

# Index

- acting companies. *See also* Duke's Company; King's Company, United Company  
advertising plays, 146  
aristocracy, involvement with, 197  
authorial reputation, control over, 236–37  
box office competition, 2  
chasing culture of improvement, 130–32  
clothing expenses, 113, 114  
competing entertainments, 132  
create demand, 69  
curtain times, 81–87  
dance and music, 159  
economic scarcity, induced, 12  
exclusive rights, 4  
failure, new entertainments, 13  
Herbert, Henry, attempted takeover, 34  
investors in, 68  
maintenance of playhouses, 131  
marketing strategies, 11  
music industry and, 159  
neighborhoods, 104–5  
new commodity culture, 136–41  
new playwrights, lack of support for, 232–33  
paid actors' pensions, 229–30  
patronage, 37, 38  
performance calendar and playwrights, 237–38  
performance calendars, 136  
performance rights, 199  
playhouses, improvement of, 100–1  
playwrights, limited need for, 177–78  
premieres' effect on rivals, 74  
rehearsals, 231–32  
reliance on revivals, 129  
repertory practices, repetitive, 87–91  
repertory practices, revivals, 92  
resentment towards, 199  
scripts, payment for, 182  
shares held by, 68  
stock plays, reliance on, 176–77  
stock shares, value of, 72–74  
support from Charles II, 44, 62, 65  
theatre location, choice of, 102  
training of actors, 95  
unwillingness to adapt, 15, 131–32  
waning support from Charles II, 65–66  
West End, selection of, 103–4  
working conditions, 165
- acting troupes, 52, 62, 225  
affected by antitheatrical movement, 103  
foreign, 41, 64, 81, 87
- actors  
bad scripts and, 233–34  
as celebrities, 241–42, 248–53  
challenging authorities, 216  
conflict with management, 228–29  
contempt for playwrights, 233–34  
higher wages, scarcity of roles, 225–28  
investments and, 230–31  
perceptions of, changing, 242–43  
portraits of, 243–48  
praise for, 240–41  
prologues and epilogues, 252–53  
proximity to audience, 251–53  
reputation of, 239  
Royal Court supporting, 219–20  
royal edicts against, 217–19  
swords and, 221–23  
training of, 25, 95, 228  
unscrupulous managers and, 216–17
- actresses  
as mistresses, 250–51  
replacing boy actors, 223–25  
*Adventures of Five Hours, The* (1662), 45, 89  
advertising, of plays, 146–47  
*Albion and Albanus* (1685), 47, 118, 119, 148, 190  
*All for Love* (1677), 196  
Alleyn, Edward, 148, 182, 242, 243–44, 245, 248, 249  
*Amboyna* (1672), 178, 180  
*Amphitryon* (1690), 190, 241  
*Anatomist, The* (1697), 122  
*Andromache* (1675), 238  
*Andromède* (1651), 118

- architecture, playhouse, 105–8, 139–41  
*Argalus and Parthenia* (1661), 74  
 aristocracy, 185–86, 196–97  
 Arrowsmith, Joseph, 176, 178, 187  
     *Reformation, The* (1672), 130  
*The Assignment* (1672), 178  
 audiences, 82–87  
     affluent members, 83, 85–87  
     desire for familiar titles, 88  
     desire for new works, 113, 123, 130  
     expenditures by, 132–36  
     female spectators, 191  
     Pepys on, 82–83  
     playwrights hostile to, 188–93  
     politicians, 84–85  
     sense of belonging, 139–40  
     shrinking, 71  
     working class, 82–83  
     young men, 83–84, 191–93  
*Aureng-Zebe* (1676), 194
- Banister, John, 118, 146–51, 154, 159, 162  
 Banks, John, 174, 187, 195, 203, 240  
     *Island Queens, The: Or, The Death of Mary, Queen of Scotland* (1684), 207  
 Barbon, Nicholas, 99, 103  
 Barry, Elizabeth  
     as celebrity, 216, 224, 226, 228  
     departed United Company, 121, 178, 227  
     dispute with Robert Gould, 214–16  
     praise for, 241  
     retirement income, 230  
*Beauty in Distress* (1698), 123  
 Beeston, Christopher, 25, 51  
 Beeston, William, 17, 18, 23–24, 35, 50, 106, 146, 197  
 Behn, Aphra  
     *The Amorous Prince* (1671), 179  
     debut, 175  
     *Dutch Lover, The* (1673), 178, 235–36  
     *Emperour of the Moon, The* (1687), 73, 234  
     *Feign'd Curtizans, The* (1679), 73  
     *The Forc'd Marriage* (1670), 179  
     gentility, 174  
     *Lucky Chance, The* (1686), 188, 234  
     negotiating remuneration, 187, 202  
     opinion on revivals, 91, 92  
     *Oroonoko* (1688), 174  
     playwrighting as avocation, 240  
     *Rover, The* (1677), 92  
     *Sir Patient Fancy* (1678), 45, 174, 188  
     Translations, 181  
     *Widow Ranter, The* (1689), 248  
 Bennet, Henry, 22, 26, 27, 28, 33  
 Bentley, Richard, 77, 162
- Berkenhead, Sir John, 52  
 Betterton, Thomas, 247  
     actor, 3, 43, 44, 195, 226  
     against culture of improvement, 126  
     and investments, 231  
     departed United Company, 121–22, 178, 227  
     generational attitudes, 10  
     instruction, actors, 220  
     Lincoln's Inn Fields, selection of, 121–22  
     Pepys's opinion of, 90  
 Blackfriars, 9, 18, 43, 49, 80, 102, 106, 114  
 Boar, The, 9  
 box office receipts, 70–76  
     seating capacity and, 70  
 Boyer, Abel, 186  
 Boyle family, 25  
 Boyle, Roger (1<sup>st</sup> Earl of Orrery), 25, 45, 46, 90, 130, 233  
 Bracegirdle, Anne, 124  
     departed United Company, 121–22, 178, 227, 228, 230  
     earnings, 230  
     legal proceedings, 224  
     near abduction of, 222–23  
     portrait of, 247–48  
 Bridges Street playhouse, 75, 101, 105, 107  
     burnt down, 62, 63, 84, 121, 236  
     design of, 122  
     King's Company, 76, 108  
     new building, 107  
     as rebuilt Theatre Royal, 100  
     seating, 70  
     shares, 68  
 Brome, Richard, 23, 24, 182  
 Buckingham, George Villiers (2nd Duke of), 2, 53, 54, 139, 194, 195, 196, 197, 198  
 Burbage, Richard, 36, 243, 248, 249  
*Bury Fair* (1689), 234  
 Butler, Charlotte, 196, 227
- Caligula* (1698), 61  
*Calisto* (1675), 47, 61, 118, 167, 180, 220  
 Calvinism, 78, 102, 165  
*Careless Lovers, The* (1673), 175, 178, 240  
 Carrell, Lodowick, 64, 217, 218, 233  
 Caroline court, 22, 24, 38, 40  
 Caroline theatre, 20, 43, 65, 80, 100  
 Cartwright, William, 27, 52, 83  
 Caryll, John, 41  
 Cavendish, William (Duke of Newcastle), 11, 20–23, 35, 65, 134, 191–92, 194, 196, 244  
 censorship  
     before the Interregnum, 49–51  
     political attacks as, 52–55  
     Restoration period, 51–56

- Charles II, King (1660–1685)  
 acts of munificence, 36, 48, 56  
 anti-Catholic acts, 60  
 bestowing of offices, 47–48  
 Caroline court, influence of, 40, 41  
 censorship, acts of, 52  
 collaboration with artists, 45–47  
 Duke's Company, 44  
 early life, 40–41  
 failure to pay debts, 59–60  
 gifting monopolies, 39–40  
 horse racing, 143  
 intervention in acting companies, 220  
 King's Company, 63  
 lack of income, 56–57  
 lavish lifestyle, 57–59  
 lover of theatre, 43–49  
 painting of John Lacy, 244  
 patronage, 19–20, 38–43  
 support for acting troupes, 62  
 support of duopoly, 35–36, 38  
 waning support for the acting companies, 65–66
- Cheats, The* (1663), 52, 244
- Cibber, Colley  
 actor, 226  
 criticism of theatres, 79, 90, 206  
 fundraising, 121  
 Lincoln's Inn Fields, 184  
*Love's Last Shift* (1696), 199  
 reminiscences, 125–26, 229  
 repetitive repertoires, 91
- Circe* (1677), 62, 118
- Citizen Turn'd Gentleman, The* (1672), 152, 175
- City Politiques, The* (1683), 92
- Claracilla* (1641), 26, 28, 74
- Cleomenes* (1692), 190, 200, 202
- Cockpit/Phoenix, The, 9, 17, 50, 80, 102, 106
- coffeehouses, 13, 99, 127, 129, 130, 134–35
- Collier, Jeremy, 79, 164, 210
- comedies, 3, 110, 113, 127–28, 163, 164, 191
- commodities, imported, 136–39
- composers, 148, 159, 162  
 Banister, John, 146–51, 154, 159, 162
- Congreve, William  
 denounced, 210  
*Double Dealer, The* (1694), 209, 210  
 early days, 197–98  
 education, 174  
 established, 178  
 frequented coffeehouses, 134  
 left profession, 181  
*Love for Love* (1695), 184, 185, 198  
*Mourning Bride, The* (1697), 122  
 name on playbill, 210, 211  
*Old Batchelor, The* (1693), 197
- poems, 181  
 Tonson, and, 202  
*Way of the World, The* (1700), 124, 198  
*Conquest of China, The* (1676), 202  
*Constant Nymph, The: or, The Rambling Shepherd* (1678), 203, 238
- contracts, playwrights and, 183–84
- Corey, Katherine, 53, 218
- costumes  
 actors' use of, off stage, 221, 225  
 bestowed upon productions, 62  
 maintenance of, 113–14  
 recycled, 116
- Country Gentleman, The* (1669), 53–54
- Country Wife, The* (1675), 179, 191
- Craufurd, David, 232
- Cromwell, Oliver, Lord Protector (1653–1658),  
 4, 16, 30
- Cromwell, Richard, Lord Protector (1658–1660),  
 16, 17
- Crowne, John, 46–47, 61, 73, 85, 92, 109,  
 129, 166, 167, 170, 178, 180, 238, 240
- Andromache* (1675), 238
- contract, 183
- Darius, King of Persia* (1688), 185
- debut, 175
- demise of, 187
- education, 173
- Juliana, or The Princess of Poland* (1671), 238
- Cruelty of the Spaniards in Peru, The* (1658), 17,  
 18, 81
- curtain times, 10, 81–82, 85–87, 130, 150
- Curtain, The, 9, 102
- Damoiselles a la Mode* (1667), 82, 146, 204, 205
- dance, 13, 157–59, 163–64
- Darius, King of Persia* (1688), 185
- Davenant, Charles  
*Circe* (1677), 118
- Davenant, Sir William. *See also* Duke's  
 Company  
 business practices, 18, 24, 35  
 censorship, 52  
 Duke's Company, 4, 32  
 economic scarcity, engineered, 67–70  
*First Day's Entertainment, The* (1656), 16  
 generational attitudes, 10  
 Caroline theatre, 18–19, 29–32  
 jailed, 30  
*Just Italian, The* (1630), 29  
 letter patent, 36  
 Lincoln's Inn Fields, residence, 104  
*Love and Honour* (1649), 29, 187  
 Monopolies, 16–20  
 neighborhoods selection for theatres, 101–2

- Davenant, Sir William (cont.)  
 networks of access, 19, 25  
 theatrical patent, 32–36  
*Platonick Lovers, The* (1636), 29, 30  
 playhouse construction and renovations, 106–8  
*Play-house to be Lett, The* (1673), 237  
 as playwright, 16, 18  
 rivals of, 19  
*Rivals, The* (1664), 187  
 shares in company, 68  
*Siege of Rhodes, The* (1656), 16–17, 109, 187  
 stagecraft improvements, 96  
 ticket pricing, 80  
 use of dramatic form, 16  
 use of performance space, 16  
 West End, selected, 103–4  
*Wits, The* (1636), 29, 187
- Dennis, John, 1, 86, 122, 124  
*Iphigenia* (1700), 113–14  
*Rinaldo and Armida* (1699), 211–12  
*Dido and Aeneas* (1689), 159
- Doggett, Thomas, 227, 230, 239  
*Don Carlos, Prince of Spain* (1676), 188  
*Don Sebastian* (1689), 190, 207, 208
- Dorset Garden  
 expensive to operate, 112, 119, 120  
 John Dryden, opinion of, 84  
 operas staged at, 161  
 renovation of, 108  
 seating, 70, 79  
 size of, 150  
 visitors comment on, 101
- Double Dealer, The* (1694), 209, 210, 226
- dramatic operas, 116–19, 161
- dramatists. *See* playwrights
- Drury Lane, 24, 84, 119, 123  
 advertisement for, 86  
 attendance, 74  
 attendance, Charles II, 44  
 built, 107  
 built by Christopher Wren, 100  
 Christopher Rich, 125  
 David Garrick, acquired by, 212  
 John Dryden on, 65  
 Kynaston, and, 230  
 playbills, 211  
 seating, 70, 74, 80  
 United Company, selected, 120  
 variety of performances, 91  
 visitors, 101
- Dryden, John  
 acting companies and, 232  
*Albion and Albanus* (1685), 118, 119, 156, 161,  
 190, 195  
*All for Love* (1677), 71, 196  
*Amboyna* (1672), 178, 180  
*Amphitryon* (1690), 190, 241  
*The Assignment* (1672), 178  
 audience, resentment towards, 189–90  
*Aureng-Zebe* (1676), 194  
*Cleomenes* (1692), 190, 200, 202  
 collaboration with other playwrights, 194–95  
 debut, 175  
*Don Sebastian* (1689), 190, 207, 208  
*Duke of Guise, The*, 55, 56, 195  
 Duke's Company, 183  
 establishing authorial self, 208–9  
*Evening's Love, An, or The Mock Astrologer*  
 (1668), 189  
 funeral costs, 231  
*Indian Emperour, The* (1668), 116  
*Indian Queen, The* (1664), 114, 116  
*Kind Keeper, The; or Mr. Limberham* (1680),  
 46, 54, 55, 160  
*King Arthur* (1691), 159, 161, 190, 195  
 King's Company, pensions and shares with,  
 179–80  
*Love Triumphant* (1694), 232  
 negotiating remuneration, 201, 202  
*Oedipus* (1679), 195  
 poems, 181  
 praise for actors, 240–41  
 praise of actor-managers, 195–96  
*Secret Love, or The Maiden Queen* (1667), 136, 241  
*Sir Martin Mar-all* (1667), 45, 90, 143, 194  
*Spanish Fryar, The, or The Double Discovery*  
 (1681), 190, 206, 210, 247, 248  
 supporter of younger playwrights, 197–98  
 threat by foreign actors, 64
- Duffett, Thomas, 111, 187  
 debut, 175  
*Empress of Morocco, The, A Farce* (1673), 111  
*Duke of Guise, The*, 55, 56, 195
- Duke of Newcastle. *See* Cavendish, William  
 (Duke of Newcastle)
- Duke's Company. *See also* acting companies  
 box office receipts, 71–72  
 Dorset Garden, 71, 119  
 expenses, 118  
 founding of, 34  
 patent established, 97  
 play runs, 186  
 playhouse construction and renovations, 106–8  
 stock plays, reliance on, 176–77  
 Thomas Betterton, manager, 108
- duopoly, 67–70  
 early modern version of, 37, 38  
 effects on playwrights, 14, 171–72  
 establishment of the, 32, 36  
 improvement, playhouses, 97–98  
 limited number of companies, 225  
 marketplace conditions, 212–13

- raised status of actors, 254  
 theatre improvements vs economic limitations, 97–98
- Durfee, Thomas, 85, 161, 178, 181, 195, 210  
 debut, 175  
*Fond Husband, A; or, The Plotting Sisters* (1677), 45, 160  
 gentility, 172, 174  
*Marriage Hater Matched, The* (1692), 239  
 playwrighting as avocation, 240  
*Richmond Heiress, The; or, A Woman Once in the Right* (1693), 186  
*Songs to the New Play of Don Quixote, The* (1694), 153  
*Siege of Memphis, The* (1676), 179  
*Trick for Trick* (1678), 151  
*Dutch Lover, The* (1673), 178, 235
- Earl of Orrery. *See* Boyle, Roger (1<sup>st</sup> Earl of Orrery)
- Earl of Rochester. *See* Wilmot, John (Earl of Rochester)
- economic scarcity, engineered, 4, 7, 10, 12, 67–70, 97, 171, 182, 229
- Elizabethan stage, 242–43  
 acting companies, 88  
 actors, 248  
 disputes over literary form, 171  
 gentility, 172  
 labor costs, 114  
 neighborhoods, 104  
 playhouses, 101–2, 105–6  
 playwrights, compensation for, 182  
 revivals, 93–94
- Emperour of the Moon, The* (1687), 73, 234, 235  
*Empress of Morocco, The, A Farce* (1673), 111, 166, 168, 169, 170, 174, 178, 179, 190, 194
- Epsom-Wells* (1672), 85, 124, 128, 144, 151, 158, 178
- Etherege, Sir George  
 comedies, 181  
 courtier, 2  
 debut, 175  
 dramatic canon, 209  
 frequented coffeehouses, 134  
 friends of, 232  
 generationality, 195  
 knighthood, 48  
 life of, 48, 173  
 playwrighting as avocation, 240  
 poems, 181  
 scripts, 85, 92  
*She Would If She Could* (1668), 122
- Evelyn, John, 58, 99, 110, 139, 142, 143, 154, 218–19, 232
- Evelyn, Mary, 94
- Evening's Love, An, or The Mock Astrologer* (1668), 189  
 exile, royalists in, 23  
 expenditures, lavish, 12, 96–97, 116–19, 236
- fairs, 227–28  
*Fairy Queen, The* (1692), 118, 160  
*Faithful Virgins, The* (1670?), 52  
*Fatal Discovery, The; or, Love in Ruines* (1698), 122, 199  
*Fatal Marriage, The; or the Innocent Adultery* (1694), 185, 200, 201, 241  
*Feign'd Curtizans, The* (1679), 73  
 Felski, Rita, 6, 18  
*Female Prelate, The* (1680), 55, 186  
 Field, Nathan, 25, 243, 248, 250  
 Filmer, Edward, 122, 193  
 Fiorelli, Tiberio, 63, 64  
*First Days Entertainment at Rutland House, The* (1656), 16
- Flecknoe, Richard  
*Damoiselles a la Mode* (1667), 82, 146  
 in defense of playwrights, 204–5  
 distrust of spectacle, 205  
*Love's Kingdom* (1664), 130, 204  
 praise for improvements, 100  
*Sir William D'avenant's Voyage to the Other World* (1668), 67
- Fletcher, John, 25, 51, 62, 89, 93, 148  
*Fond Husband, A; or, The Plotting Sisters* (1677), 45
- Fortune, the, 9, 18, 80, 102, 106  
*Friendship in Fashion* (1678), 175, 189
- gardens, 141–42  
 gentility, 14, 78, 145, 163, 164–65, 170, 171, 172, 174  
*Gentleman Dancing-Master, The* (1673), 124, 128
- Globe, the, 9, 18, 80, 101  
 Gould, Robert, 214–15, 224  
 Grabu, Louis, 148, 156, 195  
 Granville, George, 122, 204  
 Great Fire of 1666, 12, 44, 57, 75, 99, 100, 140, 154  
 Great plague of 1665, 44, 57, 74  
 Great Seal, 32, 33, 34, 35  
*The Grove, or, Love's Paradise* (1700), 204  
 Gwyn, Nell, 43, 74, 104, 227, 251, 253–54
- Haines, Joe, 151, 167, 193, 227
- Hall, Joseph, 76
- Harris, Henry  
 actor, 44, 134, 154, 230, 233  
 as celebrity, 249  
 Duke's Company, departed, 220  
 Samuel Pepys and, 220–21, 242
- Hart, Charles, 206, 226, 229, 239, 253  
 Henrietta Maria, Queen (wife of Charles I), 18, 22, 26, 27, 30, 41, 42, 43, 44, 45, 47, 60

- Henry the Third of France, Stabb'd by a Fryer* (1678), 109, 236
- Henslowe, Philip, 36, 88, 113, 171, 182
- Herbert, Sir Henry, 31, 33–35, 50–52
- heroic drama, 3, 179, 180, 191, 208
- Heroick Love* (1698), 122, 204
- historicity, 95–97
- histories, as “slices of time”, 6, 7, 8
- historiography, 5–7
- History of S' Francis Drake, The*, 17, 19
- Hollywood, movie production, 9
- Hooke, Robert, 99, 135–36
- Hope, the, 9, 101
- horror plays, 3, 96, 110, 166
- horse racing, 143
- Howard, Charles, 38
- Howard, Edward, 128, 167, 188, 189, 218, 222  
*Change of Crownes, The* (1667), 52, 218  
*Man of Newmarket, The* (1678), 128, 193  
*Six days Adventure, The* (1671), 233  
*Usurper, The* (1668), 203  
*Women's Conquest, The* (1671), 252
- Howard, James, 26
- Howard, Sir Robert, 48, 54, 68, 114, 195  
*Country Gentleman, The* (1669), 194  
*Great Favourite, The* (1668), 197
- Humorists, The* (1671), 240
- Hyde, Sir Henry, 21, 22, 29, 31, 33
- Imposture Defeated, The: or, A Trick to Cheat the Devil* (1698), 238
- Indian Emperour, The* (1668), 116
- Indian Queen, The* (1664), 114, 115, 116
- Innocence Distress'd Or, The Royal Penitents*, 215, 243
- Innocent Mistress, The* (1697), 122, 123
- innovation, Elizabethan era, 98–99
- innovation, playhouses  
 audience desire for, 94  
 companies desire for, 100–101  
 lack of, 92
- Interregnum, 4
- Iphigenia* (1700), 113, 122
- Iphigénie* (1674), 183
- Island Queens, The: Or, The Death of Mary, Queen of Scotland* (1684), 207
- Italian Husband, The* (1698), 123
- Jacobean theatre, 55, 80, 93
- James II, King (1685–1688), 48, 177, 185, 214, 219, 220
- Jermyn, Henry, 22, 28, 29, 31, 33, 114
- Johnson, Samuel, 1
- Jolly, George, 23, 24–25, 227
- Jones, Inigo, 26, 30, 103, 113
- Jonson, Ben, 30, 41, 47, 49, 172, 219, 222
- Joyner, William, 176, 240
- Juliana, or The Princess of Poland* (1671), 109, 175, 238
- Just Italian, The* (1630), 29
- Killigrew, Thomas, 4. *See also* King's Company  
 as an actor, 26–27  
 business practices, 12, 35  
 censorship, 52  
*Claracilla* (1641), 26, 28, 74  
 duopoly, 60, 65  
 economic scarcity, engineered, 67–70  
 Elizabeth, sister of, 25  
 generational attitudes, 10  
 as Groom of the Bedchamber, 28  
 influence by marriage, 26  
 influence on the Royal Court, 25–28, 40  
 King's Company, 4, 32  
 letter patent, 32–36  
 monetary woes, 27  
 neighborhoods selection for theatres, 101–2  
 networks of access, 19, 25–28, 40  
 petition to the Royal Court, 31–32  
 playhouse construction and renovations, 106–8  
 as a playwright, 27  
 relationship with Henry Bennet, 28  
 relationship with Henry Jermyn, 28  
 relationship with Samuel Pepys, 95–96  
 shares in company, 68  
*The Prisoners* (1641), 26, 28  
 theatre improvements, 95–96  
 Theatre Royal, rebuilt, 100  
 ticket pricing, 80  
 West End, selected, 103–4
- Kind Keeper, The, or, Mr. Limberham* (1680), 46, 54, 55, 160
- King Arthur* (1691), 159, 161, 190, 195
- King, Gregory, 227
- King's Company. *See also* acting companies  
 Bridges Street, 75  
 closed by Charles II, 63  
 collapse of, 126, 133, 225  
 curtain times, 81–82  
 Drury Lane, 120  
 Dryden, pensions and shares, 179–80  
 founding of, 32, 34  
 mismanagement of, 132  
 music trends, keeping up with, 160–61  
 patent established, 97  
 playhouse construction and renovations, 106–8  
 playwrights, related by kinship, 172  
 shrinking attendance, 71  
 stock plays, reliance on, 176–77
- Kirkman, Francis (publisher), 76–77

- Kneller, Sir Godfrey, 244, 247, 248, 250  
 Knepp, Elizabeth, 154, 226  
 Kynaston, Edward, 53, 226, 230
- Lacy, John, 218, 219, 222, 237, 238, 244, 246  
*Lady Alimony; or, The Alimony Lady* (1659),  
 17–18, 29, 31  
*Lancashire Witches, The* (1682), 84, 207  
 Latour, Bruno, 6, 126, 218  
 Lee, Nathaniel, 85, 174, 175, 181, 183, 187, 194,  
 195, 201, 240  
*Rival Queens, The* (1677), 71  
*Theodosius* (1684), 183, 185  
 Leigh, Anthony, 229, 234, 247,  
 248, 250
- Lincoln's Inn Fields, 10, 13, 44,  
 84, 210  
 Anne Bracegirdle, 121  
 attendance, 72, 74  
 Colley Cibber, 184  
 conversion of Lisle's Tennis Court, 104  
 Elizabeth Barry, 121  
 gross receipts, 72  
 imported talent, 229  
 labor, 111  
 machinery, little use of, 123–24  
 need for scripts, 184  
 renovation of, 121–22  
 scene changes, 109, 122  
 scenes, little use of, 122–23  
 seating, 70, 74  
 shareholders, 228  
 Thomas Betterton, 121, 125,  
 178, 227  
 variety of performances, 91  
*London Cuckolds, The* (1682), 191  
*Love a la Mode* (1663), 203  
*Love and Honour* (1649), 29, 44, 114, 187  
*Love for Love* (1695), 184, 185, 198  
*Love in a Wood* (1671), 175, 179  
*Love Triumphant* (1694), 232  
*Love's Last Shift* (1696), 199  
*Love's Kingdom* (1664), 130, 204  
*Lucky Chance, The* (1686), 188, 234
- machines, for scenery changes, 108–11  
*Maid's Last Prayer, The; or, Any, rather than Fail*  
 (1693), 127  
*Man of Mode, The* (1676), 48, 85, 92, 113, 128, 163  
*Man of Newmarket, The* (1678), 128, 193  
 management, conflict with actors, 228–29  
 Manesson Mallet, Allain, 141  
 Marlowe, Christopher, 38  
*Marriage Hater Matched, The* (1692), 239  
 Marshall, Rebecca, 94, 224  
 masques, 26, 30, 41, 45, 47, 108, 109, 113, 161,  
 180, 219  
 Mohun, Charles (4th Baron Mohun), 216,  
 222–23, 224, 239  
 Mohun, Michael, 17, 18, 25, 80  
 Molière, 41, 87, 183  
 monopolies, gifts from royalty, 38–43  
 Motteux, Peter Anthony, 124  
*Beauty in Distress* (1698), 123  
*Novelty, The: Every Act a Play* (1697), 128  
*Princess of Parma, The* (1699), 165  
 Mountfort, Susanna, 240  
 Mountfort, William, 127, 179, 222–23, 234  
*Mourning Bride, The* (1697), 122  
*Mr. Anthony* (1669), 130  
*Mulberry-Garden, The* (1668), 127  
 munificence, 36, 48, 56  
 music  
 amateur, 153–57  
 concerts, 13, 145–53  
 industry, 5, 159–65  
 instruments, 155–56  
 publication of, 156–57, 161–63  
*Mustapha* (1665), 45, 233
- Nashe, Thomas, 49, 83  
 neighborhoods, 101–105, 108  
 Newington Butts, 9  
 Nicholas, Sir Edward, 21  
 North, Roger, 149, 150, 155  
 Nursery, 25, 95, 228
- Oedipus* (1679), 195  
*Old Batchelor, The* (1693), 197–98  
 Oldmixon, John, 201, 204  
 operas. *See* dramatic operas  
*The Ordinary* (1673) (revival), 52, 83  
*Oroonoko* (1688), 174  
 Otway, Thomas, 47, 85, 175, 176  
 death, 187  
*Don Carlos, Prince of Spain* (1676), 188  
 education, 174  
 Elizabeth Barry as muse, 251  
 generationality, 195  
 resentment towards audiences, 188–89  
 satires, 181
- Palmer, Sir Geoffrey, 33, 36  
 parks, 131, 141, 142, 143  
 patronage, 36–43, 56–66  
 Payne, Henry Nevil, 175, 178  
 Pepys, Samuel 146, 147  
 affection for *Sir Martin Mar-all*, 90  
 books and, 157  
 on commodities, 137–38

- Pepys, Samuel (cont.)  
 dance and, 158–59  
 Epsom Wells, 144  
 gardens attendee, 142  
 on Henry Harris, 220–21, 242, 249  
 music, and, 145, 148, 149, 154, 156  
 Nell Gwyn, 254  
 on Shakespeare, 93  
 opinions on performances, 74, 90, 232  
 opinions on actors, 219, 220, 221, 233, 242  
 opinions on plays, 93, 232  
 relationship with Thomas Killigrew, 75, 95, 107, 226  
 theatre attendee, 82, 84, 85, 90, 93, 146, 219  
 writing about Charles II, 44, 53, 58  
 performance calendars, 89, 136  
 performance rights, 90, 199–200  
 Philips, Katherine, 217  
 Pix, Mary, 122, 123  
*Plain Dealer, The* (1676), 85  
*Platonick Lovers, The* (1636), 29, 30  
*Player's Tragedy, The, or, Fatal Love* (1693), 223, 243  
 Playford, Henry, 161  
 Playford, John, 161  
*Play-house to be Lett, The* (1673), 237  
*Play-House, The* (1685), 214, 215, 224  
 playhouses  
 architecture, 139–41  
 architecture, improvements, 105–8  
 construction of, 107–8  
 factions, 190–91  
 foreign accounts, 100–1  
 improvement of, 99–101  
 machinery, 108–11  
 open-air, 9  
 proximity of players to audience, 251–53  
 religious attitudes towards, 78–79  
 roofed, 9  
 scenery, 108–11  
 seating capacity, 70  
 shrinking attendance, 70–72  
 source of national pride, 12  
 plays. *See also* individual titles  
 audience expenditures, 132–36  
 length of, 85  
 publication of, 76–79  
 short runs of, 130  
 use of 'fashion' and 'mode', 128  
 using urban trends, 127–29  
 playwrights. *See also* individual authors  
 acting companies, effects on, 8  
 actor availability, 234–35  
 aristocratic involvement with, 184–86  
 box office, dependence, 184  
 box office success, 186–87  
 class status and, 145  
 collaboration among generations, 193–94  
 compensation, newcomers, 187–88  
 compensation for, 182–88  
 contracts with acting companies, 183–84  
 copyright and, 201–3  
 debuts of, 175–76, 179  
 duopoly, effects on, 8, 14, 171–72  
 few novices, 178–79  
 financial precarity, 176  
 French, 182–83  
 gentility and, 171, 172–75  
 gentry, from the, 171, 172–73  
 hostile to audiences, 188–93  
 identified as authors, 200–1  
 income, additional sources of, 180–82  
 income, loss of, infractions, 55–56  
 limited need for, 177–78  
 music and dance, hostility towards, 151–53  
 oversee practice, rarely, 196  
 playhouses, factions, 190–91  
 prefatory essays, 207–9  
 publication rights, 199–200  
 reputation of, 201, 204, 209  
 scarcity of acting companies, 225–26  
 scripts, defective and mangled, 203–5  
 short tenure of, 176, 187  
 social mores, changing, 209–11  
 supporting next generation, 198–99  
 theatre as spectacle, critiqued, 205–7  
 university educated, 173–74  
 writing parts for actors, 235–36  
 playwrighting, as an avocation, 239–41  
 pleasure gardens, 13, 145, 164, 176  
 Polewhee, Elizabeth, 52, 187  
 Powell, George, 92, 177, 179, 199, 222, 234, 238, 239  
 prefatory essays, 207–9  
 Priest, Josiah, 159  
*Princess of Parma, The* (1699), 165  
*Prisoners, The* (1641), 26, 28  
 prologues and epilogues, 252–53  
*Psittacorum Regio* (1669), 76  
 publishers, 77  
 of plays, 76–79  
 Purcell, Henry, 118, 154, 159, 195, 223  
*Fairy Queen, The* (1692), 118, 160  
 Puritanism, 1, 37, 50, 77, 143, 164  
 Queen Henrietta's Men, 25, 37  
*Queenes Maske, The*, 74  
 Racine, Jean, 58, 87, 183  
 Ravenscroft, Edward, 174, 181, 187  
*Anatomist, The* (1697), 122  
*Careless Lovers, The* (1673), 175, 178, 240



- Citizen Turn'd Gentleman, The* (1672), 151–52  
debut, 175  
*Italian Husband, The* (1698), 123  
*London Cuckolds, The* (1682), 191
- Rawlins, Thomas, 128, 187, 236
- Red Bull, The, 9, 17, 20, 72, 80, 102, 106
- Reformation, The* (1672), 130
- Rehearsal, The* (1671), 139, 196
- religious attitudes towards theatre, 77, 78–79
- repertory practices, 79, 81–87  
French, 12, 41, 81, 87  
recycled plays, 87–91  
revivals, 92
- Revels Office, 32, 34, 36, 49, 50, 51
- revivals, 91–94
- Rhodes, John, 17, 25, 106
- Rich, Christopher, 86, 125, 216, 234
- Richmond Heiress, The; or, A Woman Once in the Right* (1693), 186
- Rinaldo and Armida* (1699), 124
- Rival Kings, The* (1675), 175, 203
- Rival Queens, The* (1677), 71
- Rivals, The* (1664), 90, 187
- Roman Empress, The* (1671), 240
- Rose, the, 9, 101
- Rover, The* (1677), 92
- Royal Shepherdess, The* (1669), 130
- Royal Society, 59, 99, 100, 135, 136
- Sackville, Edward (4th Earl of Dorset), 29, 193, 197, 247
- Salisbury Court, 9, 17, 24, 29, 74, 102, 106
- scenery, costs and reuse, 114–16
- scenery, moveable, 108–11
- Secret Love, or The Maiden Queen* (1667), 136, 241
- Sedley, Sir Charles, 53, 127, 151, 179, 193, 232, 251
- Serres, Michel, 6, 7, 8
- Settle, Elkanah, 178, 179, 233  
anti-Catholic play, 186  
bestowed office, 47  
book illustrations, 'Sculptures', 167–70  
company contract, 183  
*Conquest of China, The* (1676), 202  
died in poverty, 187  
downfall, 55  
*Empress of Morocco, The* (1673), 166–71, 178  
*Female Prelate, The* (1680), 55, 186  
feud with Dryden, Shadwell, and Crowne, 166–70, 174, 190  
generationality, 195  
gentility, 174  
ridiculed by contemporaries, 181  
scorn, writing for money, 181  
*World in the Moon, The*, 116
- Shadwell, Thomas, 45, 134, 166, 173, 175, 176, 178, 179, 181, 194, 240
- Bury Fair* (1689), 234
- Epsom-Wells* (1672), 85, 128, 144–45, 158
- Humorists, The* (1671), 240
- Lancashire Witches, The* (1682), 84, 207
- Libertine, The* (1676), 136  
poems, 181  
*Psyche* (1675), 84, 117–18  
*Royal Shepherdess, The* (1669), 130  
*Squire of Alsatia, The* (1688), 186  
*Sullen Lovers, The* (1668), 41  
supporting other playwrights, 198  
*True Widow, A* (1678), 151  
*Virtuoso, The* (1676), 135
- Shakespeare, William  
Chamberlain's Men, 38  
gentility, 172  
The Globe, 106  
owning shares, 180, 183  
Pepys on, 93  
*She Would If She Could* (1668), 122
- Shipman, Thomas, 236
- Sicilian Usurper, The* (1680), 175
- Siege of Rhodes, The* (1656), 16–17, 109, 154, 187
- Sir Anthony Love* (1690), 240
- Sir Courty Nice* (1685), 46, 73, 92, 129
- Sir Martin Mar-all* (1667), 45, 90, 143
- Sir Patient Fancy* (1678), 45, 174, 188
- Sir Salomon* (1671), 41
- Six Days' Adventure, The* (1671), 188, 203, 233
- Skipworth, Thomas, 216
- Smith, John, 236, 248
- Smith, William, 219, 220
- Soldier's Fortune, The* (1681), 92
- Songs to The New Play of Don Quixote, The* (1694), 153
- Southerne, Thomas, 174, 178, 179  
*Fatal Marriage, The; or the Innocent Adultery* (1694), 185, 200, 201, 241  
frequented coffeehouses, 134  
interceded, William Congreve, 198  
John Dryden as mentor, 197  
*Maid's Last Prayer, The* (1693), 127  
*Oronooko* (1695), 85, 198–99  
praise for actors, 240–41  
resentment, music and dance, 153  
respected Elizabeth Barry, 241  
*Sir Anthony Love* (1690), 240  
supported actors, 240  
*Wives' Excuse, The, or, Cuckolds make Themselves* (1694), 152–53, 209
- Spanish Fryar, The, or The Double Discovery* (1681), 190, 206, 210, 247, 248
- spas, 13, 128, 131, 141, 143–45, 151, 164, 176
- Squire of Alsatia, The* (1688), 186
- S' William D'avenant's Voyage to the Other World* (1668), 67

- St Serfe, Thomas, 127, 128, 129, 134, 151  
*Tarugo's Wiles* (1668), 127–31, 164
- Stuarts, 26, 27, 39, 185. *See also* Charles II, King (1660–1685); James II, King (1685–1688)
- Sullen Lovers, The* (1668), 41
- Swan, The, 9, 101
- Tarugo's Wiles, or, The Coffee House* (1668), 127–31, 164
- Tate, Nahum, 175
- theatre, as spectacle, 205–7
- Theatre Royal, Bridges Street. *See* Bridges Street playhouse
- Theatre Royal, Drury Lane. *See* Drury Lane
- Thébaïde, La* (1664), 87
- Theodosius* (1684), 183, 185
- Tonson, Jacob, 77, 187, 200, 201, 202, 210
- Torelli, Giacomo, 118
- Tragedy of Nero, The, Emperor of Rome* (1674), 175
- True Widow, A* (1678), 151
- Tuke, Sir Samuel, 45, 89
- Tunbridge-Wells* (1678), 128, 236
- Underhill, Cave, 234, 235, 252
- United Company  
 Anne Bracegirdle departed, 122  
 Charles II, visits from, 60–61  
 Charlotte Butler departed, 227  
 Christopher Rich as manager, 86, 125  
 competing pleasures, 132  
 creation of, 73  
 dispute with Robert Gould, 214, 215, 217  
 Drury Lane, 119–21  
 employed Josiah Priest, 159  
 lavishness, audience draw, 124  
 merger of King's and Duke's Company, 119, 121  
 operas, 119, 190  
 performances, 89  
 play runs, 186–87  
 playwrights, limited need for, 178  
 sole acting company, 3, 8, 73, 132  
 Thomas Betterton departed, 227
- Unnatural Borthor, The* (1697), 122
- Usurper, The* (1668), 203
- Vere Street, 72, 74, 106, 107
- Vincent, William, 248, 249
- Virtuoso, The* (1676), 135
- Way of the World, The* (1700), 124, 165, 198, 235
- Weaver, Farley Elizabeth, 221
- West End, 29, 103–5, 108, 110, 130
- Widow Ranter, The* (1689), 248
- Wilks, Robert, 234
- Wilmot, John (the Earl of Rochester), 2, 65, 166, 167, 180, 188, 189, 196, 197, 243, 251
- Wilson, John, 52, 244
- Wits, The* (1636), 29, 187
- Wives' Excuse, The; or, Cuckolds make Themselves* (1692), 152, 209
- Wren, Christopher, 99, 100, 125, 223
- Wright, John Michael, 244, 246
- Wycherley, William  
 canonicity, 209  
*Country Wife, The* (1675), 179, 191  
 courtier playwright, 2  
 debut, 175  
 frequented coffeehouses, 134  
 generationality, 195  
 gentility, 145  
*Gentleman Dancing Master, The* (1673), 124, 128, 158, 252  
 left profession, 181  
*Love in a Wood* (1671), 175  
 pillored critics, 124, 158  
*Plain Dealer, The* (1676), 85  
 playwrighting as avocation, 240  
 satire, 128, 179  
 studied in France, 173  
 supported by royal charity, 187  
 tutor, 48