924): 11-24.

Argues that SG is substantially, if not entirely, Ford's work. Compares it with work known to be Ford's.

See also items 166 and 389.

'Tis Pity She's a Whore

- 328 Anderson, Donald K. "The Banquet of Love in English Drama (1595-1642)." JEGP 63 (1964): 422-32.
- Discusses the sources and functions of the banquet and banquet imagery in Elizabethan, Jacobean, and Caroline plays. TP discussed on p. 431.
- 329 ---. "The Heart and the Banquet: Imagery in Ford's 'Tis Pity' and 'The Broken Heart.'" SEL 2 (1962): 209-17.
- Discusses the imagery of the heart and the banquet, their relationship to one another, and their relationship to physical love in TP and BH.
- 330 Appleton, William. Beaumont and Fletcher. London: George Allen and Unwin, 1956. 39, 43, 82.
- States that TP has greater tragic impact than A King and No King.
- 331 Artaud, Antoinin. The Theatre and Its Double. Trans. Mary Caroline Richards. New York: Grove Press, 1958. 28-30.
- States that in the true theater a play should disturb the senses and impel the mind to the source of its conflicts. Discusses TP as a play which achieves these effects.
- 332 Bawcutt, N. W. "Seneca and Ford's 'Tis Pity She's A Whore.'" NQ 212 (1967): 215.
- Calls attention to a simialrity of a line in TP and a line in Seneca's Octavia.
- 333 Bradbrook, M. C.. The Growth and Structure of Elizabethan Comedy. London: Chatto and Windus, 1955. 128, 182, 237.
- States that Chapman's Poggio of The Gentleman Usher served as a model for TP.
- 334 Champion, Larry S. "Ford's 'Tis Pity She's a Whore' and the Jacobean Trgic Perspective." PMLA 90 (1975): 7-86.

Examines the way Ford controls audience response through structure and perspective. Asserts that Ford purposefully creates all the characters morally ambivalent to prevent the audience from wholly condemning or condoning them.

- 335 Cunningham, John E. Elizabethan and Early Stuart Drama. London: Evans Brothers, 1965. 108-13.

Believes TP is the last great play of the period, but says it lacks restraint.

- 336 Defaye, Claudine. "Annabella's Unborn Baby: The Heart in the Womb in ''Tis Pity She's a Whore." CahiersE 15 (1979): 35-42.

Discusses the significance of Annabella's pregnancy.

- 337 Gilbert, Allan H. "Logic in the Elizabethan Drama." SP (1935): 527-45.

Discusses Giovanni's use of logic to defend his passion for Annabella to the friar, pp. 541-42.

- 338 Hamilton, Sharon. "Ford's ''Tis Pity She's a Whore.'" Explicator 37.4 (1979): 15-16.

Discusses the meaning of Annabella's taunt at Soranzo after he learns of her pregnancy.

- 339 Hardison, O. B. The Enduring Moment. Chapel Hill: U of North Carolina P, 1962. 94.

States that TP is a blend of tragedy and satire.

- 340 Hogan, A. P. "'Tis Pity She's a Whore': The Overall design." SEL 17 (1977): 303-16.

Argues that a sliding scale of social acceptability defines the relationship between the main plot and subplots of TP. Argues that all of the characters are similarly motivated and that Giovanni merely exhibits a higher degree of overt sexuality. Rather than condoning his behavior or especially damning it, Ford ironically "shoots through" the behavior of everybody.

- 341 Homan, Sidney R. "Shakespeare and Dekker as Keys to Ford's '*'Tis Pity She's a Whore.*'" SEL 7 (1967): 269-76.
- Accounts for the diverse critical responses to TP by arguing that Ford reversed or complicated the notions of human responsibility evident in Romeo & Juliet and WE, both of which have an important, though different, relationship to TP.
- 342 Hoy, Cyrus. "'Ignorance in Knowledge': Marlowe's *Faustus* and Ford's *Giovanni*." MP 57 (1960): 145-54.
- Compares the theme and design of Dr. Faustus and TP concluding that *Faustus* and *Giovanni* have similar motivation for their action. States that both protagonists, who enjoy earthly delights at the expense of their souls, corrupt their God-given reason to rationalize their immorality.
- 343 Levin, Richard. "'The Ass in the Compound': A Lost Pun in *Middleton*, Ford, and Jonson."
- Points to a possible pun on "alas" (all ass) in TP (II,vi).
- 344 MacCarthy, Desmond. "The Tragedy of Evil." New Statesman and Nation 18 May 1940: 641-42.
- Reviews a Cambridge Arts Theatre production of TP with comments on the text.
- 345 Monsarrat, Gilles D. "The Unity of John Ford: '*'Tis Pity She's a Whore*' and '*Christes Bloody Sweat*.'" SP 77 (1980): 247-70.
- Offers CBS as a useful guide to some themes in TP. Examines their relationship and concludes that the tragedy of TP lies in the fusion of our sympathy for and condemnation of the incestuous lovers.
- 346 Requa, Kenneth A. "Music in the Ear: *Giovanni* as Tragic Hero in Ford's '*'Tis Pity She's a Whore.*'" PLL 7 (1971): 13-25.
- Argues that *Giovanni* is the principal agent of the tragedy. Sees *Giovanni* as initially a good man who yields to passionate desires, self-glorification, and self-love. In contrast, *Annabella* is a victim.

- 347 Ribner, Irving. "By Nature's Light: The Morality of 'Tis Pity She's a Whore.'" TSE 10 (1960): 39-50.

Ribner rejects the thesis that Ford sought to glorify incest or immorality in TP. Instead, he asserts that Ford portrayed the tragedy of moral uncertainty which is necessarily the dilemma of the thinking man, and that neither adherence to the natural order nor opposition to it is satisfactory.

- 348 Roberts, Jeanne A. "John Ford's Passionate Abstractions." SHR 7 (1973): 322-32.

Argues that Ford's characters in TP are flat, forcing the audience to ponder abstract questions of value rather than become absorbed in personalities.

- 349 Rosen, Carol C. "The Language of Cruelty in Ford's 'Tis Pity She's a Whore.'" CompD 8 (1974): 356-68.

Discusses the power of words to inflict wounds and to ritualize cruelty in TP.

- 350 States, Bert O. Irony and Drama: A Poetics. Ithaca: Cornell UP, 1971. 129.

Describes the tone of TP as "tired disillusionment."

- 351 Turner, W. J. "'Tis Pity She's a Whore.'" The London Mercury 7 (1923): 534-36.

Argues that Ford's great poetic ability lies, not in language, but in portrayal of character and sublimity of actions and sufferings. Sees Ford as a forerunner in the shift from the poetic emphasis of literature to the dramatic emphasis.

See also items 75, 177, 180, 183, 185, 212, 255, 274, 355, and 408-09.

The Welsh Ambassador

See item 162.

The Witch of Edmonton

- 352 Ashton, J. W. "Dekker's Use of Folklore in Old Fortunatus, If This Be Not a Good Play, and The Witch of Edmonton." PQ 41 (1962): 240-48.
- Discusses Dekker's use of folklore to satirize society. Refers to WE.
- 353 Blayney, Glenn H. "The Enforcement of Marriage in English Drama 1600-1650." PQ 38 (1959): 459-72.
- Discusses how enforced marriage precipitates tragedy in WE and BH, pp. 460-64.
- 354 Brodwin, Lenora Leet. "The Domestic Tragedy of Frank Thorney in 'The Witch of Edmonton.'" SEL 7 (1967): 311-28.
- Provides a critical analysis of the Frank Thorney plot in WE and considers questions of authorship briefly. Concludes that Dekker is responsible for the conception of the Frank Thorney plot, and Ford for its execution.
- 355 Cookman, A. V. "Shakespeare's Contemporaries on the Modern English Stage." SJ 94 (1958): 29-41.
- Discusses recent productions of WE and TP, pp. 38-40.
- 356 Herrington, H. W. "Witchcraft and Magic in the Elizabethan Drama." The Journal of American Folklore 32 (1919): 447-85.
- Asserts that WE is unique among drama dealing with witchcraft because the authors view the witch sympathetically. pp. 483-84.
- 357 Pierce, F. E. "The Collaboration of Dekker and Ford: The Authorship of 'The Witch of Edmonton.'" A 36 (1912): 289-312.
- Assesses the contributions of Dekker, Ford, and Rowley to WE on evidence of meter, vocabulary, and parallelisms.
- 358 Schelling, Felix E. "Some Features of the Supernatural as Represented in Plays of the Reigns of Elizabeth and James." MP 1 (1903):

31-47.

Finds the authors' sympathy for Mother Sawyer in WE surprising in view of the fact that they do not question the claim that she is a witch.

- 359 Stork, Charles Wharton. William Rowley. Philadelphia: U of Pennsylvania, 1910. 64-67.

Discusses the authorship of WE, attributing to Ford the chief hand in the main plot.

- 360 Sykes, H. D. "The Authorship of 'The Witch of Edmonton.'" NQ 151 (1926): 435-38, 453-57.

Reviews opinions on the authorship of WE. Argues that Ford is responsible for the greater part of it and attempts to assign precisely the shares of Ford, Dekker, and Rowley.

- 361 West, Robert. The Invisible World: A Study of Pneumatology in Elizabethan Drama. Athens, GA: U of Georgia P, 1939. Passim.

Scattered references to WE.

- 362 Whitmore, Charles Edward. The Supernatural in Tragedy. Cambridge: Harvard UP, 1915. 270-73.

Argues that WE is the only play dealing with witchcraft which attains throughout the status of genuine tragedy. He argues that it is singular because the playwrights evoke our sympathy for the witch.

- 363 "'The Witch of Edmonton': Ford, Dekker, and Rowley." Blackwood's Magazine 6 (1820): 409-17.

Explication of WE. The author finds the play lifelike.

See also items 164, 185, 193, and 405.

Non-Dramatic Works

- 364 Collier, John Payne, ed. A Bibliographical and Critical Account of the Rarest Books in the English Language. New York: D. G. Francis, 1866. 1: 162-64.

Discusses the authorship of CBS.

- 365 Duncan-Jones, Katherine. "Ford and the Earl of Devonshire."
RES ns 29 (1978): 447-52.

Suggests that HT refers to Charles Blount, the Earl of Devonshire and Lady Rich. Agrees with Sherman's identification of Penthea with Lady Rich and Bassanes with Lord Rich, but argues that Orgilus most likely represents Charles Blount, (see item 696). Furthermore, the author identifies Calantha as Queen Elizabeth.
HT, BH

- 366 ---. "Ford and the Earl of Devonshire: A Postscript."
RES ns 30 (1979): 322

Adds a detail which confirms her belief that Ford referred to Charles Blount and Lady Rich in HT.

- 367 Lloyd, Bertram. "An Inedited MS. of Ford's 'Fame's Memoriall.'" RES 1 (1925): 93-95.

Points out differences between the Malone ms. of FM and the printed editions.

- 368 Lloyd, Bertram. "An Unprinted Poem by John Ford (?)."
RES 1 (1925): 217-19

Prints a poem which is signed "J. Foord" and argues that its expression and sentiment parallels Ford's known work. The poem celebrates the marriage of Marye Noel and Erasmus de la Fountayne.

- 369 Monsarrat, G. D. "John Ford's Authorship of 'Christes Bloodie Sweat.'" ELN 9 (1971): 20-25.

Supplements Sargeaunt's argument for attributing CBS to Ford. Compares parallel passages of CBS and GM.

- 370 ---. "John Ford, Borrower and Lender (Seneca, Lipsius, and Thomas Adams)." NQ 222 (1977): 529-32.

Primarily measures the extent of Ford's debt to Seneca in GM.

- 371 ---. "Printed Texts and Presentation Manuscripts:

The Case of John Ford's 'Fame's Memorial' and 'A Line of Life.'" Lib 6th ser. 2 (1980): 80-85.

Examines the differences between printed texts and the manuscripts of FM and LL.

- 372 Poole, Rachel. "'Fame's Memoriall' by John Ford." NQ 76 (1887): 3-4

Identifies a ms of FM as the copy of the poem Ford probably sent to Lady Devonshire for approval. Poole explains the differences between this version and the printed editions as alterations made at the countess' request.

- 373 Reinecke, George F. "John Ford's 'Missing' Raleigh Passage." ELN 6 (1969): 252-54.

Provides a passage from LL on Sir Walter Raleigh which was thought to be lost.

See also items 119, 165, and 345.

Verses Mentioning Ford

- 374 Bentley, Gerald Eades, ed. Shakespeare and Jonson: Their Reputations in the Seventeenth Century Compared. Chicago: U of Chicago P, 1945. 282.

Reprints epigram on Ford from item 382.

- 375 Bradley, Jesse Franklin and Joseph Quincy Adams. The Jonso Allusion-Book. New Haven: Yale UP, 1922. 239-40, et passim.

Contains "On the Time-Poets," Thomas May's poem on Ford, Ford's poem on Jonson, and other references to Ford.

- 376 Choyce Drollery: Songs and Sonnets. Being a Collection of Divers Excellent Pieces of Poetry of Several Eminent Authors Never Before Imprinted. London: Printed by J. G. for Robert Pollard, 1656. 100.

Contains "On the Time-Poets."

- 377 ---. Ed. J. Woodfall Ebsworth. Boston, Lincolnshire: R. Roberts, 1876. 5-7.

Contains "On the Time-Poets."

- 378 "Commendatory Verses on John Ford." The Dramatic Works of John Ford. Ed. Henry Weber. Edinburgh, 1811. 1: li-lix.
- Poems written in honor of various Ford plays. See items 379-81.
- 379 "Commendatory Verses on Ford." The Dramatic Works of John Ford. Ed. William Gifford. London, 1827. 1: clxxxiii-cxci.
- See item 378.
- 380 "Commendatory Verses on Ford." The Dramatic Works of Massinger and Ford. Ed. Hartley Coleridge. London, 1840. 2: vii-viii.
- See item 378.
- 381 "Commendatory Verses on Ford." The Works of John Ford. Eds. William Gifford and Alexander Dyce. London, 1869. 1: lxxi-lxxx.
- See item 378.
- 382 Mennis, Sir John. [Epigram on Ford]. Facetiae: Wits Recreations. London, 1640.
- See item 374.
- 383 Parry, John J. "A Seventeenth Century Gallery of Poets." JEGP 19 (1920): 270-77
- Reprints William Hemminge's Elegy Upon Randolph's Finger. See item 384
- 384 Smith, G. C. Moore, ed. William Hemminge's Elegy on Randolph's Finger. Stratford-Upon-Avon: Shakespeare Head Press, 1923. 35
- This poem contains the passage "On the Time-Poets" which mentions Ford.
- 385 Swinburne, Algernon Charles. "John Ford." The Poems of Algernon Charles Swinburne. 12 vols. New York: Harper, 1904. 5: 306.
- Sonnet on Ford.
- 386 ---. "Prologue to 'The Broken Heart.'" A Channel

Passage. London: Chatto and Windus, 1904.
192-94.

Poem on Elizabethan drama and BH.

See also items 77 and 396.

Additional Works

- 387 Ali, Florence. Opposing Absolute: Conviction and Convention in John Ford's Plays. JDS 44. Salzburg: U Salzburg, 1974.
- 388 Baker, H. P. A New View and Life of Shakespeare. London: Drane's, 1923.
- 389 Burelbach, Frederick M. "Theme and Structure in 'The Spanish Gypsy.'" HAB 19 (1968): 37-41.
- 390 Clawson, John Lewis. The Splendid Elizabethan and Early Stuart Library of Mr. John L. Clawson, Buffalo, New York . . . to be Sold by Auction by Order of Mr. Clawson at Unreserved Public Sale. New York: The Anderson Galleries, 1926. Items 288-294.
- 391 Colby, J. Rose. Some Ethical Aspect of Later Elizabethan Tragedy. Ann Arbor: Author, 1886.
- 392 Cowan, Robert E. and William Andrews Clark. The Library of William Andrew Clark, Jr. Early English Literature, 1519-1700. San Francisco: John Henry Nash, 1920.
- 393 Dunham, Samuel. Lives of the Most Eminent Literary and Scientific Men of Great Britain. London: Longman, Rees, Orme, Brown, Green, and Longman, 1832.
- 394 Farr, Dorothy M. John Ford and the Caroline Theatre. New York: Barnes and Noble, 1978.
- 395 Gowda, H. H. Anniah. Dramatic Poetry From Mediaeval to Modern Times. Madras, India: Mamillan, 1972.
- 396 Halliwell-Phillipps, James Orchard, ed. "A Poem Mentioning J. Ford in 1656." The Shakespeare Society Papers. London, 1847.

- 397 Hunter, Joseph. Chorus Vatum Anglicanorum.
British Museum Additional MSS. 24487-92.
- 398 MacCarthy, Desmond. "The Poet of Satanism."
The Nation and TheAthenaeum 3 February
1923: 698.
- 399 McMaster, Juliet. "John Ford, Dramatist of
Frustration." English Studies in Canada
1 (1975): 266-79.
- 400 Matsuoka, Kazuko. "Protagonists Who Are Their Own
Self-Definitions: A Study of John Ford's
Tragedies." Shakespeare Studies in Japan
17 (1978-79): 59-81.
- 401 Millington, Gordon. "The Art of John Ford."
Mandrake 1 (1946): 11-14.
- 402 Mitford, John. A Letter to Richard Heber, Esq.,
Containing Some Observations on the Merits
of Mr.Weber's Late Edition of Ford's
Dramatic Works. London,1812.
- 403 Radtke, Stephen. James Shirley: His Catholic
Philosophy of Life. Washington, D. C.:
The Catholic University of America, 1929.
- 404 Rubenstein, Annette T. The Great Tradition in
English Literature from Shakespeare to Shaw.
New York: Citadel, 1953.
- 405 Sachville-West, Edward. "The Significance of 'The
Witch of Edmonton.'" Criterion 27 (1937):
23-32.
- 406 Sasayama, Takashi. "A Note on 'Decadence' in John
Ford's Tragedies." SELit (1966): 1-14.
- 407 Sensabaugh, G. F. "John Ford--An Historical and
Interpretative Study: With Special Reference
to Burton's Anatomy of Melancholy and to
the Court of Henrietta Maria." U of
North Carolina Record: Research in Progress
292 (1934): 51-52.
- 408 Shanks, Edward. "'Tis Pity She's a Whore.'" Outlook
(London) 51 (1923): 97.
- 409 Smallwood, R. L. "'Tis Pity She's a Whore' and 'Romeo
and Juliet.'" CahiersE 20 (1981): 49-70.

- 410 Wells, Henry W., ed. A Chronological List of Extant Plays Produced in or About London, 1581-1642.
New York: Columbia UP, 1940.
- 411 Williams, W. H. Specimens of the Elizabethan Drama from Lyly to Shirley. Oxford:
Clarendon, 1905.
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Austin: U of Texas, 1920. 2: 174-75.