Larisa Kocic-Zámbó

Restoration Comedy/Comedy of Manners (Restoration Theatre)

This teaching material has been made at the University of Szeged and supported by the European Union.

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Szegedi Tudományegyetem
Cím: 6720 Szeged, Dugonics tér 13.
www.u-szeged.hu
www.szechenyi2020.hu

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Restoration & Eighteenth-Century English Literature (ANGBA3- Literature Survey Course)

Restoration Comedy/Comedy of Manners (Restoration Theatre)

Larisa Kocic-Zámbó

SUMMARY:

Though hardly comparable to the renown of the Renaissance theatre and the ubiquitous popularity of Shakespeare, the theatre of the Restoration and 18th-century has introduced a fair number of innovations and changes that will determine our perception and reception of stage plays well into to 20th century. This lesson is part of a three-part take on the era's theatre, introducing three prominent genres: (a) Restoration comedy or comedy of manners (vs the 18th-century Sentimental Comedy), (b) heroic tragedy or drama, and (c) the musical theatre. Starting with a short historical overview focusing on the precursory events that gave historical significance to the Restoration theatre, namely, the banning of theatres during the Commonwealth and its consequences, special attention will be paid to the novel features of the resurging theatrical life following the restoration of monarchy.

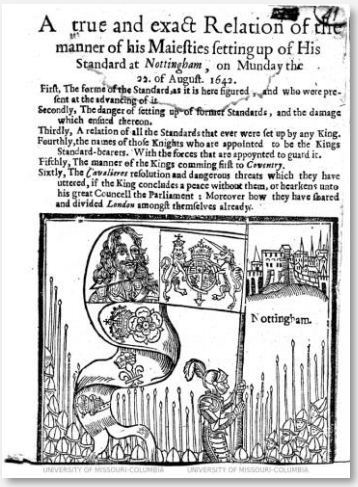
Topics will include:

- Prohibitions against acting (and its Elizabethan roots)
- Resurgence of theatre (two-company monopoly system)
- Changes and innovations
    - Restauration purpose-built theatres
    - Female actresess
- Restoration Comedy vs 18th-century Sentimental Comedy
    - E.g. Wycherley's *The Country Wife*
    - Critique of comedy of manners: Collier
    - Critique of sentimental comedy: Goldsmith

1 PROHIBITION AGAINST ACTING

At the outset of the English Civil War, nine days after King Charles had raised his standard at Notthingham to muster a Royalist army, the Parliament passed an edict (September 2) suspending public sports and theatre performances:

> … Public Sports do not well agree with Public Calamities, nor Public Stage-plays with the Seasons of Humiliation, this being an Exercise of sad and pious Solemnity, and the other being Spectacles of Pleasure, too commonly expressing lascivious Mirth and Levity: It is therefore thought fit, and Ordained, by the Lords and Commons in this Parliament assembled, That, while these sad causes and set Times of Humiliation do continue, Public Stage Plays shall cease, and be forborn, instead of which are recommended to the People of this Land the profitable and seasonable considerations of Repentance, Reconciliation, and Peace with God, which probably may produce outward Peace and Prosperity and bring again Times of Joy and Gladness to these Nations.
>
> ("September 1642: Order for Stage-plays to cease")


A true and exact Relation of the manner of his Maiesties setting up of His Standard at *Nottingham*, on Munday the 22. of August. 1642.

First, The forme of the Standard, as it is here figured, and who were present at the advancing of it.
Secondly, The danger of setting up of former Standards, and the damage which enfued thereon.
Thirdly, A relation of all the Standards that ever were set up by any King.
Fourthly, the names of thole Knights who are appointed to be the Kings Standard-bearers. With the forces that are appointed to guard it.
Fifthly, The manner of the Kings comming frift to *Coventry*.
Sixthly, The *fwallowes* refolution and dangerous threats which they have uttered, if the King concludes a peace without them, or hearkens unto his great Councell the Parliament: Moreover how they have fhared and divided *London* amongft themfelves already.

Nottingham.

Illustration from a Parliamentarian pamphlet, A *true and exact Relation of the manner of his Maiesties setting up His Standard at Nottingham, on Munday the 22. of August 1642*. Click on the image for a larger resolution.

Although it is customary to mark the start of the prohibition against acting with this edict, one should note that it was at this point merely a temporary measure ("while these sad causes and set Times of Humiliation do continue") not affecting the theatre buildings themselves. In fact, as Janet Clarke notes, "plays were performed surreptitiously at the private indoor theatres, Salisbury court and the Cockpit in Drury Lane, and the outdoor public theatres, the Fortune and the Red Bull" (3) following the edict. A much harsher ordinance was issued in 1648 (February 11) for the utter suppression and abolishing of all stage-plays.

📖 & 🗒 Read the 1648 Ordinance and compare its strictures with the short edict of 1642 (pay attention to the expansion of the prohibition).

… for the better suppression of the said Stage-playes, Interludes, and common Players, It is ordered and ordained by the Lords and Commons in this present Parliament Assembled, and by Authority of the same, That all Stage-players and Players of Interludes and common Playes, are hereby declared to be, and are, and shall be taken to be Rogues, and punishable, within the Statutes of the thirty ninth year of the Reign of Queen Elizabeth, and the seventh year of the Reign of King James, and liable unto the pains and penalties therein contained… And it is further ordered and ordained by the Authority aforesaid, That the Lord Mayor, Justices of the Peace, and Seriffs (…) are hereby authorized and required, to pull down and demolish, or cause or procure to be pulled down and demolished all Stage-Galleries, Seats, and Boxes, erected or used, or which shall be erected and used for the acting, or playing, or seeing acted or plaid, such Stage-Playes, Interludes, and Playes aforesaid, within the said City of London and Liberties thereof, and other places within their respective jurisdiction; and all such common Players, and Actors of such Playes and Interludes (…) to be apprehended, and openly and publiquely whipt in some Market Town (…) That every person or persons which shall be present and a Spectator and any such Stage-play, or Interlude, hereby prohibited, shall for every time he shall be so present, forfeit and pay the sum of five shillings to the use of the poor of the Parish…

It would be a mistake to think of 1660 as a rigid period boundary, and even greater mistake to assume that the Commonwealth/Interregnum period was radically divorced from the Renaissance of the early 17th century. The 1648 Ordinance echoed the sanctions of Queen Elizabeth and King James, criminalizing and punishing actors without aristocratic patent as vagabonds and rogues, and although the draconian measure of the punitive action will be curtailed following the Restoration, the limitation of the resurging theatrical life to two-company monopoly system will be reminiscent of the previous ages.

ⓘ The Elizabethan Legislation of 1572 against retainers and vagabonds belies three basic concerns related to theatres:

- plays were banned in London as undesirable in hot weather "lest the resort unto them should ingender a plague or rather disperse it, being already begonne" (health concern)
- plays would expose students to "leuwd examples" in Cambridge and Oxford (moral concern)
- government's distrust of large gatherings (political concern)

Left side: Title illustration of Thomas Dekker's *A Road for Run-awayes* (1625), "Scene of the Plague Outside of London." Click on the image to read the facsimile text in Dekker's *Plague Pamphlets* (Oxford: Clarendon 1925)

The current lesson, however, is not concerned with continuity as much as with the changes introduced by the Restoration partially in response to the strictures of the Republic and partially as implementation of continental theatrical practices. In the following section we will address the following features of Restoration and 18th-century English theatre:

- Monopoly of theatrical enterprise
- Changes and innovations
  - Altered design of the playhouses
  - Increased use of mobile scenery/machinery (spectacle)
  - Introduction of women actors
  - Enlargement of program (the inclusion of entr'acte (singing & dancing) → musical theatre

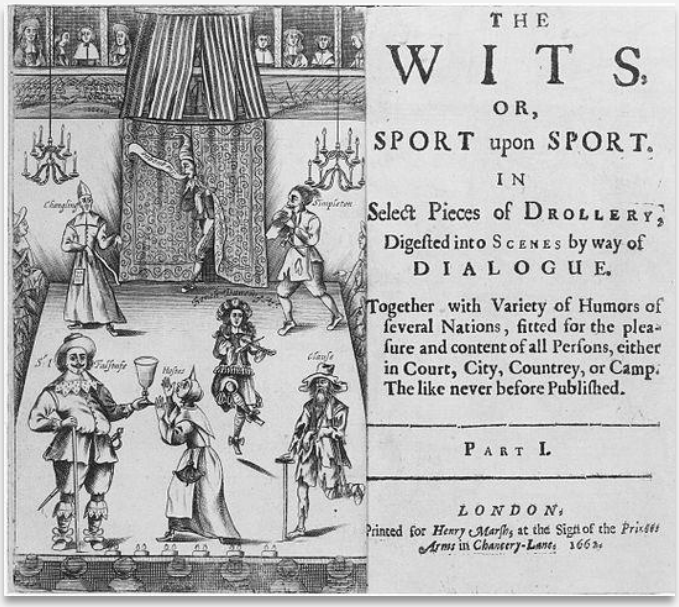
2 TWO-COMPANY MONOPOLY

Following the restoration of monarchy in 1660 theatres were still perceived as potential sites of political unrest and insurrection, therefore, **a royal warrant allowing their resurgence was restricted to two courtiers of Charles II, namely, Thomas Killigrew (managing the King's Company) and Sir William Davenant (managing the Duke's Company)**. This two-company monopoly has set a pattern limiting legally operating theatrical companies for decades to come (it was reinforced by Licensing Act of 1737).

Edward A. Langhans outlines the challenge Davenant and Killigrew faced at the outset:

> England had been without official theatrical activity for eighteen years, though there had been sporadic attempts at illegal performing. Gone, or nearly gone, was the general enthusiasm for theatre that in earlier days had encouraged entrepreneurs to build seven public theatres between 1576 and 1605 in a London of 200,000 people. […] The theatres used by various transient companies just before and after the Restoration of the monarch were leftovers from before the Civil War — the Red Bull, Salisbury Court, and the Cockpit or Phoenix in Drury Lane. Killigrew and Davenant worked temporarily in those relics but elected not to make them permanent theatrical homes. Instead, they opened **new playhouses seating about 400 and built within the walls of roofed tennis courts**. These were tiny — as small as 25 feet wide by 75 feet long (about the size of a modern court) and no larger than 42 feet by 106 feet — **with spectator benches along one side and private seating at on end.** Davenant and Killigrew may have selected small buildings in reputable neighbourhoods because they **anticipated a limited, aristocratic audience** that would prefer intimacy and would no fill large houses. (2)

So, at the outset, Davenant and Killigrew resorted to temporary solutions. The older theatrical buildings were pulled "down and demolished" by the Ordinance of 1648, so covered tennis courts (Gibbon's and Lisle's Tennis Courts at the Lincoln's Inn Fields) and disused riding schools (in Drury Lane) were used. The **purpose build theatres of the Restoration (the Duke Theatre in Dorset Gardens, 1671 and the Theatre Royal in Drury Lane, 1674)** will introduce significant changes and innovations.



The Wits (1662) attributed to Francis Kirkman was a collection of theatrical drolls enjoying clandestine popularity under the years of Commonwealth. Its frontispiece made by John Chantry is one of the earliest illustrations of a theatrical interior of a small-scale indoor theatre (see the use of candle chandeliers!) the likes that were transformed from covered tennis courts at the outset of the Restoration.

3 CHANGES AND INNOVATIONS

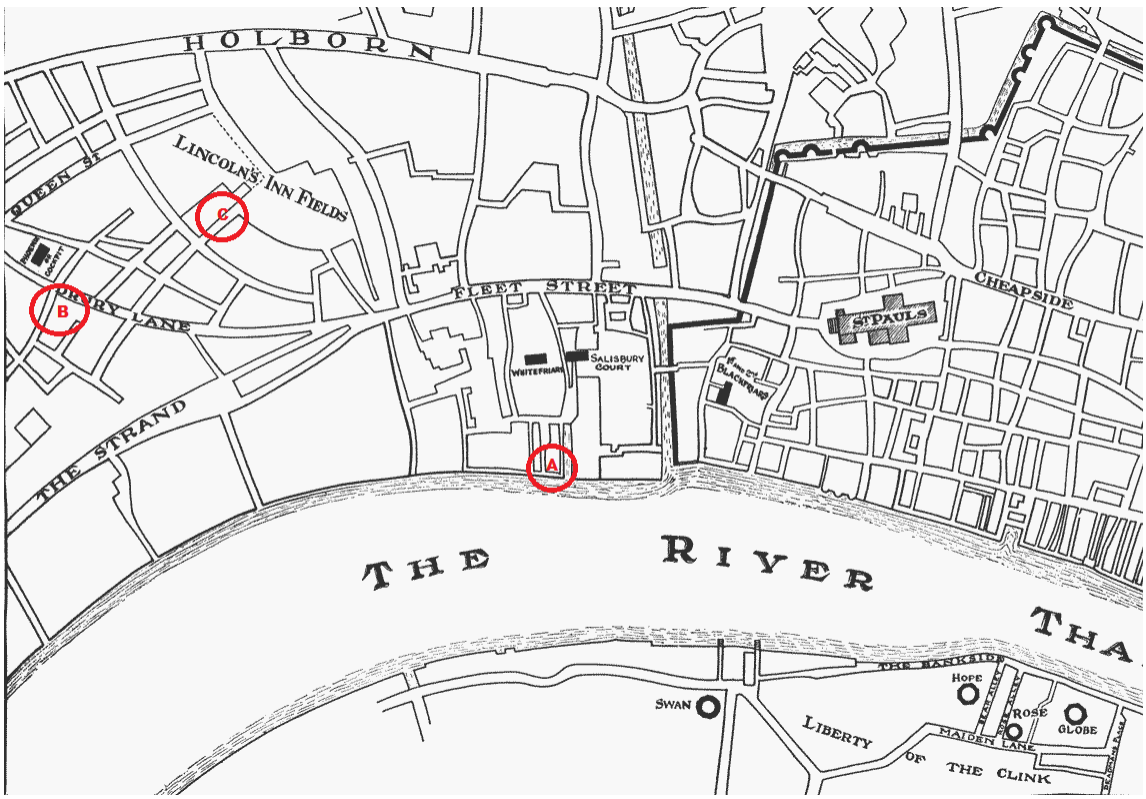
In order to appreciate the significance of the geographical and architectural changes, we have to remind ourselves of the setting and structure of the Elizabethan public theatres. The tolerated status of the latter was obvious from their placements on the outskirts of the City, many of the on the Southwark bank of Thames. In *A Survey of the Cities of London* (1603) the English historian and antiquarian John Stow notes the early repute of Southwark as a hiding place of malefactors "escaping thither out of Reach of the Cognizance and Punishment of the City Magistrates." In Elizabethan times Southwark was mostly noted as the entertainment district of London, with a number of playhouses (Rose, Swan, Globe, Hope), bull- and bear-baiting rings, a row of stew-houses (or bordellos), dozens of ale-houses, and at least six prisons or jails. So, it is not so much that the theatres themselves had elicited hostility and wariness in many of its detractors but the overall company they kept.

Bird's eye view of London from the south bank by Wenceslaus Hollar, first published in James Howell's Londinopolis *(1657). The buildings with flags on the southern bank of Thames are from left to right: the Swan, the Bear Garden, the Rose and the Globe. Click on the image for a larger resolution hosted at The British Museum's webpage.*

The Early Modern bankside theatres were round or rectangular open-air structures, with a large platform stage (*proscenium*) raised in the centre of the pit, backed by a tiring-house and a thatched roof over part of the stage (supported by decorated pillars) and the galleries. Writing of the first London playhouse The Theatre built in 1576 by James Burbage, Eric Rasmussen and Ian DeJong paint a vivid image of its setting and of its determined and quite populous audience:

> Bordered on one side by a 'great barn', on another by a ditch, and on a third by a horse pond, the Theatre no doubt stank on warm days. Standing room cost a penny, gallery space two pennies, and 'quiet standing' three. As open-air performances, the penny-audiences were at the mercy of elements; rain, sleet, or sunshine beat down with equal fervor on the bare necks of those standing in the yard, unshielded by any sort of roof. Nonetheless, Burbage's Theatre did well enough to survive. Soon, imitators emerged: first the Curtain, then a theatre in Newington Butts, then the Rose and the Swan and the Fortune. By 1600, there were half a dozen theatres on the outskirts of London, each could hold upwards of 3,000 spectators. Given that the city's population was then in the neighbourhood of 100,000, on any Saturday afternoon during this Golden Age of London Theatre, an astonishing 20 per cent of Londoners were watching plays. (Shakespeare's playhouses)

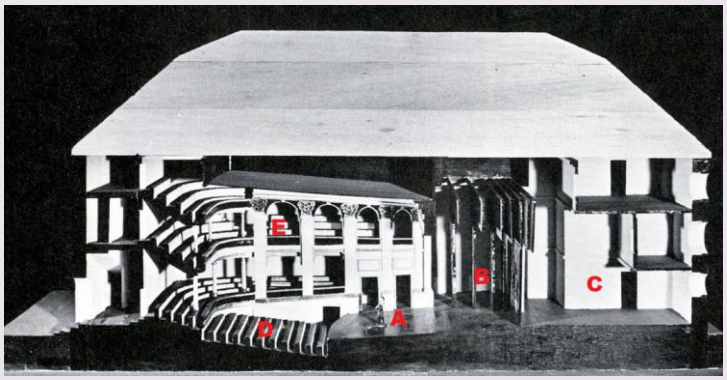
Comparing Rasmussen and DeJong's description to that of Langhans' on restoration theatres with merely 4,00 seats in anticipation of a limited aristocratic audience strikes one as indeed very different. However, one must bear in mind that **the Early Modern era had its own private indoor theatres** located within the city walls of London (the Blackfriars) or close to it (the Whitefriars, the Salisbury Court Theatre) **which are the true precursors of the newly patented Restauration theatres** both in their size and in their locations as they were erected on the other side of Thames. In contrast to the public theatres' more divers audiences the Early Modern private theatres catered to a 'select' audience of university educated gentlemen and the nobility similar to the new patrons of Killigrew's Theatre Royal and Davenant's Dorset Gardens Theatre. So, if in their location, architecture, and audiences they were so alike, **what changes did the royally patented Restoration theatres introduce?**



Map showing the new Restoration theatres in comparison to some of the Early Modern public theatres (primarily the public theatres on the South side — right to left: Globe, Rose, Hope and Swan, the public theatres on the northeastern outskirts of the city are not visible on this map) and private theatres (the 1st and 2nd Blackfriars within the walls of the City and the Whitefriars just outside of it on the left, next to Salisbury Court). ***The purpose-built theatres of the Restoration were: (A) Dorset Gardens Theatre on the norther bank of river Thames; (B) Theatre Royal on Drury Lane; and (C) the Lincoln's Inn Fields Theatre.*** *The location of the Theatre Royal, Drury Lane will become the centre of the* ***West End*** *theatre district of contemporary London, presently with a total of 39 theatres. The original map image shows only the theatres of 16th and early 17th century London.*

First, the Restoration theatres introduce **the use of mobile scenery.** To be sure, lavish settings and the employ of machinery invented by Inigo Jones (1573-1652) were already introduced in exclusive court masques staged at Whitehall and Hampton Court Palaces, but these were too expensive and cumbersome even for the private Elizabethan and Stuart theatres. Moving, mobile scenery will

therefore become regular part of stage performances with the purpose-built Restoration theatres. (More on the elaborate scenery will be discussed in the lecture on Opera and Music Spectaculars.)



The model of the Theatre Royal on Drury Lane showcasing its interior design: (A) the stage; (B) the painted canvases of the mobile scenery; (C) dressing rooms; (D) the pit with benches; (E) seated galleries. For details about the architecture and history of the Theatre Royal visit the home page of the European Route Project (ERHT).

Second, **the admission of women as actors in the Restoration theatres**. Although queens and court ladies did perform in **court masques** those roles were silent mimes (cf. Oroszlán 2016), while **actors in private theatres were males only**, the female roles played by boy actors (hence the frequent cross dressing plot twist in Shakespeare plays). During the Commonwealth/Interregnum period the English court was in exile in France where women already were performing in stage plays, while the dissolution of theatrical companies at home inhibited the training of boys for female roles. So on the one hand, the introduction of actresses seemed a practical solution justified with a veneer of morality quite at odds with the reputation of the court and its theatrical protégés:

> … for as much as many plays formerly acted doe conteine several prophane, obscene, and scurrulous passages, and the women's part therein have byn acted by men in the habit of women, at which some have taken offence, for the preventing of these abuses for the future… wee do likewise permit and give leave, that all of the women's part… may be performed by woemen soe long as their recreacones, which by reason of the abuses aforesaid were scandalous and offensive, may by such reformation be esteemed not onely harmless delight, but useful and instructive. (From the patent issue to Killigrew, 25 April 1662)

Interestingly, the introduction of female actresses did not rarefy plot twists requiring cross-dressing, as the popularity of **"breeches roles"** (actresses cross-dressing into male roles) testifies. For the contemporary audiences these roles provided an enticing view of the actresses in various forms of undress as they customary required **revelation scenes**. It is therefore an ongoing debate whether these roles were empowering for women (J. Pearson) or exacerbating their objectification (El. Howe; K. Eiseman Maus). A case in point is Thomas Southern's comedy *Sir Antony Love, or the Rambling Lady* (1691) in which the female protagonist disguises herself as Sir Antony to live the free life of a male rake. The opening scene setting the premise of the play and the occasion for the empowered interpretation, is a dialogue between Waitwell, Sir Antony's confidant, and Sir Antony *herself*, played by the celebrated actress Susanna Mountford:

An Actress at her Toilet, or Miss Brazen just Breecht *after John Collet, 1779. The British Museum, no. 1860,0623.101.*

WAIT. You're a pretty proficient, indeed, and so perfectly act the cavalier, that cou'd you put on our sex with your breeches, o' my conscience, you wou'd carry all the women before you.

Sir ANT. And drive all the men before me; I am for universal empire, and wou'd not be stinted to one province; I wou'd be fear'd, as well as lov'd: as famous for my action with men, as for my passion for the women.

WAIT. You're in the way to't; you change your men as often as you do your women; and have every day a new mistress, and a new quarrel.

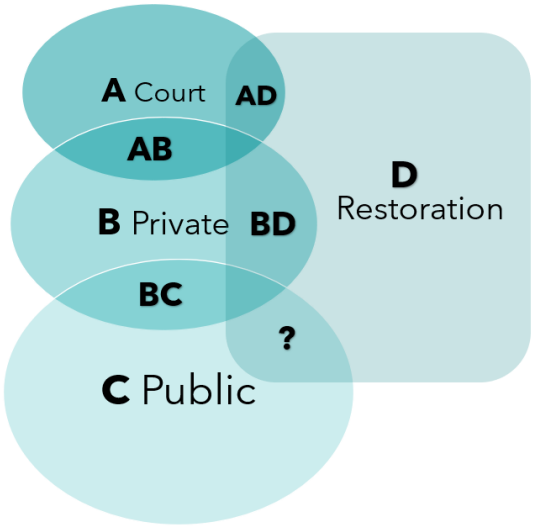
Sir ANT. Why, 'tis only the fashion of the world, that gives your sex a better title than we have, to the wearing a sword; my constant exercise with my fencing-master, and conversation among men, who make little of the matter, have at last not only made me *adroit*, but despise the danger of a quarrel too.

While the epilogue at the end of the play mockingly acknowledges the reason for the audience's obsession with the breeches roles:

You'll hear with Patience a dull Scene, to see,
In a contented lazy waggery,
The Female Montford bare above the knee.

Portraits by (or after) Sir Peter Lely of Charles II's mistresses. *From left to right:* Margaret Hughes, alledgedly the first female actress on the English stage, mistress to Charles II for a very short time (her most noted lover was Prince Rupert, Duke of Cumberland); Nell Gwynn, also a noted Restoration actress, however, best known as Charles II long standing "Protestant whore", alledgedly a proclamation of her own to distingish herself from Louise de Kéroualle (on the far right), Dutchess of Portsmouth, another mistress of the king, loathed for exerting Catholic influence on the monarch. Samuel Pepys profusely praises Gwynn for her breeches role in John Dryden's *The Maiden Queen*: "so great performance of a comical part was never, I believe, in the world before as Nell do this, both as a mad girl, then most best of all when she comes in like a young gallant" (Saturday 2 March 1667)

Desdemona from Shakespeare's Othello *is reportedly the first role played by an actress on the English stage, 8 December 1660. The title page from the first illustrated edition of Shakespare by Nicholas Rowe (1709). The Brithis Library webpage.*



Note the following features of court, private and/or public theatres. Position them into appropriate sections of the diagram, being careful of overlapping features:

Choose an item. diverse audience
Choose an item. female performers
Choose an item. indoor small space
Choose an item. aristocratic audience
Choose an item. boys in female roles
Choose an item. gentleman audience
Choose an item. little or no prop
Choose an item. open-air larger space
Choose an item. mobile scenery

4 Restoration Comedy versus Sentimental Comedy

Reading the contemporary assumptions about the genre of comedy, playwrights and critics seem to agree that comedy too should conform to the Horatian *dulce et utile* requirement for all literature, namely, of being sweet and useful, pleasing and instructing at the same time. Emphasis falling primarily on the latter, as moral was seen as the main goal of comedy. The debate surrounding comedy was the question whether it should rely on wit or humour (see table on the next page) to achieve its instructional end. The debate was most clearly articulated between the position of John Dryden (1642-1692) and of Thomas Shadwell (1642-1692). This is how Brian Corman in *The Cambridge Companion to Restoration Theatre* sums it up:

> Shadwell affirms the predominant theory of comedy since the Renaissance that it should achieve its moral end by rendering "Figures of Vice and Folly so ugly and detestable" that the audience will learn to "hate and despise them." Dryden counters that the moral function of comedy depends on the audience first being moved to pleasure and then analyzing the source of that pleasure. To cause laughter at folly is to instruct by appealing to the lowest of human emotions. Wit comedy, by contrast, provides pleasure of listening to "the conversation of Gentlemen" and observing the behaviour of high society. Wit comedy, in other words, teaches by positive example and is thus to be preferred over humorous comedy with its negative examples. (53)

And yet it would be a mistake to envision a clear cut boundary between these two types of comedy in practice as Dryden himself acknowledges a preference for a "mixt way of Comedy; that which is neither all Wit, nor all Humour, but the result of both" (preface to *An Evening's Love, or Mock-Astrologer*, 1691).

☺ Another reason for Dryden's preference of wit over humour might be his failure to write one to his liking and understanding of audiences' reactions: "I am nothing satisfy'd with what I have done; but am often vex'd to hear the people laugh, and clap, as they perpetually do, where I intended'em no jest; while they let pass the better things without taking notice of them."

Comedy of humours is a type of comedy developed by playwright Ben Jonson (1572-1637) based on the antient Greek physiological theory of the *four* ***humours*** (according to which the human constitution — both in its physical conditions and type of character — is determined by the mixture (*temperament*) of the four primary fluids: blood, phlegm, choler (yellow bile) and melancholy (black bile). As Jonson claims in the Induction to his play *Every Man out of His Humour* (1599): "Some one peculiar quality / Doth so possess a man, that it doth draw / All his affects, his spirits, and his powers, / In their confluctions, all to run one way." **Comedy of humours is often described as punitive and satirical in nature** as it exaggerates a particular folly of its main characters (satire) presenting it in a grotesque and repulsive way, while the outcome of play punishes these traits, hammering home the corrective function of the comedy. An example of **Restoration era comedy of humours is Thomas Shadwell's *The Sullen Lovers* (1668)**, in the preface of which Shadwell launches his debate against the comedy of wit (and indirectly Dryden).

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Restoration **comedy of manners** (also called **comedy of wit**) "deals with the relations and intrigues of men and women living in a sophisticated upper-class society, and **relies for comic effect in large part on the wit and sparkle dialogue — often in the form of *repartee***, a witty conversational give-and-take which constitutes a kind of verbal fencing match — as well as the violations of social standard and decorum by would be wits, jealous husbands, conniving rivals, and foppish dandies. Excellent examples are **William Congreve's *The Way of the World* [1700] and William Wycherley's *The Country Wife* [1675]**. A middle-class reaction against what had come to be considered the immorality of situation and indecency of dialogue in the courtly Restoration comedy resulted in the **sentimental comedy** of the eighteenth century" (Abrams, *Glossary of Literary Terms,* 49-50).

📖 **Read the excerpt of Wycherley's *The Country Wife* (addendum to this lecture).** Also, for the critique of restoration comedy of manners see Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage*, 1698).

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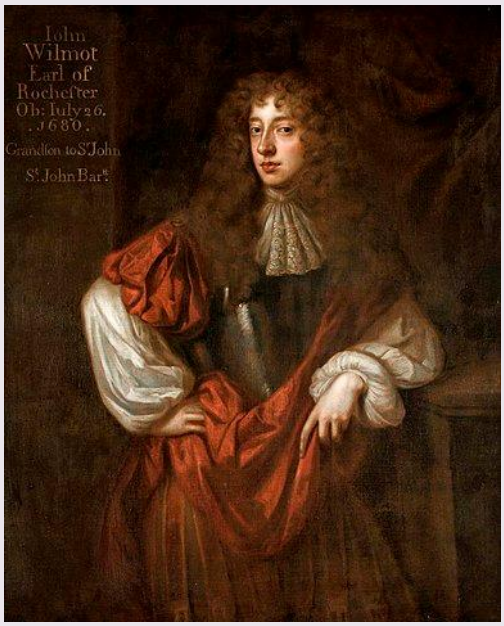
Sentimental comedies "were representations of middle-class life that replaced the tough amorality and the comic or satiric representation of aristocratic sexual license in Restoration comedy. In the contemporary plays of sensibility, **Oliver Goldsmith** remarked in his **"Comparison between Sentimental and Laughing Comedy" (1773)**, "the virtues of private life are exhibited rather than the vices exposed, and the distresses rather than the faults of mankind make our interest in the piece"; the characters, "though they want humor, have abundance of sentiment and feeling"; with the result, he added, that the audience "sit at a play as gloomy as at the tabernacle." Plays such as **Richard Steele's *The Conscious Lovers* (1722) and Richard Cumberland's *The West Indian* (1771)** present monumentally benevolent heroes and heroines of the middle class, whose dialogue abounds with elevated moral sentiments and who, prior to the manipulated happy ending, suffer tribulations designed to evoke from the audience the maximum of pleasurable tears" (Abrams, *Glossary of Literary Terms,* 327-328).

📖 **Read the whole text of Goldsmith's short critique (addendum to this lecture).**



Portrait of John Wilmot by Sir Peter Lely. Wikimedia.

ⓘ John Wilmot, 2nd Earl of Rochester was courtier of Charles II famous for his rakish lifestyle, hence, often identified as the embodiment of the figure of **Restoration libertine**. Allegedly, the libertine character of Dorimant in George Etherege's Restoration comedy *The Man of Mode* (1676) is based on Wilmot. The Earl was also a patron of poetry (see the irony of this in reading about another famous portrait of him by Jacob Huysmans on the British Library webpage), himself renowned for his satirical poetry which was highly censored in the Victorian era for his licentiousness. An example of this is his poem "A Ramble in St James's Park" – the passage below is an excerpt, you can read the poem in full by visiting RPO (Representative Poetry Online) hosted by University of Toronto Libraries.

A Ramble in St. James's Park (excerpt)

Much Wine had past, with grave Discourse,
Of who Fucks who, and who do's worse;
Such as you usually do hear
From them that Diet at the Bear;
When I, who still take care to see
Drunk'nness Reliev'd by Letchery,
Went out into St. James's Park,
To Cool my Head, and fire my Heart;
But though St. James has the Honour ont!
'Tis Consecrated to Prick and Cunt.
There, by a most Incestuous Birth,
Strange Woods Spring from the teeming
Earht:
For they relate how heretofore
When Ancient Pict began to Whore,
Deluded of his Assignation,
(Jilting it seems was then in fashion.)
Poor pensive Lover in this place.
Wou'd Frig upon his Mother Face;
Whence Rows of Mandrakes tall did rise,
Whose Lewd tops Fuck'd the very Skies.
Each imitated Branch do's twine
In some Love Fold of Aretine:
And nightly now beneath their Shade
Are Bugg'ries, Rapes, and Incests made,
Unto this All-sin-sheltring Grove,
Whores of the Bulk and the Alcove,
Great Ladies, Chambermaids and Drudges,
The Rag-picker and Heires trudges;
Car-men, Divines, great Lords, and Taylers;
Prentices, Pimps, Poets, and Gaolers,
Foot-boys, fine Fops, do here arrive,
And here promiscuously they Swive.

Test your knowledge with the following quiz: 04_R18CEL

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