Much of the work on this book was completed during a year in which the University of Pennsylvania granted me leave from academic responsibilities. This leave and a fellowship from the John Simon Guggenheim Memorial Foundation (1967) sustained me and my family in that period. In terms of the concepts developed in this study, the support from the University and the Foundation was at once material and spiritual. However, I am sure that officials at both institutions will not be slighted if I say that the spiritual support had to be far greater on the part of my wife and two children. Except for a brief period of research in France, they have been confronted over the past few years by a demanding scholar who converted their home into a “study” in which he researched, ruminated, wrote, and re-wrote, at all hours of the day and night. It must have been hard to identify this creature with the husband and father they knew before this enterprise. Along with my gratitude, I owe them an apology.

I should also like to thank those institutions and individuals who aided me at other stages of this study. The American Philosophical Society awarded me a grant-in-aid (1964), enabling me to consult Rotrou holdings in libraries at Harvard University, Yale University, and Columbia University, and to purchase copies of original editions of Rotrou’s plays. The American Council of Learned Societies also awarded me a grant-in-aid of research (1965) for travel to libraries in Paris, Rouen, and Dreux for editorial and critical study. I am grateful for this support, as I am to those colleagues who sponsored my requests to the Society, the Council, and the Guggenheim Foundation: Professors Jules Brody of Queens College (New York City),
Hugh M. Davidson of the Ohio State University, Nathan Edelman of Columbia University, Lawrence E. Harvey of Dartmouth College, John C. Lapp of Stanford University, Georges May and Henri M. Peyre of Yale University, and William J. Roach and Otto Springer of the University of Pennsylvania.

I want to express a special word of gratitude to a fellow scholar of Rotrou, Professor Jacques Morel of the Université de Lille. In personal conversations here and abroad, as well as in extensive correspondence, he has given to me, as I know he has to others, most generously of his rich store of knowledge of the dramatist and his period. As my allusions throughout this study show, his own scholarship on Rotrou has been invaluable to me. More than this, M. Morel’s personal grace and professional generosity are ever-present signs that in consulting him, one is indeed consulting a “gentleman and a scholar.”

Finally, to come, like Rotrou, to first things among the last, I wish to add a very special word of thanks to my wife. She has typed this book for me in both rough and definitive manuscripts. Her constancy and patience have helped through every stage. She and all those who have encouraged me in this effort have provided models of accuracy, judgment, and sensitivity that I trust they find reflected in the pages that follow.

R. J. N.

Havertown, Pennsylvania

January, 1969
Immanence and Transcendence:
The Theater of Jean Rotrou
1609 - 1650