

## INDEX

- adaptations 43, 50, 51  
Addison, Joseph 80  
Aesop's fables 118–19  
Alison, Maria 26  
American colonies 110–11  
Anglo-Irish dramatists 9, 135, 136, 142, 143–4  
Archer, William 36  
Aristotle 8, 114, 115, 116–17, 119  
army 12–14, 98–9  
Auburn, Mark S. 110  
audiences 2, 16, 17–18, 39, 49, 101, 120–1, 127  
    addressed in *Midwife* 66  
    changing tastes 1, 6–7, 12, 15, 112  
    Cibber writes of 80–1  
    composition 11–12, 14  
    Farquhar writes of 55–6  
    in 'A Discourse upon Comedy' 114, 115–16, 117, 118–20  
    ladies 14, 30  
Backscheider, Paula 64–5  
Barry, Elizabeth 19, 68, 78  
*Beau Defeated, The* 42  
Behn, Aphra 133  
    *The Rover* 27, 49, 104, 133, 137  
Bell, John 102, 109, 123  
Bernbaum, Ernest 3, 4, 57, 70, 74, 78, 81–2, 93, 132  
Bertelsen, Lance 67  
Berterton, Thomas 18–20, 40, 41, 42, 78  
    *The Prophetess* 41  
Booth, Barton 48, 68  
Boswell, James 125  
Bourgeois, Maurice 136  
Bowen, William 46, 57, 92  
Bowman, John 48, 68, 102–3  
Bowler, John Wilson 49, 76, 77–8  
Boyer, Abel  
    *Achilles* 40  
Bracegirdle, Ann 78  
Bradshaw, Lucretia 92  
Brecht, Bertholt  
    *Trumpets and Drums* 90–1  
Brett, Henry 94  
Bullock, Christopher 129  
Bullock, William 26, 46, 51, 57, 67, 80, 87, 91, 92  
Burke, Helen M. 142  
Burnaby, William  
    *The Reform'd Wife* 41, 42  
Cameron, Jenny 67  
Canfield, J. Douglas 101–2  
censorship 41, 58, 112  
Centlivre, Susan 8, 21, 43, 82  
    *The Basset Table* 36  
    *The Beau's Duel* 47–50, 59, 68, 103  
    *Bold Stroke for a Wife* 113, 130–1  
    *A Busie Body* 36  
    *The Gamester* 47, 76–80, 140  
    casting 78  
    dedication 77  
    humour 79–80  
    as *The Pharo Table* 77  
    plot 77–8  
    *The Heiress* 68–9  
    *Love's Contrivance* 68, 69–70  
    preface 69  
    *The Man Bewitch'd* 129  
    *The Perjur'd Husband* 21, 47  
characters

- Farquhar's new type 118  
stock 2
- Charke, Charlotte 126, 127
- Charles II, King 11, 12
- Cibber, Colley 5, 8, 15, 16, 42, 43, 82, 124, 145  
acting roles 45, 57, 87, 92  
*Apology for the Life of Colley Cibber* 26, 41, 75–6  
*The Careless Husband* 73–6, 81  
*Love Makes a Man* 36  
*Love's Last Shift* 5, 8, 15, 20, 25, 26, characters 33–5  
*Perolla and Izadora* 17  
*The Provok'd Husband* 110, 130  
*She Would and She Would Not* 54–5, 89  
*The Tragical History of King Richard III* 40, 41, 42  
*Ximena* preface 54, 80–1  
*Woman's Wit* 16
- Coleridge, Samuel Taylor 119
- Collier, Jeremy  
*A Short View of the Immorality ...* 20–2, 56, 57–8, 64, 70
- Collier, William 129
- comedy  
development of 123–4, 132–3  
Farquhar's theory of 113–20  
'A Discourse upon Comedy' 8, 17, 113–20, 121, 123  
implicit 120–3  
instruction in 115, 118  
sexual 12, 14, 17, 133  
*see also* humane comedy; Restoration comedy; sentimental comedy  
*Comparison Between the Two Stages, A* 24, 40, 42, 43, 46, 50, 115
- Congreve, William 21, 142  
*The Double-Dealer* 25  
*Love for Love* 4, 5, 8, 20, 33  
*The Mourning Bride* 20, 41  
*The Old Batchelour* 19  
*The Way of the World* 41, 133
- Corey, John 48
- Corman, Brian 101
- Covent Garden 77, 130, 143  
*Craftsman, The* 16
- Craufurd, David  
*Courtship A La Mode* 42  
cross-dressing 67
- Daily Courant* 43
- Davenant, Alexander 18–19
- Davenant, Thomas 18
- Davies, Christian 67
- de la Chapelle, Jean  
*Les Carrosses d'Orléans* 122
- dedications 17
- Defoe, Daniel 63–5, 67  
*The History and Misfortunes of Moll Flanders* 63–4, 65, 68  
*A Review of the State of the English Nation* 64
- Dennis, John  
*Iphigenia* 40  
dialogue 26–7, 31–2, 51–2  
disguise 25  
divorce 94, 99–100, 105  
Dorset Garden 16, 20  
Drury Lane:  
1695, separates from United Company 2–3, 18  
(1690s) 14, 16, 20, 23–4  
(1699–1700) 39–40, 42  
(1701–2) 36, 43  
(1702–3) 54, 55, 68, 69, 123  
(1706–7) 85, 128  
(after 1707) 113  
(1708) 113  
(1709), closed and reopened 128–9  
(1714) 129  
(1715–16) 92–3  
(1720–1) 130  
(1722) 110  
(1725) 67  
(1728) 110, 130  
1737, Licensing Act 130  
(1747) 109, 110
- Dryden, John 15, 21, 41  
*Amphytrion* 19  
*Essay of Dramatick Poesie* 115  
*Marriage A-La-Mode* 12  
*Oedipus* 24  
*The Secular Mask* 41  
*The Spanish Fryar* 64

- Duke's Company 15
- D'Urfey, Thomas 21  
*The Bath* 36  
*Don Quixote* 41
- Easton, Fraser 67
- Eccles, John 122
- Ellis, Frank H. 3
- Etherege, George 18  
*The Man of Mode* 12, 49, 137
- experimentation 1–2, 6–7, 17, 23, 39  
 beginnings, 1690s 18–22  
 (1700–1) 36  
 (1700–5) 43  
 (post-1707) 113, 131  
 Farquhar's 120–1, 122
- Fairbank (actor) 57, 126
- Farquhar, George 2, 3, 5–6, 8–9, 18, 21–2,  
 23, 27, 82–3, 85–6, 98, 122, 132–3,  
 135, 142  
*The Adventures of Covent Garden* 21–2  
*The Beaux Stratagem* 2, 3, 5, 6, 8, 18, 83,  
 85, 91–112, 121, 141  
 casting 92–3, 126–7  
 compared with *The Recruiting Officer*  
 98–100  
 ending 93–4, 99–100, 106–7  
 Foigard 96, 136, 138, 139–40  
 humour 95, 101  
 performances 101, 105–7, 111, 112,  
 123, 124  
 in Ireland 145  
 plots 92  
 published editions and revisions 17,  
 102–12, 123–4, 125, 144  
*The Constant Couple* 5, 7, 8, 23, 28–33,  
 45, 114, 119, 120, 123, 124, 126, 127,  
 145  
 characters 28–31  
 dialogue 31–2  
 humour 30–1  
 impact on 1699–1700 season 39–42  
 legacy of 35–9  
 performances 28  
 in Ireland 145  
 sequels 35–9  
 Sir Harry 1, 28–30  
 death 91–2
- 'A Discourse upon Comedy' 8, 17,  
 113–20, 121, 123
- The Inconstant* 43, 50–4, 120  
 casting 51  
 dialogue 51–2, 53  
 in Ireland 145  
 preface 53, 122–3
- Love and a Bottle* 3, 7–8, 12, 18, 20, 21,  
 23, 24–7, 47, 114, 122, 133  
 characters 25–6  
 language 26–7  
 plot 24–5  
 Roebuck 25–6, 136–8, 139
- Love and Business* 113–14, 119, 122, 123
- The Recruiting Officer* 2, 3, 5, 6, 8, 18, 64,  
 83, 85–91  
 casting 87, 126  
 compared with *The Beaux Stratagem*  
 98–100  
 experimentation 121  
 humour 89–90  
 performances 123, 124, 125, 127, 129  
 in Ireland 145  
 plot 86–7  
 publication 17, 125, 141, 144  
 setting 86  
 Silvia 86–9
- publication of works 67–8, 102–12,  
 123–4, 125, 144, 145
- Sir Harry Wildair* 8, 36–9, 114, 119, 120
- The Stage-Coach* 122–3, 133, 140–1
- Twin-Rivals* 8, 43, 54, 55–68, 74, 123,  
 133, 145  
 casting 57  
 dedication 94  
 experimentation 120–1  
 Midnight 59–60, 63–8  
 preface 22, 55–6, 58, 64  
 primogeniture 62–3  
 publication 17  
 Teague 60–1, 95–6, 136, 137, 138–9,  
 143
- Fieldhouse, William 49, 68
- Fletcher, John 118, 120  
*The Night Walker* 24  
*The Pilgrim* 41  
*The Wild-geese Chase* 50–1, 52, 120
- Flying Post* 76

- France  
 embassy to 13  
 war with 12–13  
 Seven Years' War 110
- gambling 77, 78
- Garrick, David 93, 109–10, 125, 126, 127, 145
- Gay, John  
*The Beggar's Opera* 2, 16, 28, 113, 124, 130  
 revisions 110
- Genest, John 94
- George I, King 129
- George II, King 65
- Giffard (actor) 126
- Goldsmith, Oliver 135, 136, 142–3  
*She Stoops to Conquer* 142
- Goring, Charles  
*Irene* 128
- Granville, George  
*Heroick Love* 20
- Haines, Joseph 26
- Halifax, George Savile, Marquis of 76
- Harper (actor) 67
- Haymarket *see* New Theatre; Queen's Theatre
- Hill, Aaron  
*Elfrid* 129  
*Squire Brainless* 129
- historicism 7
- Hoadly, Benjamin  
*The Suspicious Husband* 110
- Hook, Mary 57
- Horace 116
- Howard, Sir Robert  
*The Committee* 4
- Hughes, Derek 133
- humane comedy 5, 6–7, 9, 23, 28, 30–1, 33, 34, 35, 36, 39, 46, 58, 74, 88, 91, 97–8, 99, 100, 124, 130, 131, 132, 133
- Hume, Robert D. 3, 4–5, 12, 14–15, 24, 37, 46, 50, 51, 58, 70, 74–5, 76, 78, 81, 86, 94, 97, 129, 133
- Huntingdon, George, Earl of 77
- Husband, Benjamin 57
- Inchbald, Elizabeth 124
- Irish playwrights 136, 138  
 Anglo-Irish 9, 135, 136, 142, 143–4
- Irish theatre 9, 145
- Irishman, Stage 9, 60–1, 95–6, 135–41, 143
- Jacob, Giles 56
- James, Nelson 58
- James II, King 7, 12
- Johnson, Benjamin 46, 69
- Johnson, Charles  
*The Force of Friendship* 129
- Johnson, Samuel 119
- Jonson, Ben 40, 118, 120  
*Volpone* 41
- Keene, Theophilus 92, 129
- Kelleher, Margaret 136, 137, 142, 143
- Kenny, Shirley Strum 3, 4, 5, 6, 27, 29, 56–7, 58, 67–8, 70, 80, 85, 91, 93–4, 96, 97–8, 102–3, 105, 106, 107, 114, 124, 125, 126
- Kent, Mary 46, 51
- Kiberd, Declan 144
- King's Company 15
- Kinservik, Matthew J. 57–8
- Lacy, James 109
- Langhans, Edward A. 111
- Lee, Mrs 49
- Lee, Nathaniel  
*Oedipus* 24  
*The Rival Queens* 24  
*Sophonisba* 41
- Leerssen, Joep 136
- Leggat, Alexander 144
- letters 25
- Licensing Act, 1737 124, 130
- Lincoln's Inn Fields 14, 16  
 1695, split off from United Company 2, 18  
 opened 20  
 (1698) 23–4  
 (1699–1700) 39–40, 41, 42  
 (1702) 47, 48, 68, 122, 141  
 (1703) 50  
 (1705) 43, 76, 77  
 abandoned 128

- 1714, reopened 129  
 (1715) 93, 126  
 (1716) 67, 68, 129  
 (1720–1) 130  
 (1728) 130
- Lintott, Bernard 17, 102, 105–6, 113, 123
- Loftis, John 3, 131
- London Stage, The* 4, 24, 36, 40, 56, 85, 91, 103, 122
- Lucas, Jane 36, 46
- Luttrell, Narcissus 13–14
- Manning, Francis  
*The Generous Choice* 41
- Marshall, E. 57
- Midwife* 63, 65, 66, 67
- midwives 66, 67
- Mills, John 26, 36, 45, 51, 57, 92, 97, 127
- Mills, Margaret 26
- Moor, Mrs 36
- Motteaux, Peter Anthony 122  
*The Island Princess* 23, 24, 41
- Mounsey, Chris 65, 67
- Muir, Frank 133
- Murphy, Arthur  
*Three Weeks After Marriage* 142
- naturalism 93
- New Theatre, Haymarket 130
- Nicoll, Allardyce 3, 4, 58, 74, 75, 81, 86
- Norris, Henry 32, 36, 46, 51, 87, 91, 92, 126
- Nottingham, Daniel Finch, Earl of 132
- Novak, Maximillian 64
- Oldfield, Anne 45, 67, 75–6, 80, 87, 92, 94, 128  
 files complaint 128
- Oldmixon, John  
*The Grove* 41
- O’Leary, Philip 136, 137, 142, 143
- opera 3, 113, 128, 130
- Otway, Thomas  
*Venice Preserv’d* 41
- Oxberry, W. 111
- Oxford University 64
- Pack, George 48, 67, 68, 126
- Pelham, Henry and Thomas 65
- Penell, Margaret 85–6
- Perry, Henry Ten Eyck 3, 4, 57
- Petition of the Players 19
- Pinkethman, William 26, 36, 51, 57, 80, 126
- Pix, Mary  
*The Beau Defeated* 41
- playwrights 6–8, 9, 11, 15  
 Anglo-Irish 9, 135, 136, 142, 143–4  
 economics 15–18  
 eighteenth-century 124–5  
 English 118, 120  
 experimentation *see separate entry*  
 Irish 136, 138  
*see also names*
- plots, Restoration 24–5
- Porter, Mary 48–9
- Portland, Hans William Bentinck, First Earl of 13
- Potter, John 130
- Powel, George 48, 68
- primogeniture 62–3
- Prince, Mrs 48, 68
- published texts 16–17, 67–8, 125, 144–5  
*The Beaux Stratagem* 17, 102–12, 123–4, 125, 144
- Purcell, Henry  
*Dido and Aeneas* 41  
*The Prophetess* 41
- Queen’s Theatre, Haymarket 3, 91, 92, 113, 128, 129
- recruiting officers 86, 98–9
- Regnard, Jean François  
*Le Jouer* 77
- Restoration comedy 3, 4, 5, 14–15, 131, 132  
 plots 24
- Revels History* 37, 50–1, 57, 79, 86, 87, 93, 95
- Rich, Christopher 18–20, 40, 41, 42, 43, 93, 128–9
- Rich, John 16, 129
- Risk, George 145
- Roberts, David 30
- Rogers, Jane 26, 36, 45, 51, 57, 67, 87
- Roscius Anglicanus* 20, 40, 41
- Rothstein, E. 37, 57, 58
- Royal Navy 13
- Ryan, Lacy 92–3, 126

- Scouten, Arthur H. 14–15
- sentimental comedy 3, 4, 5, 14, 73, 74, 110, 131, 133, 143
- servants 60–1
- Shadwell, Charles  
*The Fair Quaker of Deal* 129
- Shadwell, Thomas 14–15  
*The Careless Lovers* 15  
*The Lancashire Witches* 14  
*The Miser* 15  
*The Squire of Alsatia* 4
- Shakespeare, William 40, 118, 120, 145  
*King Henry the Fourth* 40, 41  
*Measure for Measure* 41  
*The Tempest* 41
- sharers 15
- Shaw, George Bernard 135, 136, 142
- Sherbo, Arthur 3, 4, 133
- Sheridan, Francis  
*The Discovery* 142
- Sheridan, Richard Brinsley 93, 110, 125, 135, 136, 142–3, 144  
*The Rivals* 142, 143–4  
*School for Scandal* 142, 143
- Sheridan, Thomas 145
- Skipwith, Sir Thomas 18–19
- Smart, Christopher 63, 65–7  
*Old Woman's Oratory* 63, 65, 66
- Smith, John Harrington 14, 46–7
- Snell, Hannah 67
- Southerne, Thomas  
*The Fatal Marriage* 19  
*The Fate of Capua* 42  
*Oroonoko* 20  
*Sir Anthony Love* 19
- Stage Irishman 9, 60–1, 95–6, 135–41, 143
- Steele, Richard 2, 8, 43, 82,  
*The Christian Hero* 47  
*The Conscious Lovers* 17, 106, 110, 113, 130, 131  
plot 131–2  
*The Funeral* 36, 43–7, 55–6, 131  
casting 45–6  
*The Lying Lover* 15, 31, 47, 70–3, 74, 131  
*The Tender Husband* 80–2, 131
- dialogue 82  
plot 81, 82
- Stonehill, C.  
*The Complete Works of George Farquhar* 36, 37, 58, 67–8
- Swiney, Owen 129
- Taverner  
*Maid's the Mistress* 128
- taxation 13
- Theobald, Lewis  
*Persian Princess* 128
- Tomas, Tobias 45–6
- Trotter, Catharine  
*Love at a Loss* 36
- United Company 18–20, 23  
actors' rebellion and dissolution 2, 7, 11, 18, 19–20  
Petition of the Players 19
- Vanbrugh, Sir John 3, 5, 21, 42, 113, 124–5, 128, 129  
*Aesop* 15  
*The Confederacy* 128  
*The Provok'd Wife* 35  
*The Relapse* 8, 20, 35, 41, 42, 125
- Verbruggen, Susanna 36, 45, 46, 51, 92
- war 14, 109  
American colonists 110–11  
France 12–13  
Seven Years' War 110  
War of the Spanish Succession 13
- Wilde, Oscar 135, 136, 142
- Wilks, Robert 28, 36, 45, 50, 51, 53, 57, 69, 70, 80, 87, 92, 94, 126, 128
- William III, King 7, 12–14, 50
- Williams, Joseph 26
- Winton, Calhoun  
*Captain Steele* 46
- wit 26–7, 31–2, 90
- Woffington, Peg 126, 127
- Wycherley, William 14, 17–18, 21  
*The Country Wife* 12, 30, 56  
*The Gentleman Dancing-Master* 49