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

1. 1.1	D 1 1 1 C: 11
architecture, playhouse, 105–8, 139–41	Berkenhead, Sir John, 52
Argalus and Parthenia (1661), 74	Betterton, Thomas, 247
aristocracy, 185–86, 196–97	actor, 3, 43, 44, 195, 226
Arrowsmith, Joseph, 176, 178, 187	against culture of improvement, 126
Reformation, The (1672), 130	and investments, 231
The Assignation (1672), 178	departed United Company, 121–22, 178, 227
audiences, 82–87	generational attitudes, 10
	instruction, actors, 220
affluent members, 83, 85–87	
desire for familiar titles, 88	Lincoln's Inn Fields, selection of, 121–22
desire for new works, 113, 123, 130	Pepys's opinion of, 90
expenditures by, 132–36	Blackfriars, 9, 18, 43, 49, 80, 102, 106, 114
female spectators, 191	Boar, The, 9
Pepys on, 82–83	box office receipts, 70–76
playwrights hostile to, 188–93	seating capacity and, 70
politicians, 84–85	Boyer, Abel, 186
sense of belonging, 139–40	Boyle family, 25
shrinking, 71	Boyle, Roger (1st Earl of Orrery), 25, 45, 46, 90,
working class, 82–83	130, 233
young men, 83–84, 191–93	Bracegirdle, Anne, 124
Aureng-Zebe (1676), 194	departed United Company, 121–22, 178, 227,
11111/01/19 2000 (10/0), 1)4	228, 230
Banister, John, 118, 146-51, 154, 159, 162	earnings, 230
Banks, John, 174, 187, 195, 203, 240	legal proceedings, 224
Island Queens, The: Or, The Death of Mary,	near abduction of, 222–23
Queen of Scotland (1684), 207	portrait of, 247–48
Barbon, Nicholas, 99, 103	Bridges Street playhouse, 75, 101, 105, 107
Barry, Elizabeth	burnt down, 62, 63, 84, 121, 236
as celebrity, 216, 224, 226, 228	design of, 122
departed United Company, 121, 178, 227	King's Company, 76, 108
dispute with Robert Gould, 214–16	new building, 107
praise for, 241	as rebuilt Theatre Royal, 100
retirement income, 230	seating, 70
Beauty in Distress (1698), 123	shares, 68
Beeston, Christopher, 25, 51	Brome, Richard, 23, 24, 182
Beeston, William, 17, 18, 23–24, 35, 50, 106,	Buckingham, George Villiers (2nd Duke of), 2,
146, 197	53, 54, 139, 194, 195, 196, 197, 198
Behn, Aphra	Burbage, Richard, 36, 243, 248, 249
The Amorous Prince (1671), 179	Bury Fair (1689), 234
debut, 175	Butler, Charlotte, 196, 227
Dutch Lover, The (1673), 178, 235–36	
Emperour of the Moon, The (1687), 73, 234	Caligula (1698), 61
Feign'd Curtizans, The (1679), 73	Calisto (1675), 47, 61, 118, 167, 180, 220
The Forc'd Marriage (1670), 179	Calvinism, 78, 102, 165
gentility, 174	Careless Lovers, The (1673), 175, 178, 240
Lucky Chance, The (1686), 188, 234	Carlell, Lodowick, 64, 217, 218, 233
negotiating remuneration, 187, 202	Caroline court, 22, 24, 38, 40
opinion on revivals, 91, 92	Caroline theatre, 20, 43, 65, 80, 100
Oroonoko (1688), 174	Cartwright, William, 27, 52, 83
playwrighting as avocation, 240	Caryll, John, 41
Rover, The (1677), 92	Cavendish, William (Duke of Newcastle), 11,
Sir Patient Fancy (1678), 45, 174, 188	20–23, 35, 65, 134, 191–92, 194, 196, 244
Translations, 181	censorship
Widow Ranter, The (1689), 248	
	before the Interregnum, 49–51
Bennet, Henry, 22, 26, 27, 28, 33	political attacks as, 52–55
Bentley, Richard, 77, 162	Restoration period, 51–56

Charles II, King (1660–1685)	poems, 181
acts of munificence, 36, 48, 56	Tonson, and, 202
anti-Catholic acts, 60	Way of the World, The (1700), 124, 198
bestowing of offices, 47-48	Conquest of China, The (1676), 202
Caroline court, influence of, 40, 41	Constant Nymph, The: or, The Rambling
censorship, acts of, 52	Shepheard (1678), 203, 238
collaboration with artists, 45–47	contracts, playwrights and, 183–84
Duke's Company, 44	Corey, Katherine, 53, 218
early life, 40–41	costumes
failure to pay debts, 59–60	actors' use of, off stage, 221, 225
gifting monopolies, 39–40	bestowed upon productions, 62
horse racing, 143	maintenance of, 113–14
intervention in acting companies, 220	recycled, 116
King's Company, 63	Country Gentleman, The (1669), 53–54
lack of income, 56–57	Country Wife, The (1675), 179, 191
lavish lifestyle, 57–59	Craufurd, David, 232
lover of theatre, 43–49	Cromwell, Oliver, Lord Protector (1653–1658),
painting of John Lacy, 244	4, 16, 30
patronage, 19–20, 38–43	Cromwell, Richard, Lord Protector (1658–1660),
support for acting troupes, 62	16, 17
support of duopoly, 35–36, 38	Crowne, John, 46–47, 61, 73, 85, 92, 109,
waning support for the acting companies, 65-66	129, 166, 167, 170, 178, 180, 238, 240
Cheats, The (1663), 52, 244	Andromache (1675), 238
Cibber, Colley	contract, 183
actor, 226	Darius, King of Persia (1688), 185
criticism of theatres, 79, 90, 206	debut, 175
fundraising, 121	demise of, 187
Lincoln's Inn Fields, 184	education, 173
Love's Last Shift (1696), 199	Juliana, or The Princess of Poland (1671), 238
reminiscences, 125–26, 229	Cruelty of the Spaniards in Peru, The (1658), 17,
repetitive repertories, 91	18, 81
Circe (1677), 62, 118	curtain times, 10, 81–82, 85–87, 130, 150
Citizen Turn'd Gentleman, The (1672), 152, 175	Curtain, The, 9, 102
City Politiques, The (1683), 92	Damaialla a la Mada (z((z) 90 z z (201 205
Claracilla (1641), 26, 28, 74	Damoiselles a la Mode (1667), 82, 146, 204, 205
Cleomenes (1692), 190, 200, 202 Cockpit/Phoenix, The, 9, 17, 50, 80, 102, 106	dance, 13, 157–59, 163–64 <i>Darius, King of Persia</i> (1688), 185
coffeehouses, 13, 99, 127, 129, 130, 134–35	Davenant, Charles
Collier, Jeremy, 79, 164, 210 comedies, 3, 110, 113, 127–28, 163, 164, 191	Circe (1677), 118 Davenant, Sir William. <i>See also</i> Duke's
commodities, imported, 136–39	Company
composers, 148, 159, 162	business practices, 18, 24, 35
Banister, John, 146–51, 154, 159, 162	censorship, 52
Congreve, William	Duke's Company, 4, 32
denounced, 210	economic scarcity, engineered, 67–70
Double Dealer, The (1694), 209, 210	First Day's Entertainment, The (1656), 16
early days, 197–98	generational attitudes, 10
education, 174	Caroline theatre, 18–19, 29–32
established, 178	jailed, 30
frequented coffeehouses, 134	Just Italian, The (1630), 29
left profession, 181	letter patent, 36
Love for Love (1695), 184, 185, 198	Lincoln's Inn Fields, residence, 104
Mourning Bride, The (1697), 122	Love and Honour (1649), 29, 187
name on playbill, 210, 211	Monopolies, 16–20
Old Batchelor, The (1693), 197	neighborhoods selection for theatres, 101–2

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

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

Henry the Third of France, Stabb'd by a Fryer	Jonson, Ben, 30, 41, 47, 49, 172, 219, 222
(1678), 109, 236	Joyner, William, 176, 240
Henslowe, Philip, 36, 88, 113, 171, 182	Juliana, or The Princess of Poland (1671), 109,
Herbert, Sir Henry, 31, 33–35, 50–52	175, 238
heroic drama, 3, 179, 180, 191, 208	Just Italian, The (1630), 29
Heroick Love (1698), 122, 204	
historicity, 95–97	Killigrew, Thomas, 4. See also King's Company
histories, as "slices of time", 6, 7, 8	as an actor, 26-27
historiography, 5–7	business practices, 12, 35
History of S ^r Francis Drake, The, 17, 19	censorship, 52
Hollywood, movie production, 9	Claracilla (1641), 26, 28, 74
Hooke, Robert, 99, 135–36	duopoly, 60, 65
Hope, the, 9, 101	economic scarcity, engineered, 67–70
horror plays, 3, 96, 110, 166	Elizabeth, sister of, 25
horse racing, 143	generational attitudes, 10
Howard, Charles, 38	as Groom of the Bedchamber, 28
Howard, Edward, 128, 167, 188, 189, 218, 222	influence by marriage, 26
Change of Crownes, The (1667), 52, 218	influence on the Royal Court, 25–28, 40
Man of Newmarket, The (1678), 128, 193	King's Company, 4, 32
Six days Adventure, The (1671), 233	letter patent, 32–36
Usurper, The (1668), 203	monetary woes, 27
Women's Conquest, The (1671), 252	neighborhoods selection for theatres, 101–2
Howard, James, 26	networks of access, 19, 25–28, 40
Howard, Sir Robert, 48, 54, 68, 114, 195	petition to the Royal Court, 31–32
Country Gentleman, The (1669), 194	playhouse construction and renovations, 106–8
Great Favourite, The (1668), 197	as a playwright, 27
Humorists, The (1671), 240	relationship with Henry Bennet, 28
Hyde, Sir Henry, 21, 22, 29, 31, 33	relationship with Henry Jermyn, 28
11/40, 511 110111/9, 21, 22, 29, 51, 55	relationship with Samuel Pepys, 95–96
Imposture Defeated, The: or, A Trick to Cheat the	shares in company, 68
Devil (1698), 238	The Prisoners (1641), 26, 28
	_
Indian Emperour, The (1668), 116	theatre improvements, 95–96
Indian Queen, The (1664), 114, 115, 116	Theatre Royal, rebuilt, 100
Innocence Distress'd Or, The Royal Penitents,	ticket pricing, 80
215, 243	West End, selected, 103–4
Innocent Mistress, The (1697), 122, 123	Kind Keeper, The, or, Mr. Limberham (1680), 46,
innovation, Elizabethan era, 98–99	54, 55, 160
innovation, playhouses	King Arthur (1691), 159, 161, 190, 195
audience desire for, 94	King, Gregory, 227
companies desire for, 100–101	King's Company. See also acting companies
lack of, 92	Bridges Street, 75
Interregnum, 4	closed by Charles II, 63
Iphigenia (1700), 113, 122	collapse of, 126, 133, 225
Iphigénie (1674), 183	curtain times, 81–82
Island Queens, The: Or, The Death of Mary,	Drury Lane, 120
Queen of Scotland (1684), 207	Dryden, pensions and shares, 179–80
Italian Husband, The (1698), 123	founding of, 32, 34
	mismanagement of, 132
Jacobean theatre, 55, 80, 93	music trends, keeping up with, 160–61
James II, King (1685–1688), 48, 177, 185, 214,	patent established, 97
219, 220	playhouse construction and renovations, 106–8
Jermyn, Henry, 22, 28, 29, 31, 33, 114	playwrights, related by kinship, 172
Johnson, Samuel, 1	shrinking attendance, 71
Jolly, George, 23, 24–25, 227	stock plays, reliance on, 176–77
Jones, Inigo, 26, 30, 103, 113	Kirkman, Francis (publisher), 76–77

Kneller, Sir Godfrey, 244, 247, 248, 250	masques, 26, 30, 41, 45, 47, 108, 109, 113, 161,
Knepp, Elizabeth, 154, 226	180, 219
Kynaston, Edward, 53, 226, 230	Mohun, Charles (4th Baron Mohun), 216,
I I-h00	222–23, 224, 239
Lacy, John, 218, 219, 222, 237, 238, 244, 246	Mohun, Michael, 17, 18, 25, 80
Lady Alimony; or, The Alimony Lady (1659),	Molière, 41, 87, 183
17–18, 29, 31	monopolies, gifts from royalty, 38–43
Lancashire Witches, The (1682), 84, 207	Motteux, Peter Anthony, 124
Latour, Bruno, 6, 126, 218	Beauty in Distress (1698), 123
Lee, Nathaniel, 85, 174, 175, 181, 183, 187, 194,	Novelty, The: Every Act a Play (1697), 128
195, 201, 240	Princess of Parma, The (1699), 165
Rival Queens, The (1677), 71 Theodosius (1684), 183, 185	Mountfort, Susanna, 240
	Mountfort, William, 127, 179, 222–23, 234
Leigh, Anthony, 229, 234, 247,	Mourning Bride, The (1697), 122
248, 250 Lincoln's Inn Fields, 10, 13, 44,	Mr. Anthony (1669), 130 Mulberry-Garden, The (1668), 127
84, 210	munificence, 36, 48, 56
Anne Bracegirdle, 121	music
attendance, 72, 74	amateur, 153–57
Colley Cibber, 184	concerts, 13, 145–53
conversion of Lisle's Tennis Court, 104	industry, 5, 159–65
Elizabeth Barry, 121	instruments, 155–56
gross receipts, 72	publication of, 156–57, 161–63
imported talent, 229	Mustapha (1665), 45, 233
labor, 111	111111111111111111111111111111111111111
machinery, little use of, 123–24	Nashe, Thomas, 49, 83
need for scripts, 184	neighborhoods, 101–105, 108
renovation of, 121–22	Newington Butts, 9
scene changes, 109, 122	Nicholas, Sir Edward, 21
scenes, little use of, 122–23	North, Roger, 149, 150, 155
seating, 70, 74	Nursery, 25, 95, 228
shareholders, 228	
Thomas Betterton, 121, 125,	Oedipus (1679), 195
178, 227	Old Batchelor, The (1693), 197–98
variety of performances, 91	Oldmixon, John, 201, 204
London Cuckolds, The (1682), 191	operas. See dramatic operas
Love a la Mode (1663), 203	The Ordinary (1673) (revival), 52, 83
Love and Honour (1649), 29, 44, 114, 187	Oroonoko (1688), 174
Love for Love (1695), 184, 185, 198	Otway, Thomas, 47, 85, 175, 176
Love in a Wood (1671), 175, 179	death, 187
Love Triumphant (1694), 232	Don Carlos, Prince of Spain (1676), 188
Love's Last Shift (1696), 199	education, 174
Love's Kingdom (1664), 130, 204	Elizabeth Barry as muse, 251
Lucky Chance, The (1686), 188, 234	generationality, 195
	resentment towards audiences, 188–89
machines, for scenery changes, 108–11	satires, 181
Maid's Last Prayer, The; or, Any, rather than Fail	
(1693), 127	Palmer, Sir Geoffrey, 33, 36
Man of Mode, The (1676), 48, 85, 92, 113, 128, 163	parks, 131, 141, 142, 143
Man of Newmarket, The (1678), 128, 193	patronage, 36–43, 56–66
management, conflict with actors, 228-29	Payne, Henry Nevil, 175, 178
Manesson Mallet, Allain, 141	Pepys, Samuel 146, 147
Marlowe, Christopher, 38	affection for Sir Martin Mar-all, 90
Marriage Hater Matched, The (1692), 239	books and, 157
Marshall, Rebecca, 94, 224	on commodities, 137–38

D 0 1/()	
Pepys, Samuel (cont.)	class status and, 145
dance and, 158–59	collaboration among generations, 193–94
Epsom Wells, 144	compensation, newcomers, 187–88
gardens attendee, 142	compensation for, 182–88
on Henry Harris, 220–21, 242, 249	contracts with acting companies, 183–84
music, and, 145, 148, 149, 154, 156	copyright and, 201–3
Nell Gwyn, 254	debuts of, 175–76, 179
on Shakespeare, 93	duopoly, effects on, 8, 14, 171–72
opinions on performances, 74, 90, 232	few novices, 178–79
opinions on actors, 219, 220, 221, 233, 242	financial precarity, 176
opinions on plays, 93, 232	French, 182–83
relationship with Thomas Killigrew, 75, 95,	gentility and, 171, 172–75
107, 226	gentry, from the, 171, 172-73
theatre attendee, 82, 84, 85, 90, 93, 146, 219	hostile to audiences, 188–93
writing about Charles II, 44, 53, 58	identified as authors, 200–1
performance calendars, 89, 136	income, additional sources of, 180-82
performance rights, 90, 199–200	income, loss of, infractions, 55-56
Philips, Katherine, 217	limited need for, 177–78
Pix, Mary, 122, 123	music and dance, hostility towards, 151-53
Plain Dealer, The (1676), 85	oversee practice, rarely, 196
Platonick Lovers, The (1636), 29, 30	playhouses, factions, 190–91
Player's Tragedy, The, or, Fatal Love (1693),	prefactory essays, 207–9
223, 243	publication rights, 199–200
Playford, Henry, 161	reputation of, 201, 204, 209
Playford, John, 161	scarcity of acting companies, 225–26
Play-house to be Lett, The (1673), 237	scripts, defective and mangled, 203–5
Play-House, The (1685), 214, 215, 224	short tenure of, 176, 187
playhouses	social mores, changing, 209–11
architecture, 139–41	supporting next generation, 198–99
architecture, improvements, 105–8	theatre as spectacle, critiqued, 205–7
	university educated, 173–74
construction of, 107–8	writing parts for actors, 235–36
factions, 190–91	
toreign accounts, 100–1	playwriting, as an avocation, 239–41
improvement of, 99–101	pleasure gardens, 13, 145, 164, 176
machinery, 108–11	Polewheele, Elizabeth, 52, 187
open-air, 9	Powell, George, 92, 177, 179, 199, 222,
proximity of players to audience, 251–53	234, 238, 239
religious attitudes towards, 78–79	prefatory essays, 207–9
roofed, 9	Priest, Josiah, 159
scenery, 108–11	Princess of Parma, The (1699), 165
seating capacity, 70	Prisoners, The (1641), 26, 28
shrinking attendance, 70–72	prologues and epilogues, 252–53
source of national pride, 12	Psittacorum Regio (1669), 76
plays. See also individual titles	publishers, 77
audience expenditures, 132–36	of plays, 76–79
length of, 85	Purcell, Henry, 118, 154, 159, 195, 223
publication of, 76–79	Fairy Queen, The (1692), 118, 160
short runs of, 130	Puritanism, 1, 37, 50, 77, 143, 164
use of 'fashion' and 'mode', 128	
using urban trends, 127–29	Queen Henrietta's Men, 25, 37
playwrights. See also individual authors	Queenes Maske, The, 74
acting companies, effects on, 8	
actor availability, 234–35	Racine, Jean, 58, 87, 183
aristocratic involvement with, 184–86	Ravenscroft, Edward, 174, 181, 187
box office, dependence, 184	Anatomist, The (1697), 122
box office success, 186–87	Careless Lovers, The (1673), 175, 178, 240

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

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