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978-0-521-58215-5 - The Cambridge Companion to English Restoration Theatre

Edited by Deborah Payne Fisk

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This rich and varied portrait of the drama from 1660 to 1714 provides students with essential information about playwrights, staging, and genres, situating them in the social and political culture of the time. No longer seen as a privileged arena for select dramatists and elite courtiers, the Restoration theatre is revealed in all of its tumult, energy, and conflict.

Fourteen contributors examine the theatre, paying attention to major playwrights such as Dryden, Wycherley, and Congreve and also to more minor works and to plays by the first professional female dramatists. The book begins with chapters on staging and performance, continues with the main dramatic genres, progresses to historical and cultural contexts, and concludes with a chapter on the canon of Restoration drama.

The volume also includes a thorough chronology and biographies and bibliographies of dramatists.

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EDITED BY
DEBORAH PAYNE FISK



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Comedies of Etherege, Wycherley, and Congreve (1988), *Fallen Languages: Crises of Representation in Newtonian England* (1993), and *Dying Planet: Mars and the Anxieties of Ecology from the Canals to Terraformation* (2000).

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PREFACE

Over the last two decades our notion of Restoration theatre has broadened considerably. Earlier critics, ignoring the rich variety of plays written between 1660 and 1714, focused almost exclusively on one genre, the “comedy of manners,” written by a handful of canonical dramatists, Etherege, Wycherley, and Congreve. Dryden, by all estimates the most important writer of the period, was also studied, although his plays did not easily fit this generic designation. The witty language of Restoration comedies was thought to be its jewel; that wit, moreover, supposedly paid homage to the courtiers and roués who attended these plays. Since then scholars have realized the heterogeneity of Restoration theatre: its rich variety of dramatic forms, its innovations in staging and architecture, its complex representations of political and social events, its appeal to people from all walks of life. A vital theatre, it attracted talented men and women, mainly from the professional classes, to tread its boards and create its words. Long overshadowed by Shakespeare and the Renaissance stage, the Restoration theatre need no longer apologize for its considerable claims on our attention at the close of the twentieth century.

That attention shows in several ways. Despite the difficulties of staging Restoration plays, theatre companies in Britain and the United States regularly mount productions. Restoration prose, especially the sinewy similes of a Behn, Wycherley, or Congreve, demands vocal control more typical of opera singers than actors accustomed to the pauses afforded by Shakespearean blank verse. Modern ears unfamiliar with the Restoration penchant for balance and antithesis, both in the verse and prose, might find it “artificial” or, in the case of the tragedies and tragicomedies, “bombastic,” another difficulty to overcome in staging. Settings and stories also seem alien to a modern sensibility accustomed to realism and psychologism. Restoration tragedies and tragicomedies favor the courts of distant lands – no mythic Arden or Illyria here – while the comedies prefer the fashionable drawing-rooms and bedrooms of London. The stories tell of kings deposed

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and restored, of citizens jilted and cuckolded, of wives bedded and avenged. Even the familiar plot of romantic comedy – young lovers overcoming familial and social obstacles to their union – often occupies a mere corner of the play, leaving the larger spaces to tales of deceit and adultery.

The plays, despite their strangeness, continue to be popular with audiences. The last decade alone has seen productions of perennial favorites, plays such as *The Man of Mode*, *The Way of the World*, and *The Plain Dealer*. More surprising, though, has been the interest in lesser-known Restoration plays. The rediscovery of Aphra Behn as an important dramatist – which the Restoration knew all along – has accounted for numerous productions of *The Rover*, now a repertory favorite. Vanbrugh figures more frequently in repertory as well (witness recent productions of *The Relapse* and *The Provok'd Wife*). Even fairly obscure – to modern eyes, at least – dramatists such as Edward Ravenscroft and Thomas Southerne have enjoyed attention: both *The London Cuckolds* and *The Wives' Excuse* were hits in recent London seasons. Several factors might account for this recent popularity. Modern audiences, inured to sex and violence, would hardly object to, much less register, the “obscene” nature of Restoration plays that so offended the Victorians. And, while plots and settings might seem alien, arguably there are aspects of Restoration plays that speak strongly to us at the close of the twentieth century. To an age obsessed with themes of gender and class, Restoration plays make “cultural sense”: the plays question endlessly the “natural” hierarchies underpinning the family and society. The 1980s and 1990s have also witnessed a stratification in wealth and privilege, especially in the west; more than one director has used a Restoration play to comment sardonically on our own greed and to show us an unflattering portrait of ourselves via the late seventeenth century. Victorians accustomed to the social commentary of a Dickens or early moderns habituated to the social criticism of an Ibsen probably would not see that reflection. Sadly, Restoration plays that, on the one hand, celebrate privilege and deceit and, on the other, cynically analyze the workings of wealth and chicanery, speak all too well to our own times. In many senses, we are the Restoration *redux*, as Edward Bond reminds us in his 1980s play of the same name. The enduring appeal of Restoration drama also shows in the recent attention to critical editions of the plays: Janet Todd has published in a fine scholarly edition the complete plays of Aphra Behn; Harold Love has done the same for Thomas Southerne; and Kathleen Lesko has forthcoming the first scholarly edition of the plays of John Wilson. The canonical playwrights continue to receive attention: Wycherley, Etherege, and Congreve are available in multiple editions. And

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increasingly presses such as Penguin and Oxford are making accessible paperback editions for use in the classroom. Even the standard anthology of Restoration and eighteenth-century plays edited by George Winchester Stone nearly sixty years ago will be replaced by a far more timely collection of plays edited by J. Douglas Canfield. For the student or scholar interested in Restoration drama and theatre, this is a good time to be working in the field.

In organizing this volume I have tried to reflect recent approaches to the field. Once upon a time a volume such as this would have been organized along the lines of authorship, with requisite chapters on Dryden, Etherege, Wycherley, Congreve, and (perhaps) Vanbrugh. Increasingly, though, studies of Restoration drama and theatre focus on historical contexts, on material culture, on gender and class rather than individual authors (although the last still appear occasionally). Accordingly, in this volume the first two chapters treat the staging of plays, the next five chapters survey dramatic types, and the remaining seven examine important ideas and themes in the plays. This mode of organization was intended to convey something of the literary richness and historical tumult of this period. Readers will encounter in the succeeding chapters a wide range of playwrights, plays, and topics.

As with any volume of this nature, there are, of course, arbitrary omissions and limits. The years span 1660 to 1714; the *terminus ad quem* is conveniently framed by the Restoration itself, the year that reinstated the monarchy and restored the professional theatre to London. The final date is more difficult. Some scholars now posit 1688 for the end of the Restoration. This makes sense in political terms although less so in theatrical terms. Dryden continued to write plays well into the 1690s that share marked affinities with his earlier works. A playwright like Southerne, also writing in the 1690s, could easily have written his plays in the 1670s. And even though one can make a case for a shift toward “softer” or more “humane” comedy by the first decade of the eighteenth century, arguably the transformation to sentimental comedy does not stabilize until well after Queen Anne’s reign. Tragedies written and produced in the early eighteenth century also do not seem that far removed from the Restoration. Ending the volume at 1714 strikes a balance between continuity and change.

Constraints of space imposed certain limitations. The volume focuses exclusively on London theatre; however, readers should be aware that a theatre opened in Smock Alley, Dublin, shortly after the Restoration and that throughout the period bands of traveling players performed in Britain and abroad. This volume also does not treat Restoration opera or the occasional music composed for the theatre; but excellent studies have been

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published on the subject. Curtis Price has written extensively on Restoration music for the theatre; in addition, the mid-nineties, because of the tercentenary of Purcell's death, saw a wealth of scholarship produced on baroque opera. The final omission concerns the entr'acte entertainments that became a staple of performance by the early eighteenth century. For more information about these, the reader is advised to consult *The London Stage*.

I should like to offer thanks to everyone who helped me with this project. I am especially grateful to the Folger Shakespeare Library for assisting with illustrations and for providing the most pleasant of working conditions; I am also indebted to the British Library and to the Huntington Library for the use of their collections. For their good advice I should like to thank Kathy Lesko, Chris Wheatley, Peter Holland, Bob Markley, Jessica Munns, and Ann Kelly. Sarah Stanton proved the most indefatigable and patient of editors, even when I ran into delays or difficulties. Shannon Mariotti has been the most stalwart of research assistants from the beginning to the end of this project; Jenny Fast also gave valuable assistance in proofreading text.

To my husband, Rodney Harald Fisk, is this book affectionately dedicated.

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ABBREVIATIONS

AEB	<i>Analytical and Enumerative Bibliography</i>
BJRL	<i>Bulletin of the John Rylands University Library of Manchester</i>
BNYPL	<i>Bulletin of the New York Public Library</i>
BWVACET	<i>Bulletin of the West Virginia Association of College English Teachers</i>
CLAJ	<i>College Language Association Journal</i>
CollL	<i>College Literature</i>
CompD	<i>Comparative Drama</i>
CultCrit	<i>Cultural Critique</i>
DR	<i>Drama: The Quarterly Theatre Review</i>
DramS	<i>Drama Survey</i>
DUJ	<i>Durham University Journal</i>
ECent	<i>The Eighteenth Century: Theory and Interpretation</i>
ECLife	<i>Eighteenth-Century Life</i>
ECS	<i>Eighteenth-Century Studies</i>
EIC	<i>Essays in Criticism</i>
EiT	<i>Essays in Theatre</i>
ELH	<i>English Literary History</i>
ELR	<i>English Literary Renaissance</i>
ELWIU	<i>Essays in Literature (Macomb, Ill.)</i>
EM	<i>English Miscellany</i>
ES	<i>English Studies</i>
HLQ	<i>Huntington Library Quarterly</i>
ISJR	<i>Iowa State Journal of Research</i>
JDTCT	<i>Journal of Dramatic Theory and Criticism</i>
JEGP	<i>Journal of English and Germanic Philology</i>
JES	<i>Journal of European Studies</i>
JNT	<i>Journal of Narrative Technique</i>
JWCI	<i>Journal of the Warburg and Courtauld Institutes</i>
L&H	<i>Literature and History</i>
LC	<i>The Library Chronicle (Philadelphia, Penn.)</i>
MHLS	<i>Mid-Hudson Language Studies</i>
MLQ	<i>Modern Language Quarterly</i>

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ABBREVIATIONS

MLR	<i>Modern Language Review</i>
MLS	<i>Modern Language Studies</i>
MP	<i>Modern Philology</i>
N&Q	<i>Notes and Queries</i>
NCTR	<i>Nineteenth-Century Theatre</i>
PAPA	<i>Publications of the Arkansas Philological Association</i>
PBSA	<i>Papers of the Bibliographical Society of America</i>
PLL	<i>Papers in Language and Literature</i>
PMLA	<i>Publications of the Modern Language Association</i>
PQ	<i>Philological Quarterly</i>
PubHist	<i>Publishing History</i>
RECTR	<i>Restoration and Eighteenth-Century Theatre Research</i>
RES	<i>Review of English Studies</i>
RLC	<i>Revue de Littérature Comparée</i>
SAQ	<i>South Atlantic Quarterly</i>
SECC	<i>Studies in Eighteenth-Century Culture</i>
SEL	<i>Studies in English Literature, 1500–1900</i>
ShS	<i>Shakespeare Survey</i>
SlitI	<i>Studies in the Literary Imagination</i>
SN	<i>Studia Neophilologica</i>
SoAR	<i>South Atlantic Review</i>
SE	<i>Studies in English</i>
SP	<i>Studies in Philology</i>
SQ	<i>Shakespeare Quarterly</i>
SSJ	<i>Southern Speech Journal</i>
SVEC	<i>Studies on Voltaire and the Eighteenth Century</i>
ThS	<i>Theatre Survey</i>
TJ	<i>Theatre Journal</i>
TN	<i>Theatre Notebook</i>
TRI	<i>Theatre Research International</i>
TSL	<i>Tennessee Studies in Literature</i>
TSLL	<i>Texas Studies in Language and Literature</i>
UDR	<i>University of Dayton Review</i>
UTQ	<i>University of Toronto Quarterly</i>
W&L	<i>Women & Literature</i>
WS	<i>Women's Studies</i>
YES	<i>Yearbook of English Studies</i>

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CHRONOLOGY

Like other Protestant countries, England was reluctant to adopt the new calendar devised by Pope Gregory XIII, the so-called “Gregorian” or “new style” calendar that, according to a papal bull issued in 1582, was to be adopted by all Catholic nations. The Gregorian calendar changed the number of days in the year and amended the calculation of leap years. Not until 1752 was legislation passed in England that made mandatory all legal and public transactions in this new style. Most people in the Restoration and early eighteenth century still employed the “old style” or Julian calendar; thus dates in English documents run about ten days behind those on the Continent. For the convenience of students, I have attempted to employ new-style dating throughout.

The dates of plays derive from première, not publication, unless the play was never produced on the stage.

- 1660 Declaration of Breda; Charles Stuart enters London; execution of regicides; grants given to Thomas Killigrew and William Davenant to establish, respectively, the King’s Company and the Duke’s Company; Defoe b.; Southerne b. Pepys, *Diary* (begun); Evelyn begins his “Kalendarium,” the eventual source for his diary
- 1661 Coronation of Charles II; Venner’s Rebellion; Lincoln’s Inn Fields (for the Duke’s Company) opens; actresses appear on the stage
Cowley, *Cutter of Coleman Street*
- 1662 Establishment of the Royal Society; Act of Uniformity; Licensing Act
Howard, *The Committee*

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- 1663 Theatre Royal (for the King's Company) opens in Bridges Street
The Adventures of Five Hours; Dryden, *The Wild Gallant*; Wilson, *The Cheats*; Howard, *The English Monsieur*
- 1664 Conventicle Act; Vanbrugh b
Evelyn, *Sylva*; Dryden and Howard, *The Indian Queen*; Dryden, *The Rival Ladies*; Etherege, *The Comical Revenge*; Lacy, *The Old Troop*; Orrery, *The Generall and Henry V*
- 1665 Second Dutch War; Great Plague
Dryden, *The Indian Emperour*; Orrery, *Mustapha*; Howard, *All Mistaken*
- 1666 Great Fire of London
- 1667 Treaty of Breda ending the Second Dutch War; Cowley d.; Swift b.
Milton, *Paradise Lost*; Dryden, *Annus Mirabilis*, *Secret Love*; Dryden and Newcastle, *Sir Martin Mar-all*; Dryden and Davenant, *The Tempest*
- 1668 Triple Alliance between England, Holland, and Sweden; William Davenant d.; Dryden appointed Poet Laureate
Dryden, *An Essay of Dramatic Poesy* and *An Evening's Love*; Etherege, *She Wou'd If She Cou'd*; Sedley, *The Mulberry-Garden*; Shadwell, *The Sullen Lovers*
- 1669 Pepys, *Diary* (ends); Dryden, *Tyrannick Love*
- 1670 Secret Treaty of Dover with France; Congreve b.
Dryden, *The Conquest of Granada, Part I*
- 1671 Duke's Company moves to new playhouse in Dorset Garden
Milton, *Paradise Regained* and *Samson Agonistes*; Dryden, *The Conquest of Granada, Part II*; Buckingham, *The Rehearsal*; Wycherley, *Love in a Wood*
- 1672 Declaration of Indulgence; Third Dutch War; burning of the Theatre Royal; Addison b.; Steele b.

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Wycherley, *The Gentleman Dancing-Master*; Shadwell, *Epsom-Wells*; Dryden, *Marriage-A-la-Mode* and *The Assig-nation*; Ravenscroft, *The Citizen turn'd Gentleman*

- 1673 The Test Act
Behn, *The Dutch Lover*; Settle, *The Empress of Morocco*;
Dryden, *Amboyna*; Ravenscroft, *The Careless Lovers*
- 1674 Third Dutch War ends; opening of the new Theatre Royal at
Drury Lane; Milton d.
Lee, *The Tragedy of Nero*; Shadwell *et al.*, *The Tempest*
(opera)
- 1675 Establishment of the Royal Observatory at Greenwich;
Proclamation Concerning Coffee-Houses
Dryden, *Aureng-Zebe*; Wycherley, *The Country Wife*;
Shadwell, *The Libertine* and *Psyche*; Lee, *Sophonisba*;
Crowne, *Calisto*; Otway, *Alcibiades*
- 1676 Secret treaty between Charles II and Louis XIV
Etherege, *The Man of Mode*; Wycherley, *The Plain Dealer*;
Shadwell, *The Virtuoso*; Behn, *The Town-Fopp*; Otway, *Don*
Carlos, *Titus and Berenice*, and *The Cheats of Scapin*;
Durfey, *Madam Fickle* and *The Fool turned Critick*
- 1677 Behn, *The Rover*, *The Counterfeit Bridegroom*, and *The*
Debauchee; Dryden, *All for Love* and *The State of Inno-*
cence; Durfey, *A Fond Husband*; Lee, *The Rival Queens*;
Banks, *The Rival Kings*
- 1678 Popish Plot; Marvell d.; Farquhar b.
Bunyan, *The Pilgrim's Progress*; Rymer, *Tragedies of the Last*
Age Considered; Behn, *Sir Patient Fancy*; Otway, *Friendship*
in Fashion; Dryden and Lee, *Oedipus*; Dryden, *The Kind*
Keeper; Lee, *Mithridates*; Durfey, *Trick for Trick*, Shadwell,
A True Widow
- 1679 Duke of York sent abroad; Exclusion Bill; Hobbes d.; Orrery d.
Behn, *The Feign'd Curtezans*; Dryden, *Troilus and Cressida*;
Lee, *Caesar Borgia*; Shadwell, *The Woman-Captain*

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- 1680 Exclusion Crisis: Duke of York returns; Second Exclusion Bill rejected by the Lords; Rochester d.
Rochester, *Poems*; Otway, *The Orphan*, *Caius Marius*, and *The Soldier's Fortune*; Lee, *The Princess of Cleve*, *Theodosius* and *Lucius Junius Brutus*; Dryden, *The Spanish Friar*
- 1681 Charles II dissolves Parliament; Shaftesbury committed to the Tower
Dryden, *Absalom and Achitophel*; Marvell, *Poems*; Banks, *The Unhappy Favourite*; Behn, *The Roundheads*, *The False Count*, and *The Rover, Part II*; Ravenscroft, *The London Cuckolds*; Shadwell, *The Lancashire Witches*
- 1682 Establishment of the United Company; the company uses both Drury Lane and Dorset Garden
Dryden, *Religio Laici*; *The Medal*, and *MacFlecknoe*; Otway, *Venice Preserv'd*; Behn, *The City Heiress*; Dryden and Lee, *The Duke of Guise*; Ravenscroft, *The London Cuckolds*; Banks, *Vertue Betray'd*
- 1683 Rye House Plot; Killigrew d.
Crowne, *City Politiques*; Otway, *The Atheist*; Lee, *Constantine the Great*
- 1684 Corneille d.
Dryden, *The History of the League*; Tonson, *Miscellany Poems*; Rochester, *Valentinian*
- 1685 Charles II d.; coronation of James II; Monmouth's Rebellion; execution of the Duke of Monmouth; Otway d.
Crowne, *Sir Courtly Nice*; Dryden, *Albion and Albanus*
- 1686 Dryden converts to Catholicism
Behn, *The Lucky Chance*
- 1687 Duke of Buckingham d.
Dryden, *The Hind and the Panther*; Newton, *Principia Mathematica*; Sedley, *Bellamira*; Behn, *The Emperor of the Moon*
- 1688 Declaration of Indulgence; Glorious Revolution; James II

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- flees to France; Dryden loses the post of Poet Laureate, which is awarded to Thomas Shadwell; Dryden also loses the post of Historiographer Royal; Bunyan d.; Pope b.
Shadwell, *The Squire of Alsatia*
- 1689 Coronation of William of Orange and Mary; Toleration Act; War declared on the French; Behn d.; Richardson b.
Dryden, *Don Sebastian*; Shadwell, *Bury Fair*; Behn, *The Widow Ranter*; Purcell/Tate, *Dido and Aeneas*
- 1690 Battle of the Boyne
Locke, *Two Treatises of Government* and *An Essay Concerning Human Understanding*; Southerne, *Sir Anthony Love*; Dryden, *Amphitryon*
- 1691 Etherege d.
Langbaine, *An Account of the English Dramatick Poets*; Congreve, *Incognita*; Dryden/Purcell, *King Arthur*; Durfey, *Love for Money*; Southerne, *The Wives' Excuse*
- 1692 Shadwell d.; Tate becomes Poet Laureate
Durfey, *The Marriage-Hater Match'd*; Dryden, *Cleomenes*; Betterton?/Purcell, *The Fairy Queen*; Shadwell, *The Volunteers*
- 1693 Sir Thomas Skipwith and Christopher Rich consolidate control over the United Company
Rymer, *A Short View of Tragedy*; Congreve, *The Old Bachelor* and *The Double Dealer*
- 1694 Bank of England founded; Queen Mary d.; Voltaire b.
Dryden, *Love Triumphant*; Durfey, *Don Quixote*; Southerne, *The Fatal Marriage*
- 1695 Beginning of the Whig junto and party government; Thomas Betterton, Elizabeth Barry, and Anne Bracegirdle break away from the United Company, beginning their own company in Lincoln's Inn Fields; Purcell d.
Locke, *The Reasonableness of Christianity*; Congreve, *Love for Love*; Southerne, *Oroonoko*; Trotter, *Agnes de Castro*

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- 1696 Cibber, *Love's Last Shift*; Vanbrugh, *The Relapse*; Manley, *The Lost Lover* and *The Royal Mischief*; Pix, *Ibrahim*
- 1697 Treaty of Ryswick ending the war with France; Hogarth b. Dryden, *Alexander's Feast* and translation of *Virgil*; Defoe, *An Essay upon Projects*; Congreve, *The Mourning Bride*; Vanbrugh, *The Provok'd Wife*; Pix, *The Innocent Mistress* and *The Deceiver Deceiv'd*
- 1698 Collier, *A Short View of the Immorality and Profaneness of the English Stage*; Behn, *The Histories and Novels*; Farquhar, *Love and a Bottle*; Trotter, *The Fatal Friendship*
- 1699 Gildon, *The Lives and Characters of the English Dramatick Poets*; Duffey, *The Rise and Fall of Massaniello*; Farquhar, *The Constant Couple*
- 1700 Dryden d. Congreve, *The Way of the World*; Dryden, *Fables*; Rowe, *The Ambitious Stepmother*; Trotter, *Love at a Loss*; Centlivre, *The Perjur'd Husband*
- 1701 James II d.; Act of Settlement securing the Hanoverian succession; Sedley d. Defoe, *True-born Englishman*; Rowe, *Tamerlane*; Farquhar, *Sir Harry Wildair*
- 1702 William III d.; coronation of Queen Anne; War of Spanish Succession [Gildon?], *A Comparison Between the Two Stages*; Defoe, *The Shortest Way with Dissenters*; Centlivre, *The Stolen Heiress*; Farquhar, *The Inconstant*
- 1703 Pepys d. Rowe, *The Fair Penitent*; Steele, *The Lying Lover*
- 1704 Battle of Blenheim; Locke d. Newton, *Optics*; Swift, *Tale of a Tub* and *Battle of the Books*; Cibber, *The Careless Husband*
- 1705 Queen's Theatre (later known as the King's Theatre) opens in Haymarket

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- Steele, *The Tender Husband*; Centlivre, *The Gamester*, *The Basset-table*, and *Love at a Venture*; Rowe, *Ulysses*; Vanbrugh, *The Mistake* and *The Confederacy*
- 1706 Evelyn d.
Farquhar, *The Recruiting Officer*; Centlivre, *The Platonick Lady*
- 1707 Union Treaty with Scotland; Farquhar d.; Fielding b.
Farquhar, *The Beaux' Stratagem*; Rowe, *The Royal Convert*
- 1708 Downes, *Roscius Anglicanus*
- 1709 Copyright Act; Act for the Encouragement of Learning; Dorset Garden Theatre demolished; Johnson b.
Manley, *The New Atalantis*; Steele, *The Tatler*; Centlivre, *The Busie Body*; Rowe, edition of Shakespeare
- 1710 Companies reunited at Drury Lane under Owen Swiney, who takes Wilks, Cibber, and Doggett as junior partners; Wren finishes St. Paul's Cathedral; Betterton d.
Berkeley, *Principles of Human Knowledge*; Centlivre, *Marplot in Lisbon*
- 1711 Pope, *Essay on Criticism*; Shaftesbury, *Characteristics*; Addison, *The Spectator*; Swift, *Miscellanies in Prose and Verse*
- 1713 Treaty of Utrecht ending the War of the Spanish Succession; Sterne b.; Scriblerus Club formed
Pope, *Windsor Forest*; Addison, *Cato*
- 1714 Queen Anne d.; coronation of George I; Lincoln's Inn Fields renovated by John Rich
Pope, *Rape of the Lock*; Mandeville, *Fable of the Bees*; Rowe, *Jane Shore*; Centlivre, *The Wonder! A Woman keeps a Secret*