

Eighteenth-Century Performance Practices: The Early Actress

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Course Summary:

The introduction of actresses to the restored stage in 1660 created new roles for women, from the *femmes forts* of she-tragedy to the ‘gay romps’ of Restoration sex comedies. Stage business from comedic cross-dressing to comic (and tragic) bed-tricks ensured that actresses were centre stage and women’s plots the main attraction. These new roles were also vehicles for managing and promoting the celebrity of star actresses from Nell Gwyn to Sarah Siddons, who became adept at using their on-stage characters to promote their off-stage celebrity personae, while their celebrity personae inflected and informed interpretation of the roles they played. This course will focus on the power of celebrity actresses to make meaning both on-stage and off. We will use both celebrity studies and eighteenth-century acting techniques to perform celebrity personae and create ‘star turns.’

Learning Outcomes:

Students successfully completing this course will gain:

- Understanding of the variety of ways – historical, social, ideological – in which theatre and performance engage with, and are shaped by, the culture around them.
- Specific knowledge of: social and cultural conditions of eighteenth-century theatre, celebrity theory, and the interplay of celebrity persona, dramatic character, and audience reception.
- Awareness of the relationship between past traditions – especially eighteenth-century acting and early theatrical marketing – and present practice.
- Critical and historical understanding of the significance of female performers in the development of drama, theatre and celebrity culture.
- Skills in research, especially gathering, evaluating, sifting and summarising appropriate evidence and ideas.
- Skills in applying and articulating critical and historical understanding to embodied work.

Assessment

Practical Essay (80%): A 5-7 minute per person performance of a scene or pastiche of scenes demonstrating knowledge of and advancing an argument about the interplay between an eighteenth-century actress’s celebrity persona and dramatic role(s). Groups of 2-3 preferred.

Critical Portfolio (20%): 2,000-2,500 word reflective analysis of the practical essay to include a biographical entry on the celebrity actress that demonstrates knowledge of her significance to theatre history, her celebrity persona, and its relation to her biography.

Course Outline:

Week 1: Welcome Week (no class)

Research Topics:

- Restoration and Eighteenth-century theatre and drama
- The rise of the actress

Recommended Reading:

Canfield, J. Douglas and Deborah Payne, eds. *Cultural Readings of Restoration and Eighteenth-Century English Theater*. Athens: University of Georgia Press, 1995. [esp. Deborah Payne. 'Reified Object or Emergent Professional?', pp. 13-38.]
McGirr, Elaine. *Eighteenth-Century Characters*. London: Palgrave, 2007.

Week 2: Overview and Introduction**Research and Discussion Topics:**

- What is celebrity?
- Gender roles
- Eighteenth-century theatrical conventions

Lecture: Celebrity personae, the rise of the actress, and public intimacy

Workshop: Eighteenth-Century Conventions: courtesies, carriage ('the line of beauty') and couplings

Required Reading:

Roach, Joseph. 'The performance,' pp. 19-39 in *The Cambridge Companion to Restoration Theatre*, ed. Deborah Payne Fisk (CUP, 2006). (https://www.cambridge.org/core/services/aop-cambridge-core/content/view/68ACAD964B6C3B3A7A2064143B2DFA89/9780511999369c02_p19-39_CBO.pdf/the-performance.pdf)

Rojek, Chris. *Celebrity*. London: Reaktion Books, 2001. especially chapter 1. (<https://www-dawsonera-com.ezproxy01.rhul.ac.uk/abstract/9781861895578>)

Recommended for further study:

Inglis, Fred. *A Short History of Celebrity*. Princeton: Princeton University Press, 2010.

Roach, Joseph. *The Player's Passion*. Newark: University of Delaware Press, 1993.

Week 3: Celebrity Pictures, Passions and Postures**Research and Discussion Topics:**

- Portraiture v Caricature
- Dramatic Paintings
- Postures and Attitudes

Lecture: Image-making and 'branding'

Workshop: Passions and Tableaux Vivant

Required Reading:

Copper, John. Curator. *Emma Hamilton Dancing* Lewis Walpole Library, 2014.

(<http://walpole.library.yale.edu/sites/default/files/files/EmmaHamilton.pdf>)

Freeman, Lisa. 'Mourning the 'Dignity of the Siddonian Form''. *ECF* 27.3-4(2015): 597-629.

Gollapudi Aparna. 'Selling Celebrity: Actors' Portraits in *Bell's Shakespeare* and *Bell's British Theatre*'. *Eighteenth-Century Life*. 36.1 (2012): 54-81.

Recommended Reading:

Asleson, Robyn, ed. *A Passion for Performance: Sarah Siddons and her Portraitists*. (Los Angeles: Getty Museum, 1999)

Eger, Elizabeth. 'Spectacle, intellect and authority,' pp. 33-51 in *The Cambridge Companion to the Actress*, ed. Maggie Gale (CUP, 2008). (<https://www.cambridge.org/core/services/aop-cambridge->

[core/content/view/2ACEC7BE0DAE685890054AA8524C67B9/9781139001342c02_p33-51_CBO.pdf/spectacle-intellect-and-authority-the-actress-in-the-eighteenth-century.pdf](http://www.rmg.co.uk/sec-do/emma-hamilton-seduction-and-celebrity)

Engel, Laura. *Fashioning Celebrity: Eighteenth Century British Actresses and Strategies for Image Making*. Columbus: Ohio State University Press, 2011.

Munns, Jessica. 'Celebrity Status: The Eighteenth-Century Actress as Fashion Icon.' pp 70-91 in Tiffany Potter, ed. *Women, Popular Culture, and the Eighteenth Century*. Toronto: University of Toronto Press, 2012.

See also: <http://www.rmg.co.uk/sec-do/emma-hamilton-seduction-and-celebrity>

Week 4: Celebrity Personae on & off stage

Research and Discussion Topics:

- Biographies, Memoirs and Autobiographies: who is telling the story?
- The media, the celebrity and the fan
- Metatheatre and paratexts
- Audience responses: Letters, Diaries and Gossip

Mini lectures: each group to present on making and marketing celebrity personae (**formative assessment: oral feedback by tutor and peers**)

Workshop: Prologues/epilogues: linking the actor and character

Required Reading

Group A: Life-writers: Charlotte Charke **or** Mary Robinson

Group B: Tabloid Fodder: Dora Jordan **or** Susannah Cibber

Group C: Gossip Magnets: Nell Gwyn **or** Frances Abington

Group D: National Treasures: Anne Oldfield **or** Susannah Cibber

A. Charlotte Charke, *A Narrative of the Life of Mrs. Charlotte Charke* (1755) **OR** Mary Robinson, *Memoirs of Mary Robinson* (1801).

B. James Boaden, *The Life of Mrs. Jordan; including Original Private Correspondence, and Numerous Anecdotes of her Contemporaries* (1831) **OR** Anon. *The Tryal of Two Causes, between Theophilus Cibber, gent. Plaintiff, and William Sloper, Esq; defendant...* (1740)

C. **SEARCH** Pepy's Diary (<http://www.pepysdiary.com/>) for references to 'Nell[y]' or 'Gwyn[ne]' **OR SEARCH** The Horace Walpole Correspondence (<http://images.library.yale.edu/hwcorrespondence/>) for references to and correspondence with Frances Abington. What other contemporary references can you find?

D. Anon. *Authentick Memoirs of the Life of that celebrated actress Mrs. Ann Oldfield* (1730) **OR** A *Poem to the Memory of the Celebrated Mrs. Cibber* (1766)

ALL: COMPARE the critical biography of your actress in: *The Thespian Dictionary* (1802); *The Oxford Dictionary of National Biography (ONDB online)*; *A Biographical Dictionary of Actors...* (1978-); **AND** Wikipedia

Recommended Reading:

Cibber, Colley. *Apology for the Life of Colley Cibber* (1740).

- Joncus, Berta. "In wit superior, as in fighting": Kitty Clive and the Conquest of a Rival Queen', *Huntington Library Quarterly*, 74.1 (2011): 23-42.
- Milling, Jane. "For without vanity, I'm better known": Restoration actors and metatheatre on the London stage', *Theatre Survey*, 52:1 (2011): 59-82.
- Nussbaum, Felicity. *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theater*. Philadelphia: University of Pennsylvania Press, 2010. Esp. Chapter 3: 'Actresses' Memoirs: Exceptional Virtue', pp. 92-121.

Week 5: Comedy Queens

Research and Discussion Topics

- Female plots
- Audience engagement
- Verisimilitude

Mini Lecture: Comic Conventions

Workshops: Solo: Why is Lady Easy uneasy? (I.i)

Group: Embodied Passions (from Act III)

Required Reading: Colley Cibber, *The Careless Husband* (1704)

Recommended Reading:

Rosenthal, Laura J. "All injury's forgot": Restoration Sex Comedy and National Amnesia.'

Comparative Drama, 42 (Winter 2008): 7-28.

McGirr, Elaine. 'Rethinking Reform Comedies: Colley Cibber's Desiring Women.' *Eighteenth-Century Studies*, 46.3 (2013): 385-97.

Week 6: Tragedy Queens

Research and Discussion Topics:

- Patent theatres and repertory
- The significance of 'she-tragedy'
- The spectacle of suffering

Mini Lecture: Tragic Conventions

Workshop: Rival Zaras

Round 1: William Congreve, *The Mourning Bride* (1697) (Anne Bracegirdle and Elizabeth Barry)

Round 2: Aaron Hill, *Zara* (1734) (Susannah Cibber)

Round 3: William Congreve, *Zara* (1783) (Sarah Siddons)

I asked him how the part of *Almeria*, who ought indeed be the heroine of the tragedy, had affected him? His answer was, "I recollect nothing about the acting of *Almeria*; for the disdain and indignation of the Siddons, in *Zara*, engrossed all attention, and swept away the possibility of interest in anything else..." (*Life of Mrs Siddons*, 190)

Required Reading:

William Congreve, *The Mourning Bride* (1697)

Aaron Hill, *Zara* (1734)

Recommended Reading:

Marker, Frederick and Lisa Lorne Marker. 'Aaron Hill and Eighteenth-Century Acting Theory'. *Quarterly Journal of Speech*. 61.4(1975): 416-427.

Nussbaum, Felicity. "‘Real, Beautiful Women’": Actresses and *The Rival Queens*. *Eighteenth-Century Life* 32.2 (2008): 138-158. (<https://muse.jhu.edu/article/241313>)

Solomon, Diana. 'Tragic Play, Bawdy Epilogue,' pp. 155-78 in Slagle, Judith Bailey, ed. *Prologues, Epilogues, Curtain-Raisers, and Afterpieces: The Rest of the Eighteenth-Century London Stage*. Newark: University of Delaware Press, 2007.

Week 7: Reading Week (no class)

Practice:

- Making your emotional state legible ('the passions')
- 'Scoring' a scene to identify and draw out emotional states.
- Interpreting a character through a celebrity persona

Week 8: Breeches roles

Research and Discussion Topics:

- Crossdressing v crossgendered casting
- Gender roles: sex, decency and politeness

Workshop: gender-bending performances

Round 1: Susannah Mountfort and Anne Bracegirdle in *Sir Anthony Love* (1690) [cross-dressing]

Round 2: Peg Woffington as Sir Harry Wildair (1740s) [cross-gendered casting]

Required Reading:

George Farquhar, *The Constant Couple* (1700)
Thomas Southerne, *Sir Anthony Love* (1690)

Recommended Reading:

Gill Perry, 'Staging Gender and "Hairy Signs": Representing Dorothy Jordan's Curls', *ECS*, 38.1 (2004): 145-163.

Week 9: Bed Tricks and Death Scenes

Research and Discussion Topics:

- 'to die' onstage: sex and death as moments of titillation
- sex and violence

Workshop: seducing the audience

Round 1: Calista's Tomb

Round 2: Berinthia's bedroom

Required Reading:

Nicholas Rowe, *The Fair Penitent* (1703)
John Vanbrugh, *The Relapse* (1697)

Recommended Reading:

Drougge, Helga. 'Love, Death, and Mrs. Barry in Thomas Southerne's Plays'. *Comparative Drama*. 27.4 (1993): 408-425.

Marsden, Jean. *Fatal Desire: women, sexuality and the English stage, 1660-1720*. Ithaca: Cornell University Press, 2006.

Week 10: Practical Essays – In Class Rehearsal

Formative Assessment: Each group must present a 90-second ‘elevator pitch’ on their chosen actress(es) and text(s). What will the practical essay show? Oral feedback by tutor and peers.

Week 11: Practical Essays – Draft Performances

Formative Assessment: oral feedback by tutor and peers on practical essay

Week 12: Practical Essays – In-Class Assessment (80%)

Week 13: Critical Portfolio – Submit via Turnitin (20%)

Selected Bibliography

Primary Texts

Acting Theory

Austin, Gilbert (1806) *Chironomia; or, a Treatise on Rhetorical Delivery*. eds, M.M. Robb and Lester Thonssen, Carbondale: Southern Illinois University Press, 1966.

Foote, Samuel. *A Treatise on the Passions so far as they regard the Stage etc.* London, 1747.

Garrick, David [attr.] *An Essay on the Theatres: or the Art of Acting*. London, 1745.

Hill, Aaron. *The Art of Acting. Deriving rules from a new principle for touching the passions in a natural manner etc.* London. [in verse] London, 1746.

Hill, John. *The Actor. A Treatise on the art of playing*. [trans. from the French rules of St. Albine] London, 1750.

Siddons, Henry. *Practical Illustrations of Rhetorical Gesture and Action*. 2nd. ed. London, 1822.

Theatrical Memoir/(Auto)Biography

Anon. *Authentick Memoirs of the Life of that celebrated actress Mrs. Ann Oldfield*. London, 1730.

Anon. *The Tryal of Two Causes, between Theophilus Cibber, gent. Plaintiff, and William Sloper, Esq; defendant...* London, 1740.

Anon. *A Poem to the Memory of the Celebrated Mrs. Cibber*. London, 1766.

The Biography of the British Stage: being correct narratives of the lives of all the principal actors and actresses ... to which is added a comic poem, entitled, ‘The Actress’. London, 1824.

James Boaden, *The Life of Mrs. Jordan; including Original Private Correspondence, and Numerous Anecdotes of her Contemporaries*. London, 1831.

Campbell, Thomas. *The Life of Mrs. Siddons*. 2 vols. London, 1834.

Charke, Charlotte. *A Narrative of the Life of Mrs. Charlotte Charke*. London, 1755.

Cibber, Colley. *Apology for the Life of Colley Cibber*. London, 1740.

Curll, Edmund. ‘compiler’ *The History of the English Stage, from the Restoration to the Present Time; including the Lives, Characters, and Amours of the most eminent Actors and Actresses, Dead and Living...* London, 1741. rev. & rpt. 1814.

Freeman, Lisa. ed. *Lives of Shakespearean Actors...by their Contemporaries*. Part II. vol. 2 Sarah Siddons. London: Pickering & Chatto, 2009.

Gildon, Charles. *The Life of Thomas Betterton*. London, 1710.

Shaughnessy, Nicola and Robert. eds. *The Lives of Shakespearean Actors ... by their contemporaries*. Part I. vol 3. Margaret Woffington. London: Pickering & Chatto, 2008.

- The Thespian Dictionary; or Dramatic biography of the present age.* London, 1802. 2nd edition 'with considerable improvements' 1805.
- Pearce, Charles. '*Polly Peachum*': *being the story of Lavina Fenton (Duchess of Bolton) and 'The Beggar's Opera'*. London, 1913.
- Robinson, Mary. *The Memoirs of Mary Robinson. "Perdita"*. Intro. and notes by J. Fitzgerald Molloy. London, 1895.

Dramatic Literature

- Cibber, Colley. *The Careless Husband* (1704)
- Congreve, William. *The Mourning Bride* (1697)
- Farquhar, George. *The Constant Couple* (1700)
- Hill, Aaron. *Zara* (1734)
- Southerne, Thomas. *Sir Anthony Love* (1690)
- Rowe, Nicholas. *The Fair Penitent* (1703)
- Vanbrugh, John. *The Relapse* (1697)

Secondary Texts

- Asleson, Robyn, ed. *A Passion for Performance: Sarah Siddons and her Portraitists*. Los Angeles: Getty Museum, 1999.
- Barnett, Dene and Jeanette Massy-Westropp. *The Art of Gesture: The practices and principles of eighteenth-century acting*. Heifelberg: Carl Winter Universitätsverlag. 1987.
- Bergmann, Fred L. 'Garrick's *Zara*', *PMLA*, 74.3 (1959): 225-32.
- Bouce, Paul-Gabriel. *Sexuality in Eighteenth-Century Britain*. Manchester: Manchester University Press, 1982.
- Brooks, Helen E.M. *Actresses, Gender and the Eighteenth-Century Stage: Playing Women*. Basingstoke: Palgrave, 2014.
- . 'Early Eighteenth-Century Performance Historiography: Problems and Possibilities.' *Studies in Theatre and Performance* 31.1 (2011):33-45.
- Bush-Bailey, Gilli. *Treading the Bawds: Actresses and Playwrights on the Late Stuart Stage*. Manchester: MUP, 2006.
- Byrne, Paula. *Perdita: The Life of Mary Robinson*. New York: HarperCollins, 2004.
- Conway, Alison. "'Let us be govern'd by an English C--t": Reading Nell Gwyn'. *Restoration*. 29.1 (2005): 47-63.
- Copper, John. Curator. *Emma Hamilton Dancing* Lewis Walpole Library, 2014.
- Downer, Alan S. "Nature to Advantage Dress'd: Eighteenth Century Acting." *PMLA* 58.4 (1943): 1002 – 1037.
- Drougge, Helga. 'Love, Death, and Mrs. Barry in Thomas Southerne's Plays'. *Comparative Drama*. 27.4 (1993): 408-425.
- Eger, Elizabeth. 'Spectacle, intellect and authority,' pp. 33-51 in *The Cambridge Companion to the Actress*, ed. Maggie Gale (CUP, 2008).
- Engel, Laura. *Fashioning Celebrity: Eighteenth-Century British Actresses and Strategies for Image Making*. Columbus: Ohio State University Press, 2011.
- Engel, Laura and Elaine McGirr. *Stage Mothers: Women, Work, and the Theater, 1660-1830*. Lewisburg, PA: Bucknell University Press 2014.
- Fisher, Judith. 'Through Others' Eyes: Representations of Actresses in Eighteenth-Century Drama,' *Eighteenth-Century Women*. 6 (2001): 181-208.
- Fletcher, Anthony. *Gender, Sex, and Subordination in England, 1500-1800*. New Haven: Yale University Press, 1995.

- Freeman, Lisa. *Character's Theater: Genre and Identity on the Eighteenth-Century English Stage*. Philadelphia: University of Pennsylvania Press, 2002.
- . 'Mourning the "Dignity of the Siddonian Form"'. *ECF*, 27.3-4(2015): 597-629.
- Gill, Catie, ed. *Theatre and Culture in Early Modern England, 1650-1737*. Surrey: Ashgate, 2010.
- Gollapudi, Aparna. *Moral Reform in Comedy and Culture, 1696-1747*. London: Ashgate, 2011.
- . 'Selling Celebrity: Actors' Portraits in *Bell's Shakespeare* and *Bell's British Theatre*'. *Eighteenth-Century Life*. 36.1 (2012): 54-81.
- Goring, Paul. *The Rhetoric of Sensibility in Eighteenth-Century Culture*. Cambridge: CUP, 2005.
- Gruber, Elizabeth. "'Betray'd to Shame": *Venice Preserv'd* and the Paradox of She-Tragedy.' *Connotations: A Journal for Critical Debate* 16.1-3 (2006-7): 158-71.
- Haggerty, George. "'The Queen was not *shav'd* yet": Edward Kynaston and the Regendering of the Restoration Stage'. *The Eighteenth Century*, 50.4 (2009): 309-326.
- Hamilton, Kate. 'The "Famous Mrs. Barry": Elizabeth Barry and Restoration Celebrity'. *Studies in Eighteenth-Century Culture*. 42 (2013): 291-320.
- Highfil, Philip, Kalman Burnim, Edward Langhans, eds. *A Biographical Dictionary of actors, actresses...1660-1800 (BDA)*. Carbondale: Southern Illinois University Press, 1973-93.
- Inglis, Fred. *A Short History of Celebrity*. Princeton: Princeton University Press, 2010.
- Joncus, Berta. "'In wit superior, as in fighting": Kitty Clive and the Conquest of a Rival Queen', *Huntington Library Quarterly*, 74.1 (2011): 23-42.
- King, Thomas A. "'As if (she) were made on purpose to put the whole world into good Humour": Reconstructing the First English Actresses'. *TDR* 36.3 (1992): 78-102.
- Luckhurst, Mary and Jane Moody. eds. *Theatre and Celebrity in Britain, 1660-2000*. Basingstoke: Palgrave, 2005.
- MacPherson, Heather. 'Picturing Tragedy: Mrs. Siddons as the Tragic Muse Revisited'. *ECS* 33.3 (2000): 401-430.
- Marker, Frederick and Lisa Lorne Marker. 'Aaron Hill and Eighteenth-Century Acting Theory.' *Quarterly Journal of Speech*. 61.4(1975): 416-427.
- Marsden, Jean. *Fatal Desire: Women, Sexuality and the English Stage, 1660-1720*. Ithaca: Cornell University Press, 2006.
- Massy-Westropp, Jeanette. "Idealization of Characters and Specialization of Acting in Eighteenth-Century Tragedy: The Villain." *Theatre Research International*. 9.2 (1984):111-127.
- Maus, Katherine Eisaman. "'Playhouse Flesh and Blood": Sexual Ideology and the Restoration Actress.' *ELH*, 46.4 (1979): 595-617.
- McGirr, Elaine. *Eighteenth-Century Characters*. London: Palgrave, 2007.
- . 'Rethinking Reform Comedies: Colley Cibber's Desiring Women.' *Eighteenth Century Studies*, 46.3 (2013): 385-97
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- . 'Authorial Performances: Actress, Author, Critic', pp. 97-116 in *Women's Writing 1660-1830*. eds. Jennie Batchelor and Gillian Dow. London: Palgrave, 2017.
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- Nussbaum, Felicity. *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theater*. Philadelphia: University of Pennsylvania Press, 2010.
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- Orr, Bridget. *Empire on the English Stage, 1660-1714*. Cambridge: CUP, 2001.
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- Potter, Elmer B. 'The Paradox of Congreve's *Mourning Bride*', *PMLA* 58.4 (1943): 977-1001.
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- Pullen Kirsten, *Actresses and Whores: On Stage and in Society*. Cambridge: CUP, 2005.
- Quinsey, Katherine M. ed. *Broken Boundaries: Women and Feminism in Restoration Drama*. Lexington: University Press of Kentucky, 1996.
- Roach, Joseph. *It*. Ann Arbor: University of Michigan Press, 2006.
- . 'The Performance'. *Cambridge Companion to English Restoration Theatre*. ed. Deborah Payne Fisk. (CUP, 2000; online 2006): pp 19-39.
- . 'Celebrity Erotics: Pepys, Performance, and Painted Ladies.' *Yale Journal of Criticism* 16.1 (2003): 211-30.
- . *The Player's Passion*. Newark: University of Delaware Press, 1993.
- Rosenthal, Laura J. "'Counterfeit Scrubbado": Women Actors in the Restoration.' *EC:TI*, 34.1 (1993): 3-22.
- . "'All injury's forgot": Restoration Sex Comedy and National Amnesia', *Comparative Drama*, 42 (Winter 2008), 7-28.
- Rojek, Chris. *Celebrity*. London: Reaktion Books, 2001.
- Russell, Gillian. 'Killing Mrs. Siddons: The Actress and the Adulteress in Late Georgian Britain', *Studies in Romanticism*, 51.3 (2012): 419-48.
- Schafer, Yvonne. 'Restoration Heroines: Reflections of Social Change.' *RECTR*, 11.2 (1996): 39-48.
- Shevelow, Kathryn. *Charlotte*. New York: Henry Holt, 2005.
- Solomon, Diana. 'Tragic Play, Bawdy Epilogue,' pp. 155-78 in Slagle, Judith Bailey, ed. *Prologues, Epilogues, Curtain-Raisers, and Afterpieces: The Rest of the Eighteenth-Century London Stage*. Newark: University of Delaware Press, 2007.
- Spoel, Phillipa M. 'The Science of Bodily Rhetoric in Gilbert Austin's *Chironomia*.' *RSQ* 28.4 (1998): 5-27.
- Stone, George Winchester, Jr. ed. *The Stage and the Page: London's "Whole Show" in the Eighteenth-Century Theater*. Berkeley: University of California Press, 1980.
- Straub, Kristina, *Sexual Suspects: Eighteenth-Century Players and Sexual Ideology*. Princeton, Princeton University Press, 1992.
- Styan, J.L. *Restoration Comedy in Performance*. Cambridge: CUP. 1986.
- Sutton, R. 'Re-playing Macbeth: A view of eighteenth-century acting,' *Studies in Theatre and Performance* 30:2 (2010): 145-156.
- Tomalin, Claire. *Mrs. Jordan's Profession: The Actress and the Prince*. New York: Knopf, 1995.
- Vaughan, Anthony. *Born to Please: Hannah Pritchard, actress, 1711-1768: a critical biography*. London: Society for Theatre Research, 1979.
- Wanko, Cheryl. *Roles of Authority: Thespian Biography and Celebrity in Eighteenth-Century Britain*. Lubbock: Texas Tech University Press, 2003.

- Wilson, Brett. *A Race of Female Patriots: Women and the Public Spirit on the British Stage, 1688-1745*. Lewisburg: Bucknell University Press, 2012.
- Wilson, Kathleen, *Island Race: Englishness, Empire and Gender in the Eighteenth Century*. New York: Routledge, 2002.
- Woo, Celestine. 'Sarah Siddons as Hamlet: Three Decades, Five Towns, Absent Breeches and Rife Critical Confusion', *ANQ* 20.1 (2007): 37-44.