

CONTENTS

<i>A Note on Dates, Texts, and Bibliography</i>	xvii
<i>Works Frequently Cited</i>	xviii

PART I: THE DRAMATIC TYPES IN THEORY AND PRACTICE

I. WHAT IS 'RESTORATION' DRAMA?	3
I. Chronological Divisions and Subdivisions	3
II. The Concept of Development	10
III. The Theatres, the Audience, and the Nature of the Plays	19
2. THEORIES OF COMEDY	32
I. The Clichés: Comedy of Manners and Comedy of Humours	33
II. Satirized and Exemplary Characters	38
III. Realism and the 'Parts' of a Comedy	48
IV. Methods: Plot, Satire, Humour, Wit, and Example	56
3. THE NATURE OF THE COMIC DRAMA	63
I. Recent Characterizations	63
II. Eight Key Cases	72
<i>The Adventures of Five Hours: Spanish Romance</i>	73
<i>The Squire of Alsatia: Reform Comedy</i>	78
<i>The Man of Mode: Wit Comedy</i>	86
<i>The Country-Wife: Sex Comedy</i>	97
<i>Love for Love: Sentiment-Tinged Romance</i>	104
<i>The Committee: City Intrigue Comedy</i>	111
<i>The Busie Body: Augustan Intrigue Comedy</i>	116
<i>The Citizen Turn'd Gentleman: 'French' Farce</i>	121
III. Elements, Variables, and the Play Types	127
<i>The Formulas</i>	128
<i>The Variables</i>	135
<i>The Problem of Meaning</i>	144

4. THEORIES OF SERIOUS DRAMA	149
i. Concepts of 'Tragedy': Subject, Fable, and Effect	150
ii. Subjects and Methods of Imitation	161
iii. The Effects Sought and the Resultant Types	173
5. THE VARIETIES OF SERIOUS DRAMA	186
i. Two Cruxes: Intellectual Design and Satire	186
ii. The Common Types	192
<i>Ideas of Greatness: The 'Heroic' Play</i>	192
<i>The Villain on Display: Horror Tragedy</i>	199
<i>The Fall of the Hero: 'High' Tragedy</i>	202
<i>The Musical Spectacular: 'English' Opera</i>	205
<i>Split Plot and Mixed Plot Tragicomedy</i>	209
<i>Virtue Rewarded: The 'Pattern' Tragicomedy</i>	213
<i>Virtue Distressed: Pathetic Tragedy</i>	216
<i>History and Politics: 'Parallel' Plays</i>	220
iii. The Attractions of Operatic Extravagance	225
PART II: THE DEVELOPMENT OF THE PLAY TYPES 1660-1710	
6. THE ESTABLISHMENT OF CAROLEAN DRAMA 1660-1669	233
i. Continuities and Discontinuities	233
ii. The First New Plays 1660-1665	238
iii. The Modes Coalesce 1666-1669	248
7. SEX, HORROR, FARCE, AND THE HEROIC INCLINATION IN THE SEVENTIES	269
i. Heroic Inclinations and the Crisis Around 1670	269
ii. The Early Seventies: Toward Sex, Horror, and Spectacle	280
iii. The Carolean Summit 1675-1677	299
iv. The Onset of Depression 1677-1679	318
8. THE POLITICAL EIGHTIES	340
i. Political Drama and the Death of the King's Company 1679-1682	341
ii. The Theatre Quiescent 1682-1688	360
iii. The Passing of the Carolean Period	376

9. THE DOUBLE TRADITION OF THE NINETIES	380
I. The New Comedy and the Old 1689-1694	381
II. The Resurgence of Serious Drama 1689-1694	396
III. The Dilution of the Carolean Tradition 1695-1697	406
<i>Betterton versus Rich: The Revival of Competition</i> 1695-1697	406
<i>The Mixing of the Comic Modes</i>	411
<i>Directionless Tragedy</i>	422
10. THE EMERGENCE OF AUGUSTAN DRAMA 1697-1710	432
I. The Struggle for Survival 1697-1702	433
II. The Search for a New Equilibrium 1702-1707	459
III. The Theatrical Situation <i>circa</i> 1710	481
IV. Epilogue: The New Era and the Old	487
<i>Index of Names and Topics</i>	495
<i>Index of Plays</i>	513