Restoration and Early Eighteenth-Century Drama from 1660-1737: Fashioning Gender and Performance

Primary Dramatic Texts:

The Siege of Rhodes, Part I (D'Avenant) 1656
The Rump: or the Mirrour of the Late Times (Tatham) 1660
The Convent of Pleasure (Cavendish) 1668
The Enchanted Island (Davenant and Dryden, Shakespeare) 1670
Sodom (Wilmot) 1672
Marriage à la Mode (Dryden) 1672
The Country Wife (Wycherley) 1675
The Man of Mode (Etherege) 1676
The Libertine (Shadwell) 1676
All For Love (Dryden) 1677
The Rover (Behn) 1677
Tate’s The History of King Lear (Shakespeare, Tate) 1681
Venice Preserved (Otway) 1682
Oroonoko (Souterne) 1695
The Spanish Wives (Pix) 1696
The Female Wits (Anonymous) 1696
Love’s Last Shift (Cibber) 1696
The Relapse (Vanbrugh) 1696
The Provoked Wife (Vanbrugh) 1697
The Fatal Friendship (Trotter) 1698
The Way of the World (Congreve) 1700
The Bassett Table (Centlivre) 1705
The Lady’s Last Stake (Cibber) 1707
The Beaux’s Strategem (Farquhar) 1707
Cato (Addison) 1713
A Bold Stroke for a Wife (Centlivre) 1717
The Conscious Lovers (Steele) 1722
The Beggar’s Opera (Gay) 1728
Polly (Gay) 1729
Rape Upon Rape (Fielding) 1730
The London Merchant (Lillo) 1731

Primary Non-Dramatic Texts:

Addison, Joseph and Richard Steele. The Spectator. 1711-2. No. 36 (“Letters” from Actors), 51 (“Letter” from a Female Play-goer), 65 (Response to Man of Mode), 102 (Women’s Fans), 141 (Theatre’s Decline in Manners), 208 (Bawd and Spectacle), 290 (Female Distress on the Stage), 335 (Trip to the Theatre), 370 (All the World’s a Stage), 446 (Lewdness of the
Stage), 529 (Social Hierarchy and the Theatre), 546 (Cibber’s Rehearsal), 592 (Theatre Critics). London: J.J. Woodward, 1836.


Cibber, Colley. Apology for the Life of Colley Cibber. Chapters IV (A Short View of the Stage), V (The Theatrical Characters of the Principal Actors), VI (The Author’s First Step Upon the Stage), VII (State of the Stage), X (Power of Lord Chamberlain) and XI (Making the Stage Useful). London, 1740. 54-209.


Secondary Criticism:


Kellett, Katherine. “Performance, Performativity, and Identity in Margaret Cavendish’s The Convent of Pleasure.” SEL 1500-1900. 48.2 (Spring 2008): 419-42.


