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"'The trust and credit of a Guinea-bawd': Circulation, Credit, and the Bodied Economy in Thomas Southerne's *Oroonoko*" by Kalissa Hendrickson

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Isaac's Eye by Lucas Hnath, directed by Linsay Firman, Ensemble Theater Company, New York, NY; reviewed by Karen Gevirtz

Unlock'd by Sam Carner (book and lyrics) and Derek Gregor (music), directed by Marlo Hunter, Duke Theatre, Manhattan, NY; reviewed by Srividhya Swaminathan

Don Giovanni by Wolfgang Amadeus Mozart, directed by Kevin Newbury, Opera Colorado, Ellie Caulkins Opera House, Denver, CO; reviewed by Jennie MacDonald

Book Reviews:

The Tragedy of Tragedies: or, The Life and Death of Tom Thumb the Great by Henry Fielding, edited by Darryl Domingo, Joseph Black et al. Reviewed by Claude Rawson

Performing China. Virtue, Commerce, and Orientalism in Eighteenth-Century England, 1660-1740 by Chi-Ming Yang. Reviewed by Ros Ballaster

The Broadview Anthology of Restoration and Eighteenth-Century Comedy edited by Brian Corman. Reviewed by Gillian Manning

Richard Brinsley Sheridan: The Impresario in Political and Cultural Context edited by Jack E. DeRochi and Daniel J. Ennis. Reviewed by Simon Reade

A Race of Female Patriots: Women and Public Spirit on the British Stage, 1688-1745 by Brett D. Wilson. Reviewed by Jennifer L. Airey

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"'Banished his country, despised at home': Cavalier Politics, Banishment, and Rape in Aphra Behn's *The Rover*" by Sarah Olivier

"Susanna Centlivre, Sir George Etherege, and the Invention of the Restoration Comedy of Manners, 1880-1940" by Jason Curtis Gieger

Theatre Reviews:

The Rover by Aphra Behn, directed by Jesse Michael Mothershed at the Soldiers' and Sailors' Monument, Riverside Park, New York City; reviewed by Al Coppola and Jessica Paiz

The Orphan of Zhao, a new adaptation by James Fenton, directed by Gregory Doran at the Royal Shakespeare Company, Stratford-upon-Avon; reviewed by Penny Richards

Book Reviews:

Backstage in the Novel: Frances Burney and the Theatre Arts, by Francesca Saggini. Reviewed by Catherine Burroughs

Re-Viewing Thomas Holcroft, 1745-1809: Essays on His Works and Life, edited by Miriam Wallace and A.A. Markley. Reviewed by Jennifer Golightly

Anna Barbauld and Eighteenth Century Visionary Poetics, by Daniel P. Watkins; *Anna Letitia Barbauld: Voice of the Enlightenment*, by William McCarthy. Reviewed by Nichol Weizenbeck

Shakespeare and Amateur Performance: A Cultural History, by Michael Dobson. Reviewed by Jessica Munns

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"'The breeches are my own, henceforth I'le rant': *The Widdow Ranter* and Cross-Dressed Politics" by Robin Runia

"'Nothing can come of nothing': Systems of Exchange in Tate's *King Lear*" by Hilary Havens

"Bringing the Other into View: Confronting the West Indian Creole in *The Conscious Lovers* and *The West Indian*" by Jennifer Donahue

"The Question of Marital Rape in Nicholas Rowe's *Tamerlane*" by Anne Greenfield

Theatre Reviews:

The London Merchant by George Lillo, directed by Peter Dobbins at the Theatre of the Church of Notre Dame; reviewed by Daniel Gustafson.

Cardenio by William Shakespeare and John Fletcher, re-imagined and directed by Gregory Doran at the Swan Theatre; reviewed by Brean S. Hammond.

The Marriage of Figaro by Wolfgang Amadeus Mozart, Directed by David Gately at the Ellie Caulkins Opera House; reviewed by Jennie Macdonald.

Book Reviews:

Entertaining Crisis in the Atlantic Imperium, 1770-1790, by Daniel O'Quinn. Reviewed by Joseph Roach.

The Works of William Congreve, edited by D. F. McKenzie. Reviewed by Brian Corman.

"The First Actresses: Nell Gwyn to Sarah Siddons," National Portrait Gallery, London, curated by Gill Perry and Lucy Peltz; *The First Actresses: Nell Gwyn to Sarah Siddons*, by Gill Perry, Joseph Roach, and Shearer West; *Thomas Betterton: The Greatest Actor of the Restoration Stage*, by David Roberts. Reviewed by Jessica Munns.

Women Players in England, 1500-1660: Beyond the All-Male Stage, edited by Pamela Allen Brown and Peter Parolin; *Women on the Stage in Early Modern France, 1540-1750*, by Virginia Scott. Reviewed by Penny Richards.

A Short History of Celebrity, by Fred Inglis; *Fashioning Celebrity: Eighteenth-Century British Actresses and Strategies for Image Making*, by Laura Engel. Reviewed by Brian Bates.

Theatre and Culture in Early Modern England, 1650-1737: From Leviathan to Licensing Act, edited by Catie Gill. Reviewed by Al Coppola.

Moral Reform in Comedy and Culture, 1696-1747, by Aparna Gollapudi. Reviewed by Tiffany Potter.

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"Balconies and Windows in Early Restoration Playhouses (1660-1682)" by Juan A. Prieto-Pablos

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"'In Spight of the Criticks': Generic Complexity in Cavendish's Convent" by Elisabeth Liebert

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Hannah Cowley's *Bold Stroke for a Husband*, Little Bear Theatre Company at the Theatre Royal, Bury St. Edmunds, directed by Pip Minnithorpe; reviewed by Angela Escott

Hannah Cowley's *The Belle's Stratagem*, Red Handed Theatre Company at Southwark Playhouse, London, directed by Jessica Swale; reviewed by Angela Escott

Book Reviews:
Adapting King Lear for the Stage by Lynne Bradley. Reviewed by Linda Bensel-Meyers.

Stuart Women Playwrights, 1613-1713 by Pilar Cuder-Dominguez; *Teaching British Women Playwrights of the Restoration and Eighteenth Century England* edited by Bonnie Nelson and Catherine Burroughs. Reviewed by Aleksondra Hultquist.

Of Love and War: The Political Voice in the Early Plays of Aphra Behn by Judy A. Hayden. Reviewed by Emma L.E. Rees.

Dangerous Women, Libertine Epicures, and the Rise of Sensibility, 1670-1730 by Laura Linker. Reviewed by Loring Pfeiffer.

Music and Musicians on the London Stage, 1695-1705 by Kathryn Lowerre. Reviewed by James A. Winn.

The Rival Widows, or Fair Libertine (1735) edited by Tiffany Potter. Reviewed by Aparna Gollapudi.

Pagodas in Play: China on the Eighteenth-century Italian Stage by Adrienne Ward. Reviewed by Michael Burden.

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"Satanic Barnwell and Evian Millwood: Allusions to *Paradise Lost* and Lillo's *The London Merchant*" by Patrick J. McGrath

"'The shame of this pacific riegn': Engagement with the past and domestic tragety during the 1730s" by Jem Bloomfield

Theatre Reviews:

Penny Richards & Neil Richards, "'A Nice Derangement of Epitaphs': *The Rivals* by Richard Brinsley Sheridan," Directed by Peter Hall

Antonia Forester, "*Wild Oats* by John O'Keeffe at The Blackfriars Playhouse," Directed by Jim Warren

Book Reviews:

Peter Sabor and Paul Yachnin, ed. *Shakespeare and the Eighteenth Century,* reviewed by Judith W. Fischer

Helen Burke, *Heroic Mode and Political Crisis*: *The Performance of Power in the Kingdom of Ireland 1662-1692*, reviewed by Patrick Tuite

Lora Geriguis, *Rival Queens: Actresses, Performance, and the Eighteenth-Century British Theatre*, reviewed by Filicity Nussbaum

Aparna Gollapudi, *Theatrical Nation: Jews and Outlandish Englishman in Georgian Britain,* reviewed by Michael Ragussis

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"The Demise of Sentimental Comedy: A Case of Penitent Art?" by Christopher Brooks

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"Jane Austen's *Pride & Prejudice*, Adapted for the Stage" by Simon Reade, reviewed by Julia Gasper

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Women, Medicine & Theatre 1500-1750: Literary Mountebanks & Performing Quacks by M. A. Katritzky, reviewed by Gillian Manning

Spectacular Flirtations by Gerry Perry and The Incomparable Hester Santlow: A Dancer-Actress on the Georgian Stage by Moira Gaff, reviewed by Jessica Munns & Penny Richards

The Basset Table by Susanna Centlivre, reviewed by Jennifer Golightly

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"Contemporary Popular Reception of Shadwell's *A True Widow*" by Peter Craft

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"Monarchs, Morality and English Nationalism in the Comedies of Etherege, Steele, and Sheridan" by Lora Geriguis

"'Decencies of Behavior': Dryden and the Libertines in *Marriage A-la-Mode*" by Laura Linker

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Scapin by Moliere, Directed by Aaron Cromie by Doreen Alvarez Saar

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Women's Theatrical Memoirs, Part II, Volumes 6-10, Edited by Sue McPerson, Sharon M. Setzer, and Julia Swindells, reviewed by Jennie MacDonald

Women, Sociability and Theatre in Georgian London, by Gillian Russell, reviewed by Jessica Munns

Comic Print and Theatre in Early Modern Amsterdam: Gender, Childhood and the City, by Angela Vanhaelen, reviewed by Timothy De Paepe

Aphra Behn Stages the Social Scene in Restoration Theatre, by Dawn Lewcock, reviewed by Bill Blake

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"'Seated in the Heart': *Venice Preserv'd* Between Pathos and Politics" by Zenón Luis-Martínez

"Whitening the Moor of Venice in Late Eighteenth-Century Performance" by Robin Runia

"The Witlings:Frances Burney's 'Essay on Criticism'?" by J. Karen Ray

Book Reviews:

Peter Thomson. *The Cambridge Introduction to English Theatre, 1660-1900*, reviewed by Jennie MacDonald

Sandro Jung. *David Mallet, Anglo-Scot: Poetry, Patronage, and Politics in the Age of Union*, reviewed by Jennifer Golightly

Susanne Kord. *Little Detours: The Letters and Plays of Luise Gottsched*, reviewed by Christine Emmert

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"David Garrick's Invisible Nemeses" by John Pruitt

"Enchanting Evil: English Romantic Criticism on Edmund Kean's Interpretation of Richard III and Schiller's Theory on the Immoral Characters in Art" by Ioanna Papageorgiou

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"Pathos and Politics in John Banks' *Vertue Betray'd, or Anna Bullen* (1682)" by Tracey Miller-Tomlinson

"The Hobbesian Other in Congreve's Comedies" by Aspasia Velissariou

Book Reviews:

Michael J. Sosulski. *Theater and Nation in Eighteenth-Century Germany*, reviewed by Brian Bates

Vanessa Cunningham. *Shakespeare and Garrick and Ian Woodfield: Opera and Drama in Eighteenth-Century London*, reviewed by Christine Emmert

Richard Kroll. *Restoration Drama and "The Circle of Commerce*," reviewed by Anne Greenfield

Sharon Setzer, Ed. *Women's Theatrical Memoirs*, Part One, Vol. 1-5, reviewed by Jessica Munns

Jeffrey Kahan. *The Cult of Kean*, reviewed by Francesca Saggini

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Joanna Baillie's *Witchcraft* at the Finborough Theatre, by Deirdre Gilbert

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"Thomas Otway and the Duke's Company: Playing for Laughter and Spectacle?" by Rafael Portillo

"'[A]ll false from the Bawd to the Babe':Female Dissimulation and Metadrama in the Comedies of Thomas Otway" by Nicole Stodard

"'The Truth disguis'd in Obscure Contraries': Otway's 'Message' in *Don Carlos*" by María Isabel Calderón-López

"'By the fury in your eyes': The Blurred Vision of Kingship in Otway's *Don Carlos"* by Lisanna Calvi

"Unhappy Families: The Family and the State in Otway, Lee, Filmer, and Dryden" by Warren Chernaik

"Rewriting Heroic Tragedy: Samuel Derrick's Remarks on *Venice Preserv'd"* by Sandro Jung

"'The most valued things have most alloys': Thomas Otway's *Venice Preserv'd"* by Åke Eriksson

"The Double Standard of Honesty in *Venice Preserv'd"* by Sarah McCollum

"Preserving Venice? Teaching Otway in the 21st Century" by Elisabeth J. Heard

Book Reviews:
David Worrall. *Theatric Revolution: Drama, Censorship, and Romantic Period Subcultures 1773-1832*, reviewed by Benjamin Kim

Anonymous: *The Woman Turned Bully*, reviewed by Jennifer Golightly

Theatre Notes:

Aphra Behn's *Oroonoko* at The Duke's Theatre for a New Audience by Mary Ann O'Donnell

Moliere's *Le Misanthrope* at the Salle Richelieu, Comédie Française by Jessica Munns

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"'Rouse up your self, and bear you like a Man': Masculine Anxiety and the Body in Delariviere Manley's *The Royal Mischief"* by Misty Krueger

"When Sultan Becomes Rapist: The Politics of Rape in Orientalist Tragedy" by Anne Greenfield

"A Gotham Election: Women and Performance Politics "by Jane Milling

Book Reviews:

Kirsten Shepherd-Barr. *Science on Stage: From Doctor Faustus to Copenhagen*, reviewed by Casey Rountree

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1001 at the Denver Center for the Performing Arts by David Fenerty

Restoration Comedy at the Old Globe Theatre by Cecilia J. Pang

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A Dialogue with a *Dandy* by Cecilia J. Pang

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"Actor and/or Manager? David Garrick Off Stage" by Judith W. Fisher

"Dueling Prefaces, Pamphlets, and Prologues: Re-visioning the Political and Personal Wars of John Dryden and Thomas Shadwell" by Judith Bailey Slagle

Book Reviews:

Barbara A. Murray (ed). *Shakespeare Adaptations from the Restoration Five Plays*, reviewedby Christopher J. Wheatley

Jennifer Wise and Craig S. Walker (eds). *The Broadview Anthology of Drama: Plays from the Western Theatre*, Volumes 1 & 2, reviewed by Simon Barker

Marta Straznicky. *Privacy, Playreading and Women's Closet Drama, 1550-1700*, reviewed by Simon Barker

Misty G. Anderson. *Female Playwrights and Eighteenth-Century Comedy: Negotiating Marriage on the London Stage,* reviewed by Maureen Mulvihill

J. Douglas Canfield (ed.). *The Broadview Anthology of Restoration & Early Eighteenth-Century Drama* (Concise Edition), reviewed by Jennie MacDonald

Theatre Notes:

The Man of Mode at the National Theatre by Gillian Manning

The Soldier's Fortune at The Young Vic Theatre by Penny Richards

Amadeus at the Denver Center Theatre Company by Cecilia J. Pang

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"Lady Randolph, The 'Monument of Woe': Love and Loss in John Home's *Douglas*" by Sandro Jung

"'If the informing spirit be mine': Frances Anne Kemble and Theory in Rehearsal" by Catherine Burroughs

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"*The Belle's Stratagem:* Looking Before and After" by Murray Biggs

"That Homo-geneous Thing, an Englishman" by Deirdre Gilbert

"Orsino's "Solemn Comedy" and Shelley's "Tragedy" *The Cenci*" by Candy Schille

"The Imperial Project: Resistance and Revolution in Hannah Cowley's Oriental Musical Comedy" by Angela Escott

Theatre Notes:

The [very different] *Barber of Seville* at the Main House, Bristol Old Vic, by Jessica Munns

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Joseph Donohue (ed.), *The Cambridge History of British Theatre, Volume 2: 1660-1895* and John Richetti (ed.), *The Cambridge History of British Literature, 1660-1780*, reviewed by Jennifer Golightly

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"The Devolution of *The Alchemist*: Garrick, Gentleman, and 'Genteel Comedy'" by Raphael Shargel

"The Actor as Archeologist: Aspects of the Dramaturgy of the Restoration Stage Rediscovered in Performance" by Joel D. Eis and Stephen Earnest

Reviews:

John A. Rice's *Empress Marie Therese and Music at the Viennese Court*, reviewed by William Stafford

Silvana D'Alessio's *Contagi La Rivolta Napoletana del 1647-48: Linguaggio e Potere Politico*, reviewed by Angela S.N. Polidori

Tita Chico's *Designing Women: The Dressing Room in Eighteenth-Century English Literature and Culture* and Kirsten Pullen's *Actresses and Whores: On Stage and in Society*, reviewed by Katie Ahearn

Katie Aughterson's *Aphra Behn: The Comedies*; Annette Kreis-Schinck's *Women, Writing, and the Theater in the Early Modern Period: The Plays of Aphra Behn and Suzanne Centlivre*, reviewed by Casey Rountree

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"Seeing is Believing: Performing Reform in Colley Cibber's *Love's Last Shift"* by Aparna Gollapudi

"'Thou'rt the man': David Garrick, William Shakespeare, and the Masculinization of the Eighteenth-Century Stage" by Charles Conaway

"Memories Beyond the Pale: The Eighteenth-Century Actress Between Stage and Closet" by Francesca Saggini

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The Name of the Poet Is Brandes by Margot Paterson

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Barbara A. Murray's *Restoration Shakespeare: Viewing the Voice*, reviewed by Jean Marsden

Nancy Copeland's *Staging Gender in Behn and Centlivre: Women's Comedy and the Theatre*, reviewed by Helen Burke

Annibel Jenkins's *I'll Tell You What: The Life of Elizabeth Inchbald*, reviewed by Jennifer Golightly

Paul M. S. Hopkins (ed.), *The Adventures of Sir Samuel Tuke: Full Authentic Text of Tuke's Play and Suggestions for Staging* The Adventures of Five Hours and Claude Rawson and Aaron

Santesso (eds.), *John Dryden (1631-1700): His Politics, His Plays, and His Poets: A Tercentenary Celebration Held at Yale University*, reviewed by Carolyn D. Williams

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"The Stranger Next Door: Identity and Diversity on the Late Eighteenth-Century Stage" by Francesca Saggini

"(Re)Valuing the "Foreign Trinket": Sentimentalizing the Language of Economics in Steele's *Conscious Lovers"* by Nicole Horejsi

Reviews:

Ina Habermann's *Staging Slander and Gender in Early Modern England*, reviewed by Linda Bensel-Meyers

Christopher Wheatley and Kevin Donovan (eds.), *Irish Drama of the Seventeenth and Eighteenth Centuries* and Helen M. Burke's *Riotous Performances*: *The Struggle for Hegemony in the Irish Theater, 1712-1784*, reviewed by Maureen E. Mulvihill

Matthew J. Kinservik's *Disciplining Satire: The Censorship of Satiric Comedy on the Eighteenth-Century London Stage*, reviewed by Chris Sweeney

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Molière's *The Misanthrope* at the Denver Center Theatre Company by Jessica Munns

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"Feminine Conduct and Violence in Mary Pix's She-Tragedies" by Margo Collins

"Libertine Gamblers in Late Stuart Comedy" by James E. Evans

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Barbara A. Murray's *Restoration Shakespeare: Viewing the Voice*, reviewed by Katherine West Scheil

Cynthia Lowenthal's *Performing Identities on the Restoration Stage*, reviewed by Patsy S. Fowler
Peter Thomson's *On Actors and Acting*, reviewed by Cecilia J. Pang

Paul Hammond's *Figuring Sex Between Men from Shakespeare to Rochester*, reviewed by Robert S. Sturges

The Eden Plot Reprised: *Paradise Lost* at the Bristol Old Vic, reviewed by Gillian Manning

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"Catholic Conspirators in English Comedy of the Glorious Revolution" by J. Douglas Canfield

"In Memoriam: J. Douglas Canfield" by Christopher J. Wheatley

"Masaniello's Revolt: A 'Remedy' for the English Body Politic" by Silvana D' Alessio

"The Female Libertine of Sentiment: Elizabeth Cooper's *The Rival Widows, or Fair Libertine*" by Tiffany Potter

"Love and Honour in James Thomson's *Tancred and Sigismunda* (1745)" by Sandro Jung

"Removing the Romantic Rubric: The Dramatic Sameness of Sheridan and Coleridge" by Jack DeRochi

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Attributions and Misattributions to Edward Phillips by Yvonne Noble

The Restoration Comedy Project (University of Seville) by Juan Antonio Prieto-Pablos

Reviews:
Richard W. Schoch's *Not Shakespeare: Bardolatry and Burlesque in the Nineteenth Century*, reviewed by Simon Dentith

Jeffrey N. Cox and Michael Gamer (eds.), *The Broadview Anthology of Romantic Drama*, reviewed by Jack DeRochi

Richard J. Dircks's *The Memoirs of Richard Cumberland: Two Volumes in One*, reviewed by Michael Burden

John Lennard and Mary Luckhurst's *The Drama Handbook: A Guide to Reading Plays;* Mick Wallis and Simon Shepherd's *Studying Plays*, reviewed by W. Scott Howard

Katherine West Scheil's *The Taste of the Town: Shakespearian Comedy and the Early Eighteenth-Century Theatre* (sic), reviewed by Michael Dobson

Derek Hughes's *The Theatre of Aphra Behn*, reviewed by Stephanie Hodgson Wright

Susan J. Owen's *Perspectives on Restoration Drama*, reviewed by Carolyn D. Williams

Donald Burrows and Rosemary Dunhill (eds.), *Music and Theatre in Handel's World: The Family Papers of James Harris, 1732-1780*, reviewed by Thomas McGeary

Claire Harmon's *Fanny Burney: A Biography*, reviewed by Barbara Mackey

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"In Memoriam: Douglas H. White" by Thomas Kamiski

"The Shameful Allure of Sycorax and Wowski: Dramatic Precursors of Sartje, the Hottentot Venus" by Susan B. Iwanisziw

"Breaking the Confining Silence: Unstable Valences and Language in Aphra Behn's *The Rover"* by Cynthia Caywood and Bonnie A. Hain

"Dryden and Purcell's *King Arthur*: A Production History" by Jaime J. Weinman

"Women at Stake: The Self-Assertive Potential of Gambling in Susanna Centlivre's *The Basset Table"* by Antonella Rigamonti and Laura Favero Carraro

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Mita Choudhury's *Interculturalism and Resistance in the London Theater, 1660-1800: Identity, Performance,* Empire, reviewed by Peter Childs

Jane Spencer's *Aphra Behn's Afterlife*, reviewed by Brian Corman

Julia Swindells's *Glorious Causes: The Grand Theatre of Political Change, 1789-1833*, reviewed by Simon Dentith

Bridget Orr's *Empire on the English Stage 1660-1714;* Heidi Hutner's *Colonial Women: Race and Culture in Stuart Drama*, reviewed by Susan B. Iwanisziw

Suzanne J. Beicken (trans. and ed.), *Treatise on Vocal Performance and Ornamentation by Johann Adam Hiller*, reviewed by Thomas McGeary

J. Douglas Canfield's *Tricksters and Estates: On the Ideology of Restoration Comedy* and *Heroes and States: On the Ideology of Restoration Tragedy*, reviewed by Helen Burke

J. Douglas Canfield (gen. ed.), *Broadview Anthology of Restoration and Early Eighteenth-Century Drama*, reviewed by Gillian Manning

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The Reverend Mr. James Woodforde and the Norwich Theatre by Arthur Sherbo

J.M.R. Lenz and the Baltic Exchange by Margo Paterson

The Basset Table in Performanceby Kate D. Levin

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"Charles Coffey and John Mottley: An Odd Couple in Grub Street" by Yvonne Noble

"Aphra Behn, Mary Pix, and the Sexual Politics of Primogeniture" by Michael Austin

"'Steal[ing] out o' th' old plays' in John Lacy's *Sauny the Scott: OR, The Taming of the Shrew*"by Pascale Aebischer

"Joanna Baillie, Passionate Anatomist: *Basil* and Its Masquerade" by Dierdre Gilbert

Reviews:

Judith Bailey Slagle (ed.), *The Collected Letters of Joanna Baillie*, reviewed by Deirdre Giblert

Peter Duthie (ed.), Joanna Baillie's *Plays on the Passions*, reviewed by Judith Bailey Slagle

Laura J. Rosenthal's *Playwrights and Plagiarists in Early Modern England;* Paulina Lewes's *Authorship and Appropriation;* Julie Stone Peters's *Theatre of the Book: 1480-1880*, reviewed by Brian Bates

The Summer Season 2001 at the Swan Theatre, reviewed by Jessica Munns

Nicholas Fisher (ed.), *That Second Bottle: Essays on John Wilmot, Earl of Rochester*, reviewed by Stephanie Hodgson-Wright

Volume 15, Issue 2 (Winter 2000)

Articles:

"Sheridan and the Legacy of His Irish Parents" by James Morwood

"A Satire on the Opening of the Haymarket Theatre" by Thomas McGeary

"Isaac Read's Diaries and the Theatrical Scene in Eighteenth-Century England" by Arthur Sherbo (sic)

"Textual Variants and Inconsistencies in Susanna Centlivre's *The Basset-Table* (1705)" by Jacqueline Pearson

"A Trip to Scarborough: Or How 'To Undergo a Bungling Reformation'" by Aspasia Velissariou

"Male Coquettes and Fribbling Beaux: The Representation of Effeminate Fops on the Mid-Eighteenth Century English Stage" by Marc Martinez

"Susanna Centlivre's *The Beau's Duel*, the Masculine Ideal, and the Anti-Dueling Sentiment of the Early Eighteenth-Century Stage" by Kevin J. Gardner

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"Spectacle in *The Way of the World"* by Leon Coburn and Timothy Erwin

"The Way of the Postmodern World: Thoughts on the Staging of *The Way of the World"* by William J. Burling

"Music and Meaning in Congreve's *The Way of the World"* by Katheryn Lowerre

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"Beyond Bombast: David Garrick's Performances of Benedick and King Lear" by Jane Freeman

"Echoes of the Masque: The Physical Aspects of Etherege's *The Man of Mode"* by Todd A. Alexander

"Tactical Victory: Dryden's *Essay of Dramatic Poesy* and the Battle of Lowestoft" by Daniel J. Ennis

"'My Eyes Pleasure to Behold Thee': Spectatorship and the Mastery of Passion in *The Fair Penitent"* by Shaun M. Strohmer

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"Reviving Aphra Behn: *The Rover* in the "Restoration" Repertoire" by Nancy Copeland

"'The Quality of Mercy' in the Eighteenth Century; or, Kitty Clive's Portia" by Judith Fisher

"The Subject in the House: Aphra Behn's *The Forc'd Marriage, or the Jealous Bridegroom"* by Judy A. Hayden

"Isaac Reed's Diaries and the Theatrical Scene in Eighteenth-Century England" by Arthur Sherbo

"Friendly Fire: The Oxymoron of Authority in Catherine Trotter's *Love at a Loss"* by J. Karen Ray

Volume 13, Issue 2 (Winter 1998)

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"Goldsmith's Honeywood and the Limits of Character Incoherence" by Richard B. Wolf

"David Garrick and the Marriage *Habitus: The Clandestine Marriage* Revisited" by Katherine S. Green

"Prostitution as Class Prophylactic in George Lillo's Adaptation of Shakespeare's *Pericles* as *Marina"* by J. Douglas Canfield

"Nicholas Rowe's *The Tragedy of Jane Shore* Gives Actresses a *Hamlet* of Their Own" by Amy M. Muse

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"'Tuneful Monsters': The Castrati and the London Operatic Public 1667-1737" by Xavier Cervantes

"Sexuality and Consumer Culture in Eighteenth-Century England: "Mutual Love from Pole to Pole" in *The London Merchant"* by Lee Morrissey

"Restoration Theories of Confessional Theater: Rymer, Collier, Congreve" by James Norton

"'The Ordinary Course of Nature': Authority in the Restoration *Tempest"* by John Bishop

Reviews:

Katherine M. Quinsey (ed.), *Broken Boundaries: Women and Feminism in Restoration Drama,* reviewed by Cynthia Caywood and Barbara Makey

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