

# *Restoration and Eighteenth-Century Theatre Research* **Index**

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*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.

### **Volume 25, Issue 1 (Summer 2010)**

#### **Articles:**

“Balloon and Seraglio: Burkean Anti-Imperialism in Elizabeth Inchbald's *The Mogul Tale*” by Katherine Green

“Abject, Delude, Create: The Aesthetic Self-Consciousness of Early Eighteenth-Century Farce” by Tonya Howe

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

“‘The shame of this pacific reign’: Engagement with the past and domestic tragedy 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

### **Volume 24, Issue 2 (Winter 2009)**

#### **Articles:**

“*Ludere Cum Sacris*: Methodism, Mimicry, and Samuel Foote’s *The Minor*” by Brett C. McInelly

“‘Oh The Roast Beef of England!’ An Examination of Fielding’s Theatrical Method” by Melissa Bloom Bissonette

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

“‘I Greedily Resign!’ *Lucius Junius Brutus* as Queer Transcultural Object” by Kristin Hunt

#### **Notes**

“First Impressions: Adapting Jane Austen’s *Pride & Prejudice*” by Simon Reade

#### **Theatre Review:**

“Jane Austen’s *Pride & Prejudice*, Adapted for the Stage” by Simon Reade, reviewed by Julia Gasper

### **Book Reviews:**

*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

### **Volume 24, Issue 1 (Summer 2009)**

#### **Articles:**

“Contemporary Popular Reception of Shadwell’s *A True Widow*” by Peter Craft

“Nahum Tate’s *The History of King Richard the Second* (1681): Politics and Censorship during the Exclusion Crisis” by Leticia Álvarez-Recio

“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

#### **Theatre Reviews**

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

*Or*, by Liz Duffy Adams, Directed by Wendy McLellan by Mary Ann O’Donnell

#### **Book Reviews**

*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

### **Volume 23, Issue 2 (Winter 2008)**

#### **Articles:**

“‘Un des plus jolis Théâtres hors de l’Italie & point de spectacle’: The Design and Construction of the First Proper Theatre in Antwerp” by Timothy De Paepe

“‘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

### **Volume 23, Issue 1 (Summer 2008)**

#### **Articles:**

“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

“‘Too High for Souls like Mine to Hide’: Feminine Retreat and Exposure in Aphra Behn’s *The Feign’d Curtizans*” by Karol Cooper

“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

#### **Theatre Notes:**

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

### **Volume 22, Issues 1 and 2 (Double Issue, Summer/Winter 2007)**

### Articles:

“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 21<sup>st</sup> 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

### Volume 21, Issue 2 (Winter 2006)

### Articles:

“The Passionate Word: Temporality and Rhetoric in *All for Love*” by Jason Denman

“The Story of Mustapha in History and Drama, 1588-1739” by Sarah Jayne Hitt

“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

**Theatre Notes:**

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

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

**Interview:**

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

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**Articles:**

“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*, reviewed by 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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“Re-ordering a Formative Hierarchy: Hannah Cowley’s Comedies of Manners” by Jack DeRochi

“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

“‘But where am I?’: *Coriolan* by J. M. R. Lenz” by Margot Paterson

“*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

**Review:**

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

**Volume 19, Issue 2 (Winter 2004)**

**Articles:**

“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

**Volume 19, Issue 1 (Summer 2004)**

**Articles:**

“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

**Theatre Notes:**

The Name of the Poet Is Brandes by Margot Paterson

**Reviews:**

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

### **Volume 18, Issue 2 (Winter 2003)**

#### **Articles:**

“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 Benschel-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

#### **Theatre Notes:**

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

### **Volume 18, Issue 1 (Summer 2003)**

#### **Articles:**

“Feminine Conduct and Violence in Mary Pix’s She-Tragedies” by Margo Collins

“Libertine Gamblers in Late Stuart Comedy” by James E. Evans

“*Now, Cato*: Addison, Gender, and Cultural Occasion” by Candy B. K. Schille

#### **Reviews:**

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

**Volume 17, Issues 1 and 2 (Double Issue, Summer/Winter 2002)**

**Articles:**

“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

**Theatre Notes:**

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

### **Volume 16, Issue 2 (Winter 2001)**

#### **Articles:**

"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

#### **Reviews:**

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

#### **Theatre Notes:**

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 Performance by Kate D. Levin

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**Articles:**

“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 Gibling

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

**Volume 15, Issue 1 (Summer 2000)**

**Articles:**

“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

**Volume 14, Issue 2 (Winter 1999)**

**Articles:**

“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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**Articles:**

“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)**

**Articles:**

“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

**Volume 13, Issue 1 (Summer 1998)**

**Articles:**

“‘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

**Volume 12, Issue 2 (Winter 1997)**

**Articles:**

“The Fun Never Stops: Young Tom Fashion’s Role in Sir John Vanbrugh’s *The Relapse*” by Robert Eggleston

“‘Strange Animation and Vigour’: Self-Representation in Frances Burney’s *The Wiltlings*” by Peggy Thompson

“Rape, Patriarchy, and the Libertine Ethos: The Function of Sexual Violence in Aphra Behn’s ‘The Golden Age’ and *The Rover, Part I*” by Ann Marie Stewart

“Etherege’s *She Would if She Could: Rereading the Libertines*” by B.A. Kachur

“‘Stand, Sir, and Deliver Up Your Muse’: Some Observations on John Dryden’s *Albumazar* Prologue and the Decorum of Poetic Appropriations in the “Early Augustan Battleground” by Robert L. Mack

**Theatre Notes:**

A Performance of Sir John Vanbrugh’s *The Provok’d Wife* by the Peter Hall Company at the Old Vic, London, July 1997 by Verna A. Foster

**Review:**

Laurence Bartlett’s *William Congreve: An Annotated Bibliography, 1978-1994*, reviewed by Timothy J. Viator

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**Articles:**

“A Sentimental Appeal to Reason: *The London Merchant*” by Klaus Stierstorfer

“Restoration Drama in the Public Sphere: Propaganda, the Playhouse, and Published Drama” by Dorothy Turner

“‘Downy Lawns of Fruitful Bliss’: Marriage in Colley Cibber’s Original Comedies” by Diane Harris

**Reviews:**

Jessica Munns’s *Restoration Politics and Drama: The Plays of Thomas Otway*, reviewed by Brian Corman

Derek Hughes’s *English Drama: 1660-1700*, reviewed by Robert F. Bode

W.R. Owens and Lizbeth Goodman (eds.), *Shakespeare, Aphra Behn and the Canon*, reviewed by Verna A. Foster

Ellen Donkin’s *Getting into the Act: Women Playwrights in London 1776-1829*, reviewed by Barbara Mackey

David D. Mann and Susan Garland Mann, with Camile Garnier, *Women Playwrights in England, Ireland and Scotland 1660-1823*, reviewed by Nancy Copeland

**Volume 11, Issue 2 (Winter 1996)**

**Articles:**

“‘The Perils of Florinda’: Aphra Behn, Rape, and the Subversion of Libertinism in *The Rover, Part I*” by Anthony Kaufman

“‘Setting Shakespear A-Quavering’: Characterization and Lyrics in Garrick’s Shakespearean Operas of the 1750s” by Linda R. Payne

“‘The Yielding Moment’: A Woman’s View of Amorous Females and Fallen Women” by J. Karen Ray

“Rejecting the Status Quo: The Attempts of Mary Pix and Susanna Centlivre to Reform Society’s Patriarchal Attitudes” by Patsy S. Fowler

**Review:**

Curtis Price, Judith Milhous, and Robert D. Hume’s *Italian Opera in Late Eighteenth-Century London*, 2 vols. Volume 1: *The King’s Theatre, Haymarket, 1778-1791*, reviewed by Robert McGeary

**Volume 11, Issue 1 (Summer 1996)**

**Articles:**

“The Opera Accounts of Sir Robert Walpole” by Thomas McGeary

“The Male Masochist in Restoration Drama” by Danielle Perdue

“Mrs. Midnight, Mrs Mandrake, and the Serious Presentation of the “Drag Role” in *The Twin-Rivals*” by Vicky Bancroft

“Behn: Auth-WHORE or WrITer? Authorship and Identity in *The Rover*” by Danielle Bobker

“*The Country Wife*: Metaphor Manifest” by Barrie Hawkins

**Review:**

John C. Ross (ed.), Thomas Shadwells’ *Bury-Fair*, a Critical Edition, reviewed by Christopher J. Wheatley

**Volume 10, Issue 2 (Winter 1995)**

**Articles:**

“Restoration Comedy in the Modern British Theatre” by Lennart Nyberg

“*The Wives’ Excuse or Cuckolds Make Themselves* at the Swan Theatre, Stratford-on-Avon, Summer 1994” by Jessica Munns

“‘Alas! I Fear I’ve Been Too Hasty!’ and Other Reconsiderations of Addison’s Cato” by Leslie Radford

“The Character of Pamela from Richardson’s Novel to Goldoni’s Comedy” by Paola Polesso

**Reviews:**

Pat Gill’s *Interpreting Ladies: Women, Wit, and Morality in Restoration Comedy*, reviewed by Ann Straulman

Elizabeth Howe’s *The First English Actresses: Women and Drama 1660-1700*, reviewed by Barbara Mackey

Philip H. Highfill, Jr., Kalman A. Burnim, and Edward A. Langhans (eds.), *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London 1660-1800*, reviewed by Cheryl Wanko

**Volume 10, Issue 1 (Summer 1995)**

**Articles:**

“*The Country Wife* and Social Danger” by Derek Cohen

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