

Index

- Abra-mule* (Trapp), 98–99
 Addison, Joseph, 15, 113, 203.
 See also The Spectator; The Tatler
 Cato, 6, 26–27, 40–41
 The Drummer, 203, 211–214
 hostility to social hierarchy, 38
 role in English Enlightenment theatre, 26–27
 on savage nations, cultural superiority over, 38
 on toleration, 33–34, 64–65
 Whigs and, support for, 35
 Addison, Lancelot, 11
Addisoniana, 26
 Adorno, Theodor, 10
Aeneid (Virgil), 145
 agency. *See* female agency
Almyra (Manley), 13
Alzira (Hill, A.), 18, 114, 134–141
 Christianity in
 fanaticism of, 136–137
 triumphalism of, 141
Alzire (Voltaire), 132–134, 141–142
 sources for, 132–133
Alzuma (Murphy, A.), 18, 141–142, 147–151
 Amaru, Tupac, 130, 140
 Amaru, Tupac (II), 131
 Amerindians
 as Freemasons, 159
 as noble savages
 in Enlightenment theatre works, 116–125
Ancient and Modern Liberty (Hervey), 220
Andria (Terence), 54
 Anglicanism, during English Enlightenment, 8
Anglo-Hibernus, for Steele, 42–50
 anti-Semitism
 in Georgian theatre, 111–112
 in *The Spectator*, 29
Apology for Himself and his Writing (Steele), 44,
 49–50
 Aravamudan, Srinivas, 12
 Armand, Louis, 21
Art and Nature (Miller, J.), 19, 114, 116
 Asian despotism, 112
 Aspden, Suzanne, 195
The Auditor, 146
 Augustinian Providentialism, 128
 Austen, Jane, 248
Bajazet (Racine), 66
 Baker, Thomas, 84, 200
 Ballaster, Ros, 7, 12, 99
 Balme, Christopher, 7
 Banks, John, 52–53
Barbarossa (Brown, J.), 106–109
 cult of maternity in, 107
 Barrow, Isaac, 64
Bartholomew Fair (Jonson), 199
 Bayle, Pierre, 29–30, 64, 74
 Beard, John, 226
The Beau Defeated (Pix), 226, 244
The Beaux's Strategem (Farquhar), 195–196,
 207, 232
 Bedford, Arthur, 205–206
The Beggars' Opera (Gay), 217, 219–220
 Behn, Aphra, 17
 Bekkaoui, Khalid, 99
 Belcher, Wendy, 12–13, 116
 Bernard, Jean-Frederic, 4
 Bickerstaff, Isaac
 Love in a Village, 21–22, 195, 223–230
 Maid of the Mill, 229
 The Sultan, 111–112
 Thomas and Sally, 220–221
 Bissell, Benjamin, 126
 Black, Scott, 28–29
 black legend, 125–142. *See also The Royal*
 Commentaries of Peru
Alzira, 18, 114, 134–141
 Christian fanaticism in, 136–137
 Christian triumphalism in, 141
Alzuma, 18, 141–142, 147–151
 literary influences in, 147–148
 Seven Years War as influence on, 143

black legend (cont.)
 British imperialism and, 115
 Spanish colonization and, 114–115
 in Irish drama, 151–153
 Blanc, Jean Bernard Le, 39
 Blanchard, Rae, 43
 Bond, Donald, 30
 Booth, Barton, 156
 Boulainvilliers, Henri de, 86
 Boulukos, George, 36, 41–42
 Boyle, Roger (Earl of Orrery), 99–100
 Brant, Joseph (Thayendanegea), 159
 Braverman, Richard, 14, 29
Brethren and Fellows (Jacobs), 1, 157
 Brewer, John, 28, 200
Britons (Colley), 46
 Bronson, Bertrand, 102–104
 Brooke, Charlotte, 94
 Brooke, Henry, 5, 18–19, 87–88, 249
 ambivalence about Catholicism, 92–93
Farmer's Letters to the Protestants of Ireland,
 91, 95
The Fool of Quality, 91
Gustavus Vasa, 91, 249
The Imposter, 94, 97–98
 fanaticism in, 97–98
Jack the Giant Killer, 93–94, 151
 Lucas and, 92–94
Montezuma, 92, 151–152
The Spirit of Party, 91
The Tryal of the Roman Catholics of Ireland,
 91–92, 94–95, 97–98
Universal Beauty, 91
 on Whig orthodoxy, challenges to, 92
 Brooks, Richard A., 128
 Brown, John 'Estimate', 87–88, 106–109
 Brown, Tony, 29
 Brunstrom, Conrad, 93–94
 Bulman, William, 11
 Burgoyne, John, 239–240
The Lord of the Manor, 21, 195, 231,
 239–247
 Burke, Helen, 93, 231–232
 Burney, Charles, 21–22, 230
Bury Fair (Shadwell), 200–203, 226
 Butler, Marilyn, 248

Caelia (Johnson, C.), 167
Candide (Voltaire), 128
 captivity narratives
 in English Enlightenment theatre,
 99–106
 in *The Generous Freemason*, 166–167
 in *Irene*, 104–105
 Carey, Daniel, 11–12

Cato (Addison, J.), 6, 26–27, 40–41
 Cavendish, William, 196
 celebrity performers, theatrical success influenced
 by, 2
 censorship
 of *Edward and Eleonora*, 83
 in English Enlightenment theatre, 2, 16
 Certeau, Michel de, 190
 Champion, Justin, 64
 Chapman, Justine, 8
Character's Theater (Freeman), 2
 Charlevoix, Pierre F. X. de, 120–121, 152–153
 Chetwood, William, 2–5
 on Enlightenment theatre, universal
 approach to
 American theatre and, 3–5
 Chinese theatre and, 3–6
A General History of the Stage, 2–5, 156
*The Generous Freemason; or, The Constant
 Lady*, 156, 165–167
 captivity narrative in, 166–167
 China. *See also* Oriental tragedies
 culture as English export, 12
 in *The Spectator*, 29
 theatre history in, 3–6
The Christian Hero (Steele), 18
Chronicles of England (Dodsley), 220
 churches. *See* religion
 Churchill, Charles, 146
 Cibber, Colley, 4, 40–41, 79, 231–232
 as sentimental dramatist, 52
 Cibber, Susannah, 78
 Cibber, Theophilus, 156
Cities of the Dead (Roach), 40
 Clark, Peter, 28
 classicism. *See* universal classicism
 Cleland, John, 114
 Coleman, Deirdre, 36
 Colley, Linda, 46, 63
 Colman the Elder, George, 58, 184
 Colman the Younger, George, 16
Columbus (Morton), 114
Comedy and Society from Congreve to Fielding
 (Loftis), 192
 comic operas, 220–230
 country estate settings for, 220–223
 political tyranny as theme in, 223–230
Conquest of Syria (Ockley), 68
The Conscious Lovers (Steele), 2, 41, 51, 54–58
 constitutionalism, of Freemasons, 157
Constitutions, 162–163
Conversations Political and Familiar (Tyers),
 119
 conversion, in West Britain, 91–98
 Cooke, William, 219–220

- Coppola, Al, 22–23
 Cory, John, 156
The Country Gentleman (Howard, R., and Villiers), 196
The Country Gentleman's Vade Mecum (Vanbrugh), 198–199
The Country House (Vanbrugh), 196–197
 country houses, 207–214
 in comic operas, 220–223
The Country Lasses (Johnson, C.), 21, 203, 207–211, 220–221, 229
The Country Wife (Farquhar), 195–196
 countryman character, 194
 countryside plays. *See* rural plays
Covent Garden Monthly Review, 108
 Coverley, Roger de, 194
 Cowper, Judith, 76–77
 Cowper, William Earl, 76
 Craggs, James, 38
A Criticism on Mahomet and Irene, 104
The Critick (Gracian), 125
 cult of maternity, 107
 cultural fanaticism, 68
 ‘culture market’, 188
 culture of politeness, 28
 Cumberland, Richard, 16–17, 111–112
The Cunning Man (Burney), 21–22, 230
- Darwin, Erasmus, 91
 Davenant, Charles, 34–35
 Davenant, William, 99–100
 Davies, Thomas, 52, 106–107
 Davis, Leith, 94
A Defence of Sir Fopling Flutter, A Comedy
 Written by Sir George Etheridge
 (Dennis), 55
 Del Balzo, Angelina, 79
 Delane, Dennis, 156
 Dennis, John, 4, 15, 47–48, 117
 critique of *The Conscious Lovers*, 55–57
 A Defence of Sir Fopling Flutter, A Comedy
 Written by Sir George Etheridge, 55
 Liberty Asserted, 18–19, 21, 114, 116–118, 125, 152–153
 false religion in, as threat, 123–124
 liberty as major theme in, 121–125
 ‘Picture of Sir John Edgar’, 48
 Desauguliers, John Theophilus, 23, 158
The Deserted Village (Goldsmith), 233
 Dessalines, Jean-Jacques, 159
 Dessen, Alan, 190–191
Dialectic of Enlightenment (Adorno), 10
 Dibdin, Charles, 111–112
Dictionnaire historique et critique (Bayle), 29–30
- dissent, during English Enlightenment, 8
 Dodsley, Robert, 188–189, 216–220
 Chronicles of England, 220
 The King and the Miller of Mansfield, 2, 21, 195
 The Muse in Livery, 216–217
 radicalist themes for, 216–220
 Sir John Cockle at Court, 195
 A Sketch of the Miseries of Poverty, 216
 The Toy Shop, 216
 domestic tragedies, 167–187
 Fatal Curiosity, 177–181
 The Fatal Extravagance, 167–170, 184
 The Gamester, 20, 181–187
 adaptations of, 184–186
 literary influences on, 181, 183–184
 globalization of British economy as influence on, 186
 The History of George Barnwell; or, the London Merchant, 2, 20, 155–177
 early literary influences on, 170–171
 Masonic ideals as theme in, 186–187
The Double Disappointment (Mendez), 154–155
 Douglas (Home), 107
 dramaturgy
 dismissal of, during Eighteenth Century, 2
 in Georgian theatre, 1
 sympathy themes and, 51–52
 under Whig regime, 15, 40–41
The Drummer (Addison, J.), 203, 211–214
 Dryden, John, 4, 18, 114, 135–136
 Duck, Stephan, 217
 Dudley, Edward J., 192–193
 Duncombe, William, 73–74
 Duques, Matthew, 124
 Dussinger, John H., 233
 Dyer, John, 209
- The Ecclesiastical and Political History of Whigland*
 (Lacy), 43–44
The Ecstasy (Hughes, J.), 68
 Edict of Nantes, 63
Edinburgh Review, 110–111
Edward and Eleonora (Thomson), 18, 62, 77–78, 83–86
 censorship of, 83
 Islam in, 87–88
 Voltaire as influence on, 77–78
 Ellis, Markman, 36
 Ellison, Julie, 27
 England. *See also* Enlightenment; Enlightenment theatre
 pan-European Gothicism in, 46–47
 Protestantism in, 46
The English Merchant (Colman), 16
The Englishman (Steele), 46–47, 49

- Enlightenment, in England, 7–14
 Anglicanism as element of, 8
 critique of European colonisation and expansion, 10–12
 dissent as element of, 8
 English dependence on eastern societies, 12–14
 Chinese culture as import, 12
 as non-European source of writing and performance, 13–14
 Glorious Revolution and, 9
 imagined community during, 10
 liberalism during, 10
 pragmatism during, 10
 print culture during, 9
 public sphere during, 10–12
 radicalism as element of, 8
 toleration in, 8–9
 religious, 63–64
 Whiggism as element of, 8
Enlightenment against Empire (Muthu), 113
Enlightenment: Britain and the Creation of the Modern World (Porter), 8
 Enlightenment theatre, in England. *See also*
 Georgian theatre; Steele, Richard
 Addison, J., role in, 26–27
 celebrity performers in, theatrical success influenced by, 2
 censorship and, 2, 16
 church and religion in, critiques of, 23–24
 commercial theatres, 2
 Freemasons in, 19–20, 23–24, 250–251.
See also domestic tragedies
Constitutions, 162–163
 in Georgian era, 156–158
Masonic Miscellanies, 162–164
 ritualized performances by, 161–167
 in global contexts, 2–7
 heroic virtue as theme, 4–5
 universal classicism, 5–7
 Islam in, 98–106
 female agency narratives, 99–100
 oriental captivity as theme, 99–106
 under Licensing Act of 1737, 2
 overview of, 251
 plays about New World, 114. *See also* noble savages; *specific works*
 during Regency regime, 14–15
 rise of novels and, 14
 rural life in, 20–22
 rural plays in, 20–22, 191–195
sensus communis in, 40
 sentimental comedy in, 54–59
The Conscious Lovers, 54–58
 slavery themes in, 59
 toleration in, 58
 sentimental drama in, 17, 39–50
Anglo-Hibernus, 42–50
 in slavery plays, 41–42
 setting in, increased importance of, 189–191
 Perkinson on, 189
 with scenery and flats, 190–191
 spatial rhetoric and, 189
 slavery themes in, 24–25, 251–252
 sentiment as element in, 41–42
 in sentimental comedies, 59
 under Stuart regime, 14–15, 22–23
 radicalism of, 1
 sympathy as theme in, 50–53
 dramaturgical models for, 51–52
 as national characteristic, 50–51
 theoretical approach to, 1–2
 toleration and, 16, 18
 in sentimental comedies, 58
Epsom Wells (Shadwell), 200–201
L'esprit des lois (Montesquieu), 4
Essay on Heroic Virtue (Temple), 125
Essay on Human Understanding (Locke), 30, 125
Essay upon English (Guthrie), 82
 Evans, James, 232
The Evil and Danger of Stage Plays (Bedford), 205–206
 exotic sexuality
 seraglio and, 61
 Steele on, overuse of, 60–62
The Fair Captive (Heywood), 100–102
 false religion, as colonial threat, 123–124
 fanaticism, 86–90
 cultural, 68
 in *The Imposter*, 97–98
 in *Mahomet*, 86–90
 religious, 68
Farmer's Letters to the Protestants of Ireland (Brooke, H.), 91, 95
 Farquhar, George
The Beaux's Stratagem, 195–196, 207, 232
The Recruiting Officer, 21, 191–192, 203, 205, 231
 rural plays of, 203–207. *See also specific works*
Fatal Curiosity (Lillo), 177–181
The Fatal Extravagance (Mitchell, J.), 167–170, 184
 Hill, A., as composer of, 168–169
 female agency, as narrative, 99–100
 Festa, Lynn, 11–12, 27, 36
 Fielding, Henry, 1, 177
 Fielding, John, 219–220
 Fiengo-Varn, Aurora, 127
The Fleece (Dyer), 209
 Fleetwood, Charles, 156

- Foley, Thomas, 44
 de Fontenelle, Bernard Le Bouvier, 68, 119
The Fool of Quality (Brooke, H.), 91
 Foote, Samuel, 4
 Freeman, Lisa, 2, 10–11
 Freemasons. *See also* domestic tragedies
 constitutionalism of, 157
 in English Enlightenment theatre,
 19–20, 23–24, 250–251
 Constitutions, 162–163
 in Georgian era, 156–158
 Masonic Miscellanies, 162–164
 ritualized performance by, 161–167
 global expansion of, through lodge
 establishments, 158–159
 Jewish, 154–155
 Lillo as, 170–171
 in North America, 159–161
 among Amerindians, 159
 in theatres, 160–161
 social inclusiveness of, 157
 religion toleration by, 157–158
 universalist humanism as factor for, 158
 as theatre patrons, 155–158
 Utopian aspirations of, 184
 women as, 156–157
 Freke, William, 64
 Frontenac, Comte Louis De Buade de, 121
 Fuchs, Barbara, 127
 Fullagar, Kate, 34–35, 193

The Gamester (Moore, E.), 20, 181–187
 adaptations of, 184–186
 literary influences on, 181, 183–184
 Garcia, Humberto, 13
 Garraway, Doris, 119
 Garrick, David, 21–22, 230
 Gay, John, 1, 217, 219–220
A General History of the Stage (Chetwood),
 2–5, 156
The Generous Freemason; or, The Constant Lady
 (Chetwood), 156, 165–167
 captivity narrative in, 166–167
 Gentleman, Francis, 4
 Gerrard, Christine, 28, 52–53, 78, 135–136,
 170–171
 Gibbs, Jenna, 24–25
 Gibson, Edmund (Bishop of London), 87–88
 Giffard, Henry, 156
 Gildon, Charles, 4
 Glorious Revolution, 9
 Goldsmith, Oliver, 188–189
 The Deserted Village, 233
 rural themes for, 231–232
 She Stoops to Conquer, 22, 195, 231–239

 Gose, Peter, 128–129
 Gothicism. *See* pan-European Gothicism
 Gracian, Lorenzo, 125
Gray's Inn Journal, 146
Gustavus Vasa (Brooke, H.), 91, 249
 Guthrie, William, 4, 82

 Habermas, Jürgen, 10
 Harland-Smith, Jessica, 159
A Harlot's Progress (Hogarth), 238–239
 Hauksbee, Frances, 23
 Haywood, Eliza, 98, 100–102
Hayy bin Yaqqzan (Ibn Tufal), 125
The Heiress (Burgoyne), 240
 heroic virtue, as theme, 4–5
 Hervey, John, 220
 Hill, Aaron, 5–6, 18, 20, 58, 84
 Alzira, 18, 114, 134–141
 Christian fanaticism in, 136–137
 Christian triumphalism in, 141
 The Fatal Extravagance and, 168–169
 tolerationist plays of, 62
 Voltaire as influence on, 132. *See also* *Alzira*;
 Alzire
 Zara, 2
 Islam in, 86–90
 toleration themes in, 77–83
 Voltaire as influence on, 77–79
 Hill, Jacqueline, 92–93
Historical and Critical Dictionary (Bayle), 64
History of England (Thoyras), 65–66
The History of George Barnwell; or, the London
 Merchant (Lillo), 2, 20, 155–177
 early literary influences on, 170–171
The History of the Conquest of Syria, Persia and
 Aegypt by the Saracens (Ockley), 69
History of the Discovery and Conquest of the
 Province of Peru (Zarate), 128
History of the Inquisition (van Limborch), 65
History of the Rise and Progress of Poetry
 (Brown, J.), 106
 Hoadley, James, 62
 Hoadley, John, 75–76, 87–88
 Hodson, William, 69–70
 Hogarth, William, 238–239
 Home, John, 107
 Horejsi, Nicole, 55
 Howard, John, 111–112, 161
 Howard, Robert, 196
 Hudson, Wayne, 62
 Hughes, Derek, 205
 Hughes, John, 5, 15, 58, 65–66, 215
 The Ecstasy, 68
 An Ode to the Creator of the World, 68
 The Siege of Damascus, 18, 62, 66–77

- Hughes, John (cont.)
 Islam in, 86–90
 toleration themes in, 62, 67–77
- Hull, Thomas, 78
- humanism. *See* universalist humanism
- Hume, David, 50, 65–66
- Hutcheson, Francis, 50–51
- Hyde Park* (Shirley), 199
- Hynes, Peter, 55
- Ibrahim, the Thirteenth Emperor of the Turks* (Pix), 60–61
- imagined community, 10
 in Stuart theatre, 40
- The Importance of Dunkirk Consider'd*, 43
- The Imposter* (Brooke, H.), 94, 97–98
 fanaticism in, 97–98
- imposture, in Ireland, 91–98
- Inchbald, Elizabeth, 17, 111–112, 161
- Indian Emperor* (Dryden), 18, 135–136
- The Indian Emperor* (Dryden), 114
- indigenous people, as noble savages,
 18–20
- Inkle and Yarico* (Steele), 17
- Ireland
 black legend in, 151–153
 conversion in, 91–98
 imposture in, 91–98
 riots in, 93
 tolerance in, 91–98
 Whig orthodoxy in, 92
- Irene* (Johnson, S.), 6, 13, 99, 102–106
 captivity narrative in, 104–105
- Islam
 in *Edward and Eleonora*, 86–90
 in English Enlightenment theatre,
 98–106. *See also specific works*
 female agency narratives in, 99–100
 oriental captivity as theme, 99–106
 in *Mahomet*, 86–90, 97–98
 in *The Siege of Damascus*, 86–90
 toleration of, 77–86
 Voltaire on, 86–87
 in *Zara*, 86–90
- The Island Queens* (Banks), 53
- Israel, Jonathan, 8–9
- Jack the Giant Killer* (Brooke, H.), 93–94, 151
- Jacobs, Margaret, 1, 8–9, 156–157
- The Jew* (Cumberland), 17, 111–112
- Jewish Freemasons, 154–155
- Johnson, Charles, 156
Caelia, 167
 country house plays of, 208–211. *See also specific works*
The Country Lass, 21, 203, 207–211, 220–221, 229
Love in a Forest, 167
The Sultaness: A Tragedy, 66
Village Opera, 220–223, 229
- Johnson, Samuel, 5, 12–13, 98
 on European oppression in America, 113
Irene, 6, 13, 99, 102–106
- Jones, Robert, 240
- Jones, Stephen, 162–164
- Jonson, Ben, 199
- Judaism. *See* anti-Semitism
- Junior, Cibber, 156
- Kenrick, W., 229
- Kidd, Colin, 46
The King and the Miller of Mansfield (Dodsley), 2, 21, 195
- Kinservik, Mathew, 16
- Klein, Lawrence, 28
- Knight, Charles A., 43, 46, 49
- Kondiaronk ('Adario'), 42–50, 121–122
- Kramnick, Isaac, 191–209
- labourers, in rural plays
 political order critiqued through,
 188–189
 social order critiqued through, 188–189
- Lacy, John, 43–44, 195–196
- The Lady of the Manor* (Kenrick), 229
- Lahontan, 116, 118–123, 152–153
- The Lancashire Witches* (Shadwell), 201–202, 231–232
- Las Casas, Bartolomeo, 115
- Lessing, Gotthold Ephraim, 109–111
- liberalism, during English Enlightenment, 10
- Liberty Asserted* (Dennis), 18–19, 21, 114, 116–118, 125, 152–153
 false religion in, as threat, 123–124
 liberty as major theme in, 121–125
- Licensing Act of 1737 (England), 2, 78
- The Life of Richard Nash* (Mertuille), 233
- Lillo, George, 19, 109, 156
Fatal Curiosity, 177–181
 as Freemason, 170–171
The History of George Barnwell; or, the London Merchant, 2, 20, 155–177
 early literary influences on, 170–171
Silvia; or, the Country Burial, 21, 215–216
- The Lives of the Poets*, 168
- Livingston, Chela, 103
- Lobo, Jerónimo, 12–13
- Lock, Georgina, 75–77
- Locke, John, 30, 64, 125
- Loftis, John, 14, 192

- Lom d'Arce, Louis Armand (baron de Lahontan).
 See Lahontan
The Lord of the Manor (Burgoyne), 21, 195, 231, 239–247
 manorial reform in, 243
 masculinity in, challenges to, 243–244
The Lottery, 231–232
 L'Ouverture, Toussaint, 159
Love in a Forest (Johnson, C.), 167
Love in a Village (Bickerstaff), 21–22, 195, 223–230
The Lover (Steele), 45–46
Love's a Jest (Motteux), 196–197
 'low life', as theme in rural plays, 231–239
 Lucas, Charles, 92, 151
 Brooke, H., and, 92–94
- Macchi, Fernanda, 127
 Mackie, Erin, 28
 Macklin, Charles, 193
Mahomet (Miller, J.), 62, 75–76, 95–97
 fanaticism in, 86–90
 Islam in, 86–90, 97–98
The Maid of Kent (Waldron), 215, 229
Maid of the Mill (Bickerstaff), 229
 Maimbourg, Louis, 79
 Mallet, David, 6, 61
 Mallipeddi, Ramesh, 17
Mangora, King of the Timbusians (Moore, T.), 114
 Manley, Delariviere, 13, 43–44
 manorial reform, 243
 Marsden, Jean, 14, 61, 111
 Marshall, David, 41
 Marshall, John, 8, 16, 18, 63
 Marshall, Louise, 52–53
 masculinity, in rural plays, 243–244
Masonic Miscellanies (Jones, S.), 162–164
 Matar, Nabil, 74–75
 McGirr, Elaine, 14, 87
 McKenzie, Henry, 184–186
The Memoirs of a Protestant, Condemned to the Gallies of France, for His Religion (Merteille), 233
Memoirs of the Life and Writings of John Hughes, 77
 Mendez, Moses, 154–155
 Merteille, Jean, 233
 Miller, Christopher, 12, 141
 Miller, James
Art and Nature, 19, 114, 116
Mahomet, 62, 75–76, 95–97
 fanaticism in, 86–90
 Islam in, 86–90, 97–98
- Mitchell, David, 20
 Mitchell, Joseph, 167–170, 184
 Hill, A., and, 168–169
 Molyneux, William, 92
 Monk, Samuel, 5
 Montesquieu, 4
Montezuma (Brooke, H.), 92, 151–152
 Moore, Edward, 156
The Gamester, 20, 181–187
 adaptations of, 184–186
 literary influences on, 181, 183–184
 Moore, Thomas, 114
 Morton, Thomas, 114
 Motteux, Peter, 196–197
 Muhtu, Sankar, 11–12
 Mullaney, Steven, 189
 Murphy, Arthur, 5, 18–19, 114, 141–142, 249
Alzuma, 18, 141–142, 147–151
 in *The North Briton*, 144–147
 plagiarism claims against, 144–145, 149
 Seven Years War and, 142–147
Alzuma influenced by, 143
 Earl of Bute and, as publicist for, 143
 support for toleration, 146–147
 Murphy, Sean J., 92
 Murray, James, 241–242
The Muse in Livery (Dodsley), 216–217
Mustapha (Boyle, Earl of Orrery), 99–100
Mustapha (Mallet), 6, 61
 Muthu, Sankar, 113
The Mutual Connexion between Religious Truth and Civil Freedom; Between Superstition, Tyranny, Irreligion and Licentiousness (Brown, J.), 107–108
- Nash, Richard, 193
Nathan the Wise (Lessing), 109–111
 critical reviews of, 110–111
 tolerance among competing religions in, 112
The Necromancer (Rich), 22–23, 30–31
New Atalantis (Manley), 43–44
New Dialogues of the Dead (Fontanelle), 68, 119
The New Maid of the Oaks (Murray), 241–242
New Travels in North America (Lahontan), 116, 118–121
 authenticity of dialogue in, 120–123
 Newton, Isaac, 30
A Nineteenth Address to the Free-Citizens and Free-Holders of the City of Dublin (Lucas), 92
 noble savages, as literary theme. *See also* black legend
 Amerindians as
 in Enlightenment theatre works, 116–125.
See also specific works

- noble savages, as literary theme. (cont.)
 in *Art and Nature*, 19, 114, 116
 indigenous people as, 18–20
 in *Liberty Asserted*, 18–19, 21, 114, 116–118, 125
 false religion in, as threat, 123–124
 liberty as major theme in, 121–125
 in *New Travels in North America*, 116, 118–121
 authenticity of dialogue in, 120–123
 North America, Freemasons in, 159–161
 among Amerindians, 159
 in theatres, 160–161
The North Briton, 144–147
Northanger Abbey (Austen), 248
Nouveaux Voyages, Lahontan, Louis-Armand de d'Arce de, 21
 Novak, Maximilian, 192–193
 Nussbaum, Felicity, 1–2
 Nye, Stephen, 64
- O'Brien, Karen, 8, 28
 O'Brien, Paula, 87
 Ockley, Simon, 18, 68–69
An Ode to the Creator of the World (Hughes, J.), 68
 Odel, Thomas, 156
 O'Keefe, John, 232
The Old Troop (Lacy), 195–196
Opticks (Newton), 30
 O'Quinn, Daniel, 112, 239–240
 Oriental tragedies, religious tolerance in, 61–62
Oroonoko; or, The Royal Slave (Southerne), 24–25, 58, 252
The Orphan of China, 12
 Orr, Bridget, 117
 Ottoman Empire. *See also* Oriental tragedies
 in feminocentric works, political metaphor for, 66–67
 superstitions about, 67–77
- Pagden, Anthony, 10, 15, 119
 pan-European Gothicism, 46–47
 pastoral ballad operas, 195
 pastoral poetry, 192
 pathos, as rhetorical device, 142
 patriotism, as theme in rural plays, 214–216
Performing China (Chi-Ming Yang), 12
Performing the Temple of Liberty (Gibbs), 24–25
 Pericord, Henry, 170
 Perkinson, Richard H., 189
philosophes, 141, 188
Philosophical Commentary (Bayle), 74
 Picart, Bernard, 4
 'Picture of Sir John Edgar' (Dennis), 48
 Pincus, Steven, 9, 34–35, 252
- Pink, Andrew, 155, 171
 Pix, Mary, 60–61, 226, 244
Pizarro (Sheridan, T.), 114, 152–153
The Place of the Stage (Mullaney), 189
The Plain Dealer (Wycherley), 231–232
The Pleasures of the Imagination (Brewer), 200
 Pocock, J. G. A., 7–8, 28
 Pockocke, Edward, 64
 Pollock, Anthony, 28, 36
Polly (Gay), 114
 Porter, Roy, 8
Post-Colonialism and Enlightenment (Carey and Festa), 11–12
 Potts, John, 156
Present State of the Ottoman Empire (Rycaut), 125
 Preston, William, 158
 Protestantism, in England, 46
 Providentialism. *See* Augustinian Providentialism
 public sphere
 during English Enlightenment, 10–12
 in *The Spectator*, 28
- Quin, James, 19, 156
- Racine, 66
Radical Enlightenment (Israel), 8–9
 radicalism
 during English Enlightenment, 8
 of Georgian theatre, 1
 in rural plays, 216–220
 in Dodsley works, 216–220. *See also*
 Dodsley, Robert
 of Stuart theatre, 1
 Ragussis, Michael, 17, 111
 Raspe, Rudolph Eric, 109
Rasselas (Johnson), 12–13
 Rassmussen, Dennis C., 10
The Recruiting Officer (Farquhar), 21, 191–192, 203, 205, 231
 Reichter, Daniel K., 117
 Reinagle, Alexander, 160
 religion. *See also* Islam; Protestantism; Roman Catholic Church
 in English Enlightenment theatre, critiques of, 23–24
 false, as colonial threat, 123–124
 tolerance between competing faiths, 109–112
 anti-Semitism and, 29, 111–112
 in *Nathan the Wise*, 112
 religious fanaticism, 68
Reliques of Ancient Irish Poetry (Brooke, C.), 94
 Restoration comedies, 194–199
 metropolitan corruption in contrast to rural virtue as theme in, 197–198
The Revenge (Young, E.), 24–25, 252

- Rich, John, 22–23, 30–31
The Rivals (Sheridan, R. B.), 200
 Roach, Joseph, 1–2, 40
 Robertson, John, 8
 Robertson, William, 65–66
 Roman Catholic Church
 Edict of Nantes and, 63
The Rosciad (Churchill), 146
 Rousseau, Jean-Jacques, 21
The Royal Commentaries of Peru (Vega), 18–19, 116, 125–132
 as academic authority, on Andean/Peruvian studies, 126–128
 English Enlightenment theatre influenced by, 127–128
 female protest in, 130–131
 Inca decimation in, 129–131
 rural plays. *See also specific works*
 comic operas, 220–230
 country estate settings for, 220–223
 political tyranny as theme in, 223–230
 country house settings in, 207–214
 in comic operas, 220–223
 countryman character in, 194
 in English Enlightenment theatre, 20–22, 191–195
 in Farquhar works, 203–207. *See also* Farquhar, George
 in Goldsmith's works, 231–232
 labourers in
 political order critiqued through, 188–189
 social order critiqued through, 188–189
 'low life' as theme in, 231–239
 manorial reform in, 243
 masculinity in, challenges to, 243–244
 pastoral ballad operas, 195
 patriotism as theme in, 214–216
 radicalist themes in, 216–220
 in Dodsley works, 216–220. *See also* Dodsley, Robert
 Restoration comedies, 194–199
 metropolitan corruption in contrast to rural virtue as theme in, 197–198
 in Shadwell works, 199–203. *See also* Shadwell, Thomas
 spa-town plays in, creation of genre, 200–201
 'wild man' rural savages in, 192–193
 ideological use of, 193
 rural/rustic life
 natural geniuses and, 188–189
 pastoral poetry and, 192
 theatricalization of, 194–195
 Tory ideology and, 191–209
 Whig ideology and, 194
 Country Whigs, 191–209
 Court Whigs, 191–209
 Russell, Gillian, 7, 188, 236, 239
 rustic life. *See* rural/rustic life
 Rycaut, Paul, 125
 Rymer, Thomas, 4

The Savage Visit (Fulagher), 34–35
 Sayre, Gordon, 120–121
 Schier, Donald, 136
 Schmidgen, Wolfram, 16
sensu communis, 40
 sentiment, Smith on, 41
 sentimental comedy
 in English Enlightenment theatre
 The Conscious Lovers, 54–58
 slavery themes in, 59
 toleration in, 58
 Steele on, 54–59
 sentimental drama
 in Banks' works, 52–53
 in Cibber, C., works of, 52
 in English Enlightenment theatre, as theme, 17, 39–50
 Anglo-Hibernus, 42–50
 in slavery plays, 41–42
Sentimental Figures of Empire (Festa), 36
 seraglio
 exotic sexuality and, 61
 in Hanover theatre works, 63
The Seraglio (Dibdin), 111–112
 Shadwell, Thomas, 191
 Bury Fair, 200–203, 226
 Epsom Wells, 200–201
 The Lancashire Witches, 201–202, 231–232
 rural provinces as setting for, 199–203. *See also specific works*
 The Squire of Alsatia, 199
She Stoops to Conquer (Goldsmith), 22, 195, 231–239
 Sheridan, Richard Brinsley, 200
 Sheridan, Thomas, 93, 114, 152–153
 Shirley, James, 199
 Shohat, Ella, 19, 115–116
Short Vindication of The Relapse and The Provok'd Wife (Vanbrugh), 197–198
The Siege of Damascus (Hughes, J.), 18, 62, 66–77
 Islam in, 86–90
 toleration themes in, 67–77
Siege of Rhodes (Davenant, W.), 99–100
Silvia; or, the Country Burial (Lillo), 21, 215–216
 Sioui, Georges, 120
Sir John Cockle at Court (Dodsley), 195
1688: The First Modern Revolution (Pincus), 9
A Sketch of the Miseries of Poverty (Dodsley), 216

- slave narratives and themes
 Boulukos on, 42
 in English Enlightenment theatre, 24–25, 251–252
 sentiment as element in, 41–42
 in sentimental comedies, 59
- Smith, Adam, 41, 50
 on sympathy, 51
- Smollett, Tobias, 143
- social hierarchies, 38
- Solomon, Harry, 220
- Southerne, Thomas, 24–25
- The Spanish Fryar* (Dryden), 135–136
- spa-towin plays, 200–201
- The Spectator*, 26–39, 113
 anti-Semitism in, 29
 China in, 29
 cultural relevance of, decline in, 248
 culture of politeness and, 28
 Lockean influences in, 30
 Newtonian influences in, 30
 public sphere in, 28
Turkish Tales in, 31–34
- The Spirit of Party* (Brooke, H.), 91
- The Squire of Alsatia* (Shadwell), 199
- Stam, Robert, 19, 115–116
- A State of the Expedition from Canada* (Burgoyne), 239–240
- Steele, Richard, 15–16, 146, 168. *See also* *The Spectator*; *The Tatler*
Anglo-Hibernus, colonial background of, 42–50
Apology for Himself and His Writing, 44, 49–50
The Christian Hero, 18
The Conscious Lovers, 2, 41, 51, 54–58
 Dennis' critiques of, 55–57
The Drummer and, 211–214
The Englishman, 46–47, 49
 on exotic sexuality, overuse of, 60–62
 as Freemason, 156
Inkle and Yarico, 17
The Lover, 45–46
 public critiques of, 43–44, 47–48
 role in English Enlightenment theatre, 26–27
 on sentimental comedy, 54–59
 sympathy as theme for, 50–53
 politics of, 49
The Tender Husband, 231–232
The Theatre, 73
- Stuart, Charles Edward, 87, 108
- Stuart, John, Earl of Bute, 143
- Stuart theatre regime, 14–15, 22–23
 imagined community in, 40
 radicalism of, 1
- Such Things Are* (Inchbald), 17, 111–112, 161
- Sudani, Rajani, 12
- The Sultan* (Bickerstaff), 111–112
- The Sultanes: A Tragedy* (Johnson, C.), 66
- Sweet, Rosemary, 194
- sympathy, as theme
 in English Enlightenment theatre, 50–53
 dramaturgical models for, 51–52
 as national characteristic, 50–51
- Smith on, 51
 for Steele, 50–53
 politics of sympathy, 49
- Sypher, Wylie, 36
- The Tatler*, 26–39
 culture of politeness and, 28
 exotic sexuality in, critiques of, 60–62
 Lockean influences in, 30
 Newtonian influences in, 30
 toleration themes in, 64–65
- The Tears of the Indians* (Las Casas), 115
- Temple, William, 4, 125
- The Tender Husband* (Steele), 231–232
- Terence, 54
- Thayendanegea. *See* Brant, Joseph
- The Theatre* (Steele), 73
- Theobald, Lewis, 156
- Third Letter* (Locke), 64
- Thomas and Sally* (Bickerstaff), 220–221
- Thomson, James, 5, 15, 58, 154
Edward and Eleonora, 18, 62, 77–78, 83–86
 censorship of, 83
 dramaturgical approach to, 84
 under Licensing Act of 1737, 78
 Voltaire as influence on, 77–78
 tolerationist plays of, 62
- Thousand and One Nights*, 12
- Thoyras, Rapin de, 65–66
- Tillotson, John, 64
- Tindal, Mathew, 11
- Tindall, Nicholas, 65–66
- To the Memory of Mr. Hughes* (Cowper, W. E.), 76
- Toland, John, 8, 64
- toleration
 Addison, J., on, 33–34, 64–65
 between competing faiths, 109–112
 anti-Semitism and, 29, 111–112
 in *Nathan the Wise*, 112
 during English Enlightenment, 8–9
 religious tolerance, 63–64
 in English Enlightenment theatre, 16, 18, 58
 by Freemasons, 157–158
 in Hill works, 62
 in Hughes, J., works of, 62
 in Ireland, 91–98
 of Islam, 77–86

- Murphy, A., and, support of, 146–147
 in *Nathan the Wise*, 112
 in Oriental tragedies, 61–62
 in *The Siege of Damascus*, 67–77
 in *The Tatler*, 64–65
 in Thomson works, 62
 under Whigs, 62–63
 in *Zara*, 77–83
- Tombo-Chicqui* (Cleland), 114
Tony Lumpkin in Town (O’Keefe), 232
 Tory ideology, in rural/rustic life, 191–209
The Toy Shop (Dodsley), 216
 Trapp, Joseph, 98–99
 Trigger, Bruce, 120
The Triumphant Window (Cavendish), 196
The Tryal of the Roman Catholics of Ireland
 (Brooke, H.), 91–92, 94–95, 97–98
- Ibn Tufal, 125
Tunbridge Walks (Baker), 194, 200
Turkish Tales, 31–34
 Tyers, Thomas, 119
 Tyler, Wat, 220
- The Unhappy Favorite* (Banks), 53
Universal Beauty (Brooke, H.), 91
 universal classicism, 5–7
 universalist humanism, 158
- van Limborch, Philipp, 65
 Vanbrugh, John, 196–199
The Vanity of Human Wishes (Johnson, S.), 5
 Vega, Sebastian Garcilaso de la
The Royal Commentaries of Peru, 18–19, 116,
 125–132
 as academic authority, on Andean/Peruvian
 studies, 126–128
 English Enlightenment theatre influenced
 by, 127–128
 female protest in, 130–131
 Incan decimation in, 129–131
- Victor, Benjamin, 4
La vie de Mahomed (Boulainvilliers), 86
Village Opera (Johnson, C.), 220–223, 229
 Villiers, George, 196
 Virgil, 145
 Voltaire, 62, 128
Alzire, 132–134, 141–142
 sources for, 132–133
Edward and Eleonora influenced by, 77–78
 Hill influenced by, 132. *See also Alzira; Alzire*
 Islam and, 86–87
Zaire, 18, 78–79, 134
Zara influenced by, 77–79
Voyage to Abyssinia (Lobo), 12–13
- Wagstaffe, William, 44
 Waldron, Francis, 215
 Warburton, William, 106
 Weber, David, 135
 West, Gay, 114
The West Indian (Cumberland), 16
 Whiggism, during English Enlightenment, 8
 Whigs
 dramaturgy under, 15, 40–41
 orthodoxy of, in West Britain, 92
 rural/rustic life and, 194
 Country Whigs, 191–209
 Court Whigs, 191–209
 toleration under, support for,
 62–65
- Whiston, William, 23
 Whitehead, Paul, 154
 Wignell, Thomas, 160
 ‘wild man’ savages, in rural plays,
 192–193
 ideological use of, 193
- Wilkes, Thomas, 4, 6
 Wilks, Robert, 156
 Williams, Abigail, 28, 68
 Williamson, John Brown, 186
 Wilson, Brett, 14, 28, 40, 82, 117, 122
 Wilson, Kathleen, 135, 170–171
Woman’s Wit; or, the Lady in Fashion
 (Cibber, C.), 231–232
- women
 female agency, in English Enlightenment
 theatre, 99–100
 as Freemasons, 156–157
 in *The Royal Commentaries of Peru*, protests by,
 130–131
- Wood, Nigel, 231
 Woodfall, William, 232–233
 Worrall, David, 41–42
 Wycherley, William, 231–232
- Yorke, Charles, 75–76
 Young, B. W., 8
 Young, Edward, 24–25, 87–88,
 252
 Younge, Elizabeth, 75
- Zaire* (Voltaire), 18, 78–79, 134
 Zamora, Margarita, 127
Zara (Hill, A.), 2
 Islam in, 86–90
 toleration themes in, 77–83
 Voltaire as influence on, 77–79
- Zarate, Augustin de, 128
Zoraida (Hodson), 69–70