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978-0-521-61777-2 - The Cambridge Companion to British Theatre, 1730-1830

Edited by Jane Moody and Daniel O'Quinn

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THE CAMBRIDGE COMPANION TO
BRITISH THEATRE, 1730-1830

This *Companion* offers a wide-ranging and innovative guide to one of the most exciting and important periods in British theatrical history. The scope of the volume extends from the age of Garrick to the Romantic transformation of acting inaugurated by Edmund Kean. The book brings together cutting-edge scholarship from leading international scholars in the long eighteenth century, offering lively and original insights into the world of the stage, its most influential playwrights and the professional lives of celebrated performers such as James Quin, George Anne Bellamy, John Philip Kemble, Dora Jordan, Fanny Abington and Sarah Siddons. The volume includes essential chapters about eighteenth-century acting, production and audiences, important surveys of key theatrical forms such as tragedy, comedy, melodrama and pantomime as well as a range of thematic essays on subjects such as private theatricals, 'black' theatre and the representation of empire.

JANE MOODY is a Professor in the Department of English and Related Literature at the University of York.

DANIEL O'QUINN is an Associate Professor in the School of English and Theatre Studies at the University Guelph.

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PREFACE

This *Companion* explores one of the most exciting and important periods in British theatre history, from the age of Garrick to the Romantic transformation of acting pioneered by Edmund Kean. Designed for readers wishing to learn more about the players, playwrights and theatre of this period, the volume acts as a bridge between the *Cambridge Companion to English Restoration Theatre*, edited by Deborah Payne Fisk, and the *Cambridge Companion to Edwardian and Victorian Theatre*, edited by Kerry Powell.

A few plays from the eighteenth-century stage, including Goldsmith's *She Stoops to Conquer* and Sheridan's *The School for Scandal*, are immediately familiar to the modern playgoer. Names of celebrated performers such as David Garrick, Frances Abington, John Philip Kemble, Dora Jordan and Sarah Siddons may also strike a recognisable chord. In towns and cities, the passer-by glimpses the rich architectural heritage of the period's theatre in the facades and interiors of Britain's metropolitan and provincial playhouses. For many decades, however, these legacies have suffered from critical distortions and relative scholarly neglect. Perhaps because theatre was both insistently topical and deeply connected to the conditions and controversies of eighteenth-century social and political life, the plays of this period have not always fared well among critics focusing solely on dramatic literature. But it was precisely these close relationships between audiences, performances and institutions which helped to make British theatre an important site for political, social and cultural debate.

The period covered by this *Companion* corresponds to the emergence and institutionalization of commercial entertainment across the British Isles as well as important developments in the nature of and audiences for print culture. Indeed, the dynamic interactions between performance and print in eighteenth-century Britain helped to generate many features of what we now recognise as mass culture. Nowhere is this phenomenon more evident than in the complex history of theatrical celebrity charted in many of the essays in this volume. At the same time, the symbiotic relationships between theatre,

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newspapers and the graphic arts helped to broaden the social interactions taking place in and around metropolitan and provincial theatres. In turn, this extension of sociability sparked the emergence of cultural media which commented on and also attempted to regulate the relationship between audiences, plays and theatrical institutions. This is a period characterised by various kinds of theatrical censorship as well as some direct and indirect forms of resistance to censorship. Sometimes, the theatre itself became a site of violence: a telling indication of just how risky the enterprise of performance could be. And the eighteenth century is also the historical moment when British theatre goes global, both in the sense of being exported around the world and in the sense of starting to represent the emerging British empire.

Over the last two decades, a critical transformation has taken place which offers the opportunity to enlarge our knowledge and to provide a richer context for eighteenth-century British theatre. Moreover, the issues arising from these performances have become important beyond the immediate fields of theatre history and theatrical criticism, for they now speak to some of the most pressing concerns of historical and cultural studies. Significantly, this transformation has shaped the contemporary theatrical repertoire as well as the terms of academic debate. Dramatists have even made eighteenth-century theatre the subject of new plays: April de Angelis's comedy, *A Laughing Matter*, revisits the witty and scandalous world of the London stage; Timberlake Wertenbaker's haunting drama, *Our Country's Good*, explores the politics of colonialism through the lens of George Farquhar's *The Recruiting Officer* as the play is rehearsed by convicts in eighteenth-century Australia. Over the last few years, many performances of eighteenth-century plays by amateurs and by professionals have also taken place in the UK, in Italy and in North America.

New approaches have provided the critical foundation for these performances. In a variety of ways, the 'new' theatre history highlights the importance of institutions, lives and careers which earlier scholarship tended to ignore or marginalise: the wide-ranging contribution of women, as playwrights, as actresses and as spectators, is one telling example. Studies of the 'minor' playhouses have altered our understanding of theatrical institutions in this period; discussions about the export of British plays to the colonies have encouraged scholars to think in new ways about performance as a colonial enterprise. Critical interest in the geographies of theatrical production complements a growing fascination with the dramaturgy and significance of illegitimate theatrical forms such as melodrama and pantomime. What links this burgeoning interdisciplinary field is a preoccupation with the power of the British stage as a political, social and cultural institution at the heart of the nation.

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By reflecting and extending these interests, this *Companion* aims to change the historiographic lens through which we look at performers, playwrights and theatres in eighteenth-century Britain. Given the century of theatrical history under discussion here, coverage is necessarily selective: authors have been chosen for their expertise in a particular area and encouraged to tease out relationships between the performance of specific plays and broader social and political concerns. Throughout, our aim has been to strike a balance between providing fresh perspectives on well-known plays and introducing less familiar writers and performances alongside critical questions which will stimulate future research and debate.

The Chronology at the front of the book provides a historical framework for individual chapters and draws attention to the various contexts which shaped theatrical production. The opening section of the volume contains essays which introduce the period's performances and celebrated players as well as highlighting the circulation of plays and players around the nation. Part II, 'Genres' focuses on the major genres of comedy, tragedy, melodrama and pantomime, offering broad insights into the operation of dramatic conventions and presenting a wide range of plays from the period. The third section, entitled 'Identities', contains a group of case studies which investigate the operation of class, gender and race on the eighteenth-century stage. Part IV, 'Places of Performance' extends the introductory discussion of theatrical geography to particular sites and arenas of dramatic production. This section includes a chapter on the position of Dublin in the circulation of British and Irish drama and an essay exploring dramatisations of colony and empire. The final part of the book contains a bibliographic essay together with a bibliography for the volume.

This book is the fruit of a transatlantic editorial collaboration between the UK and Canada and we are glad to acknowledge help and encouragement from friends and family on both sides of the Atlantic. The contributors to this volume are scattered all over the English-speaking world and approach the period's theatre from a wide range of critical positions. They have been an inspiration and we offer warm thanks for their patience, efficiency and good humour. Our editor at Cambridge, Vicki Cooper, has supported the project from the beginning: we have greatly appreciated her advice and expertise. We have been fortunate, too, in our two editorial assistants, Vike Plock (at the University of York) and Heather Davis (at the University of Guelph). Their precision and attention to detail has helped in many ways to smooth the progress of this book: in particular we would like to thank Vike for her meticulous work in preparing the volume for publication and Heather for the valuable research she did in drafting the Chronology. The F. R. Leavis Fund in the Department of English and Related Literature at the University of

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York kindly provided financial support for this editorial assistance. The project has also benefited from support given by the School of English and Theatre Studies at the University of Guelph and the Social Sciences and Humanities Research Council of Canada.

The experience of producing this volume has reminded us of the intellectual debts we owe to scholars of earlier generations and to colleagues and students across the world who share a fascination with the world of eighteenth-century and Romantic theatre. We are grateful for their knowledge and insight and hope that this *Companion* will mark a new stage in our collaborative conversations.

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ABBREVIATIONS

A	Adelphi
C	Coburg
CG	Covent Garden
DL	Drury Lane
EOH	English Opera House (later Lyceum)
GF	Goodman's Fields
HM	Little Theatre in the Haymarket
LIF	Lincoln's Inn Fields
O	Olympic
OP	Old Price riots
P	Pavilion
RC	Royal Circus (later Surrey)
S	Surrey
SA	Smock Alley Dublin
SP	Sans Pareil
SW	Sadler's Wells

Please note that the date given alongside the abbreviation corresponds to the first performance of the play, unless otherwise stated in the text.

CHRONOLOGY

Chronology of dates 1730-1830

	Historical Events	Theatrical Performances in London	Theatrical Events in London	Theatrical Performances and Events outside London	Related Publications	Births/Deaths
1730		Fielding, <i>The Author's Farce</i> & <i>Tom Thumb</i> (HM)	Debut of Charke at Drury Lane			
1731	Second Treaty of Vienna	Lillo, <i>The London Merchant</i> (DL); T. Cibber, Coffey and Mortley, <i>The Devil to Pay</i> (DL)	Giffard becomes proprietor of Goodman's Fields			Cowper b.
1732		John Kelly, <i>The Married Philosopher</i> (LIF); Fielding, <i>The Covent-Garden Tragedy</i>	Rich opens Covent Garden	Voltaire, <i>Zaïre</i> (Paris)		Cumberland b.; Colman (Elder) b.; Gay d.
1733	Defeat of Walpole's Excise Bill; Family Compact between France and Spain	Gay, <i>Achilles</i> (CG)	T. Cibber leads actors to secede from Drury Lane			
1734		Fielding, <i>The Intriguing Chambermaid</i> (DL); Carey, <i>Chronothothologos</i> (HM)	C. Fleetwood becomes proprietor of Drury Lane		A. Hill, <i>The Prompter</i> ; Theobald's edition of Shakespeare	
1735		Handel, <i>Alcina</i> (CG)	Barnard's Bill, intended to limit number of playhouses, introduced and defeated		Voltaire, <i>La Mort de César</i>	
1736	Porteous riots in Edinburgh	Fielding, <i>Pasquin</i> (HM); Lillo, <i>Fatal Curiosity</i> (HM)	Fielding becomes manager of Little Theatre in Haymarket	Opening of New Smock Alley Theatre in Dublin; theatre built in Charleston, South Carolina		

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1737	Queen Caroline dies; Commons debates over war with Spain	Fielding, <i>The Historical Register</i> (HM); Fielding, <i>Eurydice</i> (HM); Carey, <i>The Dragon of Wantley</i> (HM)	Riots at Drury Lane over footmen's right to upper gallery; Stage Licensing Act	<i>Wesley, Psalms and Hymns</i>	Abington b.
1738	John Wesley converts, begins Methodist movement	Lillo, <i>Marina</i> (CG)	Riot against French troupe at Little Theatre in Haymarket		
1739	England declares war on Spain	Mallet, <i>Mustapha</i> (DL)	Brooke's <i>Gustavus Vasa</i> and Thomson's <i>Edward and Eleonora</i> denied licences		Lillo d.; Kelly b.; Wilkinson b.
1740	Holy Roman Emperor Charles VI dies; Irish famine	Garrick, <i>Lethe</i> (DL)	Giffard's company holds 'concerts' at Goodman's Fields; London debut of Woffington	C. Cibber, <i>Apology</i>	
1741	War of the Austrian Succession	Theobald, <i>The Happy Captive</i> (HM)	Macklin plays Shylock at Drury Lane; debut of Garrick at Ipswich and later at GF		
1742	Walpole resigns	Fielding, <i>Miss Lucy in Town</i> (DL)	Giffard's company moves to Lincoln's Inn Fields		
1743	Henry Pelham becomes Prime Minister; Treaty of Worms signed	Fielding, <i>The Wedding Day</i> (DL); Handel, <i>Messiah</i> (CG)	Actors' strike at Drury Lane		Carey d.; Cowley b.
1744	France declares war on England	Havard, <i>Regulus</i> (DL); Ralph, <i>The Astrologer</i> (DL)	Audience riots at Drury Lane; debut of Bellamy	Garrick, <i>Essay on Acting</i>	
			Debut of Barry (SA); <i>Gustavus Vasa</i> performed (SA); new theatre in York opens		

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	Historical Events	Theatrical Performances in London	Theatrical Events in London	Theatrical Performances and Events outside London	Related Publications	Births/Deaths
1745	Walpole dies; Jacobite Rebellion	Thomson, <i>Tancred and Sigmunda</i> (DL)	Lacy becomes manager of Drury Lane		Goldoni writes <i>Il Servitore di due padroni</i>	H. More b.; C. Dibdin b.; Holcroft b.
1746	Battle of Culloden	Macklin, <i>Henry VII</i> ; or, <i>The Popish Imposter</i> (DL) & <i>A Will or No Will</i> (DL)	Barry appears at Drury Lane		A. Hill's <i>Essay on the Art of Acting</i>	
1747		Garrick, <i>Miss in Her Teens</i> (CG); Hoadly, <i>The Suspicious Husband</i> (CG); Handel, <i>Judas Maccabæus</i> (CG)	Foote, <i>The Diversions of the Morning</i> (HM); Garrick and Lacy become joint patentees and co-managers at Drury Lane		Foote, <i>A Treatise on the Passions and The Roman and English Comedy Consider'd</i>	
1748	War of Austrian Succession ends	Moore, <i>The Foundling</i> (DL)				Thomson d.
1749		Johnson, <i>Irene</i> (DL)	Riot at Little Haymarket	Debut of Griffith (SA)	Fielding, <i>Tom Jones</i>	
1750		Whitehead, <i>The Roman Father</i> (DL)	Barry leaves Drury Lane for Covent Garden	L. Hallam opens season at Williamsburg, Virginia with <i>The Merchant of Venice</i>		
1751		Moore, <i>Gil Blas</i> (DL); Thomson and Mallet, <i>Alfred</i> (DL); A. Hill, <i>Zara</i> (CG)	Quin retires			R. B. Sheridan b.

1752	Benjamin Franklin proves lightning is electricity	Foote, <i>Taste</i> (DL)	Disorderly Houses Act allows magistrates in London to regulate theatres such as SW.	Opening of Nassau Street Playhouse in New York	Burney b.
1753	Marriage Act	Moore, <i>The Gamemster</i> (DL); Glover, <i>Boadicea</i> (DL)		Hogarth, <i>Analysis of Beauty</i>	Inchbald b.
1754	French and Indian war begins in North America	Whitehead, <i>Creiisa Queen of Athens</i> (DL)		<i>Mabomet</i> riot in Dublin	Fielding d.
1755		Mallet and Arne, <i>Britannia</i> (DL)	Anti-French riots over Noverre's ballet <i>The Chinese Festival</i> at Drury Lane	Lessing, <i>Miss Sara Sampson</i> (Leipzig)	Siddons b.
1756	England declares war on France, formally beginning the Seven Years' War	Murphy, <i>The Apprentice</i> (DL); Murphy, <i>The Englishman Returned from Paris</i> (DL)		Home, <i>Douglas</i> (Edinburgh)	
1757	Thomas Pelham becomes Prime Minister	Smollett, <i>The Reprisal</i> ; Foote, <i>The Author</i> (DL); Garrick, <i>The Male Coquette</i> (DL)		Diderot, <i>Le Fils Naturel</i> ; Hume, 'Of Tragedy'	J. P. Kemble b.; Moore d.; C. Cibber d.
1758	Battle of the Bay of Bengal	Home, <i>Agis</i> (DL); Dodsley, <i>Cleone</i> (CC)		Diderot, 'Discours sur la poésie dramatique'; Rousseau, <i>Lettre à d'Alembert</i>	

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1759	Wolfe takes Quebec	Murphy, <i>The Orphan of China</i> (DL); Townley, <i>High Life below Stairs</i> (DL); Macklin, <i>Love à la Mode</i> (DL)	Closure of footmen's Gallery (DL); Macklin returns to DL	Comédie Française clears spectators from stage	Sterne, <i>Tristram Shandy</i> , vols 1 and 2	Handel d.; Farren b.
1760	George II dies, George III accedes	Murphy, <i>The Way to Keep Him</i> (DL); Foote, <i>The Minor</i> (DL); Colman (Elder), <i>Polly Honeycombe</i> (DL)		Foote, <i>The Minor</i> (Crow Street, Dublin)	Lloyd, <i>The Actor</i>	Charke d.; Woffington d.
1761	Pitt (the Elder) resigns	Macklin, <i>The Married Libertine</i> (CG); Murphy, <i>The Citizen</i> (DL)		Goldoni becomes resident playwright at the Théâtre Italien in Paris	Churchill, <i>The Rosciad</i>	Kotzebue b.; Jordan b.; Rich d.
1762	War with Spain; Bute becomes Prime Minister	Arne, <i>Artaxerxes</i> (CG); Bickerstaffe, <i>Love in a Village</i> (CG); Foote, <i>The Orators</i> (HM)	Garrick clears spectators from stage at Drury Lane			Baillie b.; Colman (the Younger) b.; Starke b. (c.)
1763	Peace of Paris	F. Sheridan, <i>The Discovery</i> (DL); Foote, <i>The Mayor of Garratt</i> (HM)	Half-price riots at DL & CG			
1764		Foote, <i>The Patron</i> (HM)		Opening of theatre in Glasgow	Walpole, <i>The Castle of Otranto</i>	Morton b.; Reynolds b.
1765	Stamp Act passed	Bickerstaffe, <i>The Maid of the Mill</i> (CG); Clive, <i>The Faithful Irishwoman</i> (DL)	Garrick concludes two year tour of Europe		Johnson's edition of Shakespeare	
1766	Stamp Act repealed	Colman (Elder) and Garrick, <i>The Clandestine Marriage</i> (DL)	Foote gains patent for Little Haymarket; Barry re-engaged by Garrick	Opening of South Street Theatre in Philadelphia; Bristol Theatre gains patent	Lessing, <i>Laoköon</i>	Quin d.; F. Sheridan d.; S. Gibber d.

1767	Townshend Acts	Colman (the Elder), <i>The English Merchant</i> (DL)	Edinburgh Theatre granted patent		
1768	Royal Academy founded	Kelly, <i>False Delicacy</i> (DL); Goldsmith, <i>The Good Natur'd Man</i> (CG); Bickerstaffe, <i>The Padlock</i> (DL)	Bath & Norwich Theatres granted patents	Sterne, <i>Sentimental Journey</i> ; Lessing, <i>Hamburgische Dramaturgie</i>	Fawcett b.
1769	Captain Cook arrives in Tahiti	Griffith, <i>The School for Rakes</i> (DL); Home, <i>The Fatal Discovery</i> (DL)	Theatre at York granted patent	Montagu's essay on Shakespeare	
1770	Boston massacre	Kelly, <i>A Word to the Wise</i> (DL); Macklin's <i>The Man of the World</i> denied licence	Wilkinson becomes manager of York circuit	Rousseau, <i>Pygmalion</i>	Wordsworth b.
1771		Cumberland, <i>The West Indian</i> (DL)	Liverpool Theatre gains patent		T. Dibdin b.
1772	Somerset case makes forced removal of slaves from England illegal	Murphy, <i>The Grecian Daughter</i> (DL); Foote, <i>The Nabob</i> (HM)			Coleridge b.
1773	Boston tea riots; Hastings becomes Governor General in India	Foote, <i>Piety in Patterns</i> (HM); Goldsmith, <i>She Stoops to Conquer</i> (CG); Kelly, <i>The School for Wives</i> (DL)		Goethe, <i>Goetz von Berlichingen</i> ; Goldsmith publishes essay on laughing & sentimental comedy	Pixérécourt b.
1774	Abolition of perpetual copyright	Colman (the Elder), <i>The Man of Business</i> (CG); Foote, <i>The Cozeners</i> (HM)	More, <i>The Inflexible Captive</i> (Bath)		Goldsmith d.
1775	War against America begins	R. B. Sheridan, <i>The Rivals</i> (CG); Garrick, <i>Bon Ton</i> (DL); Bickerstaffe, <i>The Sultan</i> (DL)	Beaumarchais, <i>Le Barbier de Séville</i> (Paris); Manchester Theatre gains patent	Griffith's essay on Shakespeare	Lamb b.; Lewis b.; C. Kemble b.

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1776	Declaration of Independence in America	Cowley, <i>The Runaway</i> (DL)	Garrick retires; R. B. Sheridan becomes manager of Drury Lane	Garrick; <i>The Wealth of Nations</i>	Smith, <i>The Wealth of Nations</i>	
1777	British army surrenders to Americans at Saratoga	R. B. Sheridan, <i>The School for Scandal</i> (DL); More, <i>Percy</i> (CG); Jackman, <i>All the World's a Stage</i> (1777)	Debut of Henderson at Haymarket			Barry d.; Kelly d.; Foote d.; Ireland b.
1778	Catholic Relief Act	C. Dibdin, <i>Poor Vulcan!</i> (CG)	Farren joins Drury Lane company	Washington orders troops to perform Addison's <i>Cato</i> at Valley Forge; Bristol Theatre gains patent	Burney, <i>Evelina</i>	Arne d.; Hazlitt b.; Grimaldi b.; Townley d.
1779	War with Spain	C. Dibdin, <i>The Touchstone</i> (CG); R. B. Sheridan, <i>The Critic</i> (DL); Griffith, <i>The Times</i> (DL)	Yates speaks Sheridan's 'Monody to the Memory of Mr. Garrick'	Chester Theatre gains patent	Burney, <i>The Wifings</i>	Garrick d.
1780	Gordon Riots	Cowley, <i>The Belle's Strategem</i> (CG)			Holcroft, <i>Alwyn; or, The Gentleman Comedian</i>	Kenney b.
1781	American War of Independence ends	Macklin, <i>The Man of the World</i> (CG); Holcroft, <i>Duplicity</i> (CG)	Loutherbourg builds <i>Eidophusikon</i>		Schiller, <i>Die Räuber</i> published	Lessing d.
1782	Peace talks in Paris between Britain and America	Cowley, <i>Which is the Man?</i> (CG)	CG enlarged; opening of RC; Siddons returns to Drury Lane	Pit is seated at Comédie Française	More, <i>Sacred Dramas</i>	Pocock b.

1783	Fox introduces India Bill; Treaty of Versailles; Pitt (the Younger) becomes Prime Minister	Cowley, <i>A Bold Stroke for a Husband</i> (CG)	London debut of J. P. Kemble at DL			
1784	Pitt's India Act	Inchbald, <i>The Mogul Tale</i> (HM)	Handel commemorations	Beaumarchais, <i>Le Mariage de Figaro</i> (Paris)	Knowles b.	
1785	Resignation of Warren Hastings	Inchbald, <i>I'll Tell You What</i> (HM); Louthborough and O'Keefe, <i>Omai</i> (CG)	Siddons plays Lady Macbeth for first time; Jordan engaged at Drury Lane		Whately's essay on Shakespeare	Whitehead d.; Glover d.; Clive d.
1786		Burgoyne, <i>The Heiress</i> (DL)		Mozart, <i>The Marriage of Figaro</i> (Vienna); Irish Stage Act	J. P. Kemble, <i>Macbeth</i> <i>Reconsidered</i>	Poole b.
1787	Formation of society for abolition of slave trade; Warren Hastings impeached	Inchbald, <i>Such Things Are</i> (CG); Colman (the Younger), <i>Inkle and Yarico</i> (HM)	Royalty Theatre opens in defiance of patentees	Mozart, <i>Don Giovanni</i> (Prague); Smock Alley closes	Schiller, <i>Don Carlos</i>	E. Kean b.; Mitford b.
1788	George III suffers mental collapse	Wallace, <i>The Ton</i> (CG); Starke, <i>The Sword of Peace</i> (HM)	J. P. Kemble becomes manager of Drury Lane; Astley's Amphitheatre opens	Enabling Act or Theatre Representations Act paves way for licensing of theatres in provinces	Goethe, <i>Egmont</i>	Byron b.
1789	Fall of the Bastille; declaration of Rights of Man	Reynolds, <i>The Dramatist</i> (CG)	Macklin retires; Colman the Younger becomes manager of HM	<i>The Recruiting Officer</i> performed at Port Jackson, Australia; Yearsley, <i>Earl Goodwin</i> (Bath)	Boydell's Shakespeare Gallery opens; Kotzebue, <i>Menschenhass und Reue</i>	
1790	Habeas Corpus suspended in Britain	Starke, <i>The Widow of Malabar</i> (CG)	Debut of Munden at CG (Norwich)		Burke, <i>Reflections</i> ; Kotzebue, <i>Das Kind der Liebe</i>	

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1791	Louis XVI captured	O'Keefe, <i>Wild Oats</i> (CG); Cowley, <i>A Day in Turkey</i> (CG)		Goethe becomes director at Weimar Theatre; Mozart, <i>Die Zauberflöte</i> (Vienna)	Paine, <i>Rights of Man</i> ; Inchbald, <i>A Simple Story</i> ; Boswell, <i>The Life of Johnson</i>	Milman b.
1792	France declares itself a republic; Hastings acquitted	Holcroft, <i>The Road to Ruin</i> (CG); Cumberland's <i>Richard the Second</i> denied licence	Covent Garden reopens after renovations		Wollstonecraft, <i>Vindication</i>	P. B. Shelley b.; Goldoni d.; Burgoyne d.; Fitzball b.
1793	Louis XVI and Marie Antoinette executed; France declares war on Britain	Inchbald, <i>Every One Has His Fault</i> (CG)			Godwin, <i>Political Justice</i>	Hemans b.; Griffith d.; Macready b.
1794	Robespierre executed; treason trials in London	Holcroft, <i>Love's Frailties</i> (CG); Cumberland, <i>The Jew</i> (DL); J. P. Kemble, <i>Lodoiska</i> (DL)	Debut of C. Kemble; Drury Lane reopens after renovations		Coleridge & Southey, <i>The Fall of Robespierre</i> ; Southey writes <i>Wat Tyler</i>	Colman (the Elder) d.; Moncrieff b.
1795	Bonaparte enters Italy; Pitt passes 'Two Acts' against treasonable conspiracy & assembly	Reynolds, <i>Speculation</i> (CG)	Kemble and Sheridan's production of <i>Venice Preserv'd</i> closed due to political unrest; Thelwall's lectures on theatre	Wallace, <i>Whim</i> refused licence (Margate)	Burke, <i>Letters on a Regicide Peace</i>	Keats b.; Boswell d.

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1796	Spain declares war on Britain	Holcroft, <i>The Man of Ten Thousand</i> (DL); Colman (the Younger), <i>The Iron Chest</i> (DL); Ireland, <i>Vortigern</i> (DL); Holcroft, <i>The Force of Ridicule</i> (DL)	Inchbald, <i>Nature and Art</i>	Planché b.
1797	Spithead and Nore mutinies	Lewis, <i>The Castle Spectre</i> (DL)	Erienne Robertson presents <i>Phantasmagorie</i> (Paris)	Wordsworth sends <i>The Borderers</i> to CG; Coleridge sends <i>Osorio</i> to DL; Kotzebue publishes <i>Die Spanier in Peru</i>
1798	Irish Rebellion; Battle of the Nile	Colman (the Younger), <i>Blue-Beard</i> (DL); Holcroft, <i>Knave or Not?</i> (DL) and <i>He's Much to Blame</i> (CG); Benjamin Thompson, <i>The Stranger</i> (DL), adapted from Kotzebue, <i>Menschenhass und Reue</i> ; Inchbald, <i>Lovers' Vows</i> (CG), adapted from Kotzebue, <i>Das Kind der Liebe</i>	Canning, Ellis and Frere, <i>The Rovers</i> ;	Macklin d.
1799	Bonaparte becomes Consul, Six Acts passed; defeat of Tipu Sultan at Mysore	R. B. Sheridan, <i>Pizarro</i> (DL), adapted from Kotzebue, <i>Die Spanier in Peru</i>	Pixérécourt, <i>Victor</i> (Paris)	Wordsworth and Coleridge, <i>Lyrical Ballads</i> ; Baillie, <i>Plays on the Passions</i> , vol. I.

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1800		Morton, <i>Speed the Plough</i> (CG); Baillie, <i>De Monfort</i> (DL); Fawcett, <i>Obi</i> (HM); Godwin, <i>Antonio</i> (DL)		Schiller, <i>Maria Stuart</i> (Weimar); Pixérécourt, <i>Coelina</i> (Paris)	More's <i>Strictures</i> attacks contemporary drama; Thompson, <i>The German Theatre</i>	Cowper d.
1801	Act of Union with Ireland; Pitt (the Younger) resigns	Holcroft, <i>Deaf and Dumb</i> (DL); Lewis, <i>Adelmorn the Outlaw</i> (DL)	Paul de Philipstal opens first <i>Phantasmagoria</i> at the Lyceum	Schiller, <i>Die Jungfrau von Orleans</i> (Weimar)		
1802	Peace of Amiens	Holcroft, <i>A Tale of Mystery</i> (CG), adapted from Pixérécourt, <i>Coelina</i>			Baillie, <i>Plays on the Passions</i> , vol. 2	Hugo b.; Buckstone b.
1803	Britain declares war on France	Colman (the Younger), <i>John Bull</i> (CG); Lewis, <i>The Captive</i> (CG); Kenney, <i>Raising the Wind</i> (CG)	J. P. Kemble becomes manager of CG	Glasgow Theatre gains patent; A. W. Schlegel's adaptation of Euripides' <i>Ion</i> (Weimar)	James Winston, <i>The Theatric Tourist</i>	Jerrold b.; Wilkinson d.
1804	Napoleon crowned emperor; Pitt (the Younger) becomes Prime Minister again	T. Dibdin, <i>Valentine and Orson</i> (SW)		Theatrical censorship re-established in Paris	Baillie, <i>Miscellaneous Plays</i>	Schiller d.
1805	Battle of Trafalgar		Master Betty craze; debut of Liston at Haymarket			Murphy d.

1806	Pitt (the Younger) dies; Holy Roman Empire formally dissolved	Lamb, <i>Mr H.</i> (DL); T. Dibdin, <i>Harlequin and Mother Goose</i> (CG)	Debut of Grimaldi at CG; opening of SP and Olympic Pavilion		
1807	Abolition of slave trade in England; beginning of Peninsular War	Godwin, <i>Faulkner</i> (DL) and <i>Furibond; or, Harlequin Negro</i> (DL)	Eight theatres in Paris gain patents; Birmingham Theatre receives patent	C. and M. Lamb, <i>Tales from Shakespeare</i>	Aldridge b.
1808	France invades Spain; Convention of Cintra	Colman (the Younger), <i>The Africans</i> (HM)	Covent Garden destroyed by fire	Goethe, <i>Faust</i> , part 1; founding of <i>Examener</i> ;	Home d.
1809	British expedition to Walcheren; proposals for Parliamentary reform defeated in London	Dibdin, <i>The Wild Man</i> (SW); Dimond, <i>The Foundling of the Forest</i> (HM); Hook, <i>Killing No Murder</i> (HM)	Drury Lane destroyed by fire; Covent Garden re-opens; Old Price riots	Lamb, <i>Specimens of the English Dramatic Poets</i>	F. Kemble b.; Cowley d.; Holcroft d.
1810	Riots in London in support of Parliamentary reform	Pocock, <i>Hit or Miss</i> (L); Rhodes, <i>Bombastes Furioso</i> (HM)	G. F. Cooke leaves for America	Coleridge lecturing on Shakespeare	
1811	Regency begins; Luddite attacks	Poole, <i>Hamlet Traestie</i> (New Theatre, later Regency); Lewis, <i>Timour the Tartar</i> (CG)	Third Theatre Bill	Lamb, 'On the Tragedies of Shakespeare'	Cumberland d.
1812	United States declares war on Britain; Napoleon enters Moscow; food riots in various English cities	T. Dibdin, <i>Harlequin and Humpo</i> (DL)	Drury Lane re-opens; Siddons retires	Baillie, <i>Plays on the Passions</i> , vol. 3.	Dickens b.

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1813	French defeated at Leipzig	Coleridge, <i>Remorse</i> (DL); Pocock, <i>The Miller and his Men</i> (CG)		Byron appointed to subcommittee of DL; opening of Chowringhee Theatre in Calcutta		Wagner b.
1814	Napoleon defeated and exiled to Elba; Peace of Ghent establishes peace between Britain and the US	Baillie, <i>The Family Legend</i> (DL)	Debut of E. Kean as Shylock at Drury Lane; debut of O'Neill; Jordan retires		Austen, <i>Mansfield Park</i>	C. Dibdin d.
1815	Battle of Waterloo; Second Peace of Paris			Baillie, <i>The Beacon</i> (Edinburgh); Knowles, <i>Caius Gracchus</i> (Belfast)	J. H. L. Hunt, <i>The Descent of Liberty</i>	
1816	Spa Fields riots in London	Maturin, <i>Bertram</i> (DL); Morton, <i>The Slave</i> (CG); Milman, <i>Fazio</i> (S)	Debut of Macready at CG		Hazlitt, <i>Memoirs of Holcroft</i>	R. B. Sheridan d.; Jordan d.
1817	Prince Regent attacked by demonstrators in London; Habeas Corpus suspended in Britain	Moncrieff, <i>Giouanni in London</i> (O)	Kean and Booth in rival performances of Shakespeare in London; J. P. Kemble retires; DL & CG install gas lighting		Southey, <i>Wat Tyler</i> ; Hazlitt, <i>Characters of Shakespeare's Plays</i> ; Coleridge, <i>Biographia Literaria</i> ; Byron, <i>Manfred</i>	

1818	Mathews performs his <i>Mail Coach Adventures</i> (EOH); Moncrieff, Rochester (O)	Opening of Coburg Theatre	Pocock's <i>Rob Roy</i> (Edinburgh); opening of New Montreal Theatre in Quebec	Bowler, <i>Family Shakespeare</i> ; Hazlitt, <i>A View of the English Stage</i>	Lewis d.
1819	Peterloo massacre, Manchester	Maturin, <i>Fredolfo</i> (CG); Mathews, <i>O'Neill</i> retires; SP <i>Trip to Paris</i> (EOH)		Byron's <i>Don Juan</i> ; Cantos I and II; W. Scott's essay on Drama; P. B. Shelley, <i>The Cenci</i>	Kotzebue d.
1820	George IV accedes; Cato St. conspiracy;	Moncrieff, <i>The Lear of Private Life</i> (C); Knowles, <i>Virginius</i> (CG); Planché, <i>Vampyre</i> (EOH)	Knowles, <i>Virginius</i> (Glasgow); E. Kean performs at New York	P. B. Shelley, <i>Prometheus Unbound</i> .	Boucicault b.
1821	War of Greek Independence begins; death of Napoleon; Queen Caroline dies	Byron, <i>Marino Faliero</i> (DL); Moncrieff, <i>Tom and Jerry</i> (A)	African Grove Theater founded in New York	Malone's edition of Shakespeare;	Keats d. Inchbald d.
1822	Greek independence proclaimed	T. Dibdin, <i>The Pirate</i> (S)	Paris Opera begins to use gas lighting	Shelley writes <i>A Defence of Poetry</i> ; Byron publishes <i>Marrino Faliero</i> , <i>Sardanapalus</i> , <i>The Two Foscari</i> & <i>Cain</i>	
1823	Monroe Doctrine promulgated in America	Payne, <i>Clari</i> (CG); various plays based on Shelley's <i>Frankenstein</i> ; Moncrieff, <i>The Cataract of the Ganges</i> (DL); Felicia Hemans, <i>The Vespers of Palermo</i> (CG)		Lamb, 'On the Artificial Comedy of the Last Century'	P. B. Shelley d. J. P. Kemble d.

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1824	First Burmese War	Mathews's <i>Trip to America</i> (EOH)	Grimaldi retires; Munden retires		Byron, <i>The Deformed Transformed</i>	Byron d.
1825		Knowles, <i>William Tell</i> (DL); Poole, <i>Paul Pry</i> (HM); Fitzball, <i>The Pilot</i> (A)	London debut of Aldridge		Egan, <i>The Life of an Actor</i> ; Hazlitt, <i>The Spirit of the Age</i>	
1826		Buckstone, <i>Luke the Labourer</i> (A); Mifford, <i>Foscari</i> (CG); Fitzball, <i>The Flying Dutchman</i> (A)				
1827	Turks take Athens		Debut of C. Kean; English actors visit Paris		Hugo's preface to <i>Cromwell</i> rejects neoclassical conventions	Ibsen b.
1828	Wellington becomes Prime Minister	Mifford, <i>Rienzi</i> (DL)				
1829	Catholic Emancipation Act	Jerrold, <i>Black-Ey'd Susan</i> (S)	Debut of Fanny Kemble in role of Juliet			Farren d.; T. W. Robertson b.
1830	Revolution in Paris; death of George IV and accession of William IV	Jerrold, <i>The Mutiny at the Nore</i> (P)	Vestris becomes manager of Olympic	Byron, <i>Werner</i> (Bath); Hugo's <i>Hernani</i> begins fight between neoclassicists and Romantics (Paris)		Hazlitt d.