Restoration and Eighteenth-Century Theatre Research Index

SECOND SERIES (1986 – PRESENT)

Volume 35 (2023)

Articles:

Enchanting the Isle and the Lake: Set Design and Restoration Shakespeare Adaptations by Emily Seitz

“But first let’s have a dance”: Music in Aphra Behn’s Plays by Laura L. Runge

Animals in Restoration Theatre, 1660–1710 by Riki Miyoshi

Theatre Reviews:

The Recruiting Officer, by George Farquhar, Oxford Theatre Guild, Trinity College, Oxford; reviewed by Aparna Gollapudi

The Relapse, by John Vanbrugh, Directed by Marc Vietor, Red Bull Theatre, New York; reviewed by Misty G. Anderson

Guilio Cesare in Egitto, by G. F. Handel, English Touring Opera, Everyman Theatre, Cheltenham; reviewed by Jessica Shapiro

"Between Women": Analyses, Descriptions, and Reflections on Mary Berry’s Fashionable Friends, Performed at the Lewis Walpole Library, 11-13 May 2023

Marry Berry’s Fashionable Friends at The Lewis Walpole Library, 11–13 May 2023; a review by Laura Engel

On Performing Fashionable Friends; a review by Amy Dick

Reflections on Fashionable Friends; a review by Caroline Gonda

The Intimate Mannerisms of Place in the Lewis Walpole Library Production of Fashionable Friends; a review by Caitlin Hubbard

Review of Mary Berry’s Fashionable Friends at the Lewis Walpole Library, Abridged and Directed by Laura Engel; a review by Emmanuela Wroth

Mary Berry and Anne Damer: Fashionable Friends, EighteenthCentury Female Friendship, and (of Course) the Archive; a review by Skyler Sunday
Review Essays

*Criticism, Performance, and the Passions in the Eighteenth Century: The Art of Transition*, by James Harriman-Smith; reviewed by Jan Gorak

*Kitty Clive; or, The Fair Songster, by Berta Joncus Venanzio Rauzzini and the Birth of a New Style in English Singing: Scandalous Lessons*, by Brianna E. Robertson-Kirkland; reviewed by Joe Lockwood

Book Reviews

*The World of Elizabeth Inchbald: Essays on Literature, Culture, and Theatre in the Long Eighteenth Century*, edited by Daniel J. Ennis and E. Joe Johnson; reviewed by Shawn Lisa Maurer

*Making Stars: Biography and Celebrity in Eighteenth-Century Britain*, edited by Nora Nachumi and Kristina Straub; reviewed by Georgina Lock

*Modes of Play in Eighteenth-Century France*, edited by Fayçal Falaky and Reginald McGinnis; reviewed by Brooke Tybush

*Queer Velocities: Time, Sex, and Biopower on the Early Modern Stage*, by Jennifer Eun-Jung Row; reviewed by Logan J. Connors

*An Apology for the Life of Mr. Coley Cibber, Comedian and Late Patentee of the Theatre Royal: A Modernized Text*, edited by David Roberts; reviewed by Angelina del Balzo

*Quantitative Literary Analysis of the Works of Aphra Behn*, by Laura Runge; reviewed by Juan A. Prieto-Pablos

*The Widow Ranter by Aphra Behn*, edited by Adrienne L. Eastwood; reviewed by Juliette Paul

*The Gentle Shepherd by Allan Ramsay*, edited by David McGuinness and Steve Newman; Reviewed by Jessica Reid

Volume 34 (2022)

Articles:

Satire, Smut, and the Child Actor in Garrick’s *Lilliput* by Aparna Gollapudi

George Anne Bellamy as Self-Fashioned Sentimental Heroine by Jessica Banner

Wycherley’s *The Gentleman Dancing Master*: Aristocratic Order and Its Imitation by David Gelineau
The New Claret-Club: Advertising, Self-Fashioning, and an Addition to the Canon of Scottish Restoration Theatre by Jessica Ann Reid

Theatre Reviews:

Who’s the Dupe? A Farce, by Hannah Cowley, Script-in-Hand Performance, Mordan Hall, St Hugh’s College, Oxford; reviewed by Ros Ballaster

The Rivals, by Richard Brinsley Sheridan, directed by Aaron Posner, American Players Theatre, Hill Theatre, Spring Green, WI; reviewed by Anne Greenfield

Book Reviews:

British Enlightenment Theatre: Dramatizing Difference, by Bridget Orr; reviewed by David Worrall


English Theatrical Anecdotes, 1660–1800, edited by Heather Ladd and Leslie Richie; reviewed by Diana Solomon

Carrying All Before Her: Celebrity Pregnancy and the London Stage, 1689–1800, by Chelsea Phillips; reviewed by Georgina Lock

Charles Macklin and the Theatres of London, edited by Ian Newman and David O’Shaughnessy; reviewed by Kristina Straub

Swoon: A Poetics of Passing Out, by Naomi Booth; reviewed by Jennifer Golightly

The Emergence of a Theatrical Science of Man in France, 1660–1740, by Logan J. Connors; reviewed by Annelle Curulla

The Georgians: The Deeds and Misdeeds of Eighteenth-Century Britain, by Penelope J. Corfield; reviewed by Charles More

Six Essays on Vauxhall Gardens, by David E. Coke; reviewed by Penny Richards


The Early Plays, by Nicholas Rowe, edited by Rebecca Bullard and John McTague; The Middle Period Plays, by Nicholas Rowe, edited by Michael Caines; The Late Plays, by Nicholas Rowe, edited by Claudine van Hensbergen; reviewed by Jessica Munns

A Clubbable Man: Essays on Eighteenth-Century Literature and Culture in Honor of Greg Clingham, edited by A. W. Lee; reviewed by Jan Gorak
Volume 33, Issues 1-2 (2021)

33.1 Articles:

The Restoration Comedy Project: Goals and Challenges by Juan A. Prieto-Pablo

Designing an Internet-based Database of Restoration Stage Directions: Two Works-In-Progress by Tim Keenan

*Genrefying* Restoration Comedy: The Challenge of Classifying Generic Diversity by Jorge Figueroa Dorrego

The Diverse Topography of Restoration Comedy by Maríía José Mora

From Margaret Cavendish to Aphra Behn: A Quantitative Analysis of Stage Directions in Restoration Comedy by Manuel J. Gómez-Lara and Antonio Rosso

33.2 Articles:

Professional Actors as Royal Drama Coaches, 1647-81 by Andrew R. Walkling

Lady Mary Wortley Montagu Goes Strolling by Georgina Lock

33.2 Book Reviews:

*Skepticism and Belief in English Witchcraft Drama, 1538-1681* by Eric Pudney; reviewed by Simon Barker

*Art & Celebrity in the Age of Reynolds & Siddons* by Heather McPherson; reviewed by Bradford Mudge

*The Club: Johnson, Boswell, and the Friends Who Shaped an Age* by Leo Damrosch; reviewed by Penny Richards

*Ways of the World: Theater and Cosmopolitanism in the Restoration and Beyond* by Laura Rosenthal: reviewed by Jan Gorak

*Music in the London Theatre from Purcell to Handel* edited by Colin Timms and Bruce Wood; reviewed by Joe Lockwood

Volume 32, Issue 2 (Winter 2017)

Articles:

Crisis Without Anxiety: The Jacobite Moment of Ann Macklin's Benefit Night, 23rd April 1746 by Georgina Lock and David Worrall

From Love of Money to Love for Love: Heiresses on the Long Eighteenth-Century Stage by Beth Cortese


Theatre Reviews:

The Dutch Lady, Anonymous, directed by Jason Morell, Shakespeare’s Globe for Read Not Dead, Great Hall at Gray’s Inn, London; reviewed by Lois Potter

Macbeth, adapted by Sir William Davenant based on the play by William Shakespeare, directed by Robert Richmond, Folger Theatre, Washington, DC; reviewed by Isabel Smith-Bernstein

Book Reviews:

Dress in the Age of Jane Austen: Regency Fashion by Hilary Davidson; reviewed by Janet Todd

Staging the Revolution: Drama, Reinvention and History, 1647-72 by Rachel Willie; reviewed by Simon Barker

Shakespeare and the Legacy of Loss by Emily Hodgson Anderson; reviewed by Tim Keenan

Shakespeare’s Rise to Cultural Prominence: Politics, Print and Alteration, 1642-1700 by Emma Depledge; reviewed by Jean I. Marsden

Balloon Madness: Flights of Imagination in Britain, 1783-1786 by Clare Brant; reviewed by Jessica Munns

Four Fools in the Age of Reason: Laughter, Cruelty and Power in Early Modern Germany by Dorinda Outram; reviewed by Ivo Nieuwenhuis

The Language of Fruit: Literature and Horticulture in the Long Eighteenth Century by Liz Bellamy; reviewed by Emily Seitz

Twenty Theatres to See Before You Die. A love letter to Britain’s Theatres by Amber Massie-Blomfield; reviewed by Penny Richards

Volume 32, Issue 1 (Summer 2017)

Articles:
She Stoops to Conquer: An Irish Expatriate Comedy by James Evans

“Damn you, Davenant!”: The Perils and Possibilities of Restoration Shakespeare by Deborah C. Payne

John Henderson’s Voice by Leslie A. Chilton

Theatre Reviews:

Venice Preserved by Thomas Otway, directed by Prasanna Puwanarajah, the Swan Theatre, Stratford-upon-Avon; reviewed by Derek Hughes

The Provoked Wife by Sir John Vanbrugh, directed by Phillip Breen, the Swan Theatre, Stratford-upon-Avon; reviewed by Derek Hughes

Acis and Galatea by Handel, conducted by Nicholas Ansdell-Evans, directed by Sarah Tipple, English National Opera, ENO Studio Live, Lilian Baylis House, West Hampstead; reviewed by Yvonne Noble

The Rover by Aphra Behn, directed by Beth Burns, York Rite Masonic Hall, Austin, Texas; reviewed by Joseph F. Stephenson

After Aphra: The Story of Aphra Behn and The Widow Ranter by Lissa Chapman and Jay Venn, directed by Lissa Chapman, musical director Jay Venn, Clio’s Company, The Hen and Chickens Theatre, London; reviewed by Angela Escott

She Ventures and He Wins (1695) by “Ariadne”, directed by Bex Law, musical director Owen Childlaw, South London Theatre, The Old Fire Station, London; reviewed by Angela Escott

Dead Dog in a Suitcase (and Other Love Songs) by Carl Grose, directed by Mike Shepherd, music by Charles Hazlewood, Kneehigh with Liverpool Everyman Playhouse; reviewed by Jessica Munns

Book Reviews:

Charlotte Lennox: An Independent Mind by Susan Carlile; reviewed by Linda Bree

Thomas ‘Jupiter’ Harris: Spinning Dark Intrigue at Convent Garden Theatre, 1767-1820 by Warren Oakley; reviewed by Judith Bailey Slagle

The Routledge Anthology of Restoration and Eighteenth-Century Drama edited by Kristina Straub, Misty G. Anderson, and Daniel O’Quinn; reviewed by David Roberts

Antitheatricality and the Body Public by Lisa A. Freeman; reviewed by Daniel Smith

Staging Memory and Materiality in Eighteenth-Century Theatrical Biography by Amanda Weldy Boyd; reviewed by Nevena Martinovic
**Volume 31, Issue 2 (Winter 2016)**

**Articles:**

*The Rivals*: An Irish Expatriate Comedy by James Evans

Anecdotes and Restoration Actresses: The Cases of Elizabeth Barry and Anne Bracegirdle by Diana Solomon

“As for mine”: Aphra Behn and Adaptations of Jacobean City Comedies by Kate Aughterson

A Database of Restoration Stage Directions by Tim Keenan

**Theatre Reviews:**

*The Captive Queen [Aureng-Zebe]* by John Dryden, directed by Barrie Rutter, Sam Wanamaker Playhouse, Shakespeare’s Globe, London; reviewed by Derek Hughes

*The Way of the World* by William Congreve, directed by James Macdonald, Donmar Warehouse, London; reviewed by Derek Hughes

*The Fantastic Follies of Mrs Rich, or The Beau Defeated* by Mary Pix, directed by Jo Davies, The Swan Theatre, Stratford-upon-Avon; reviewed by Joseph F. Stephenson

“A Margaret Cavendish Premiere: Q and A with the Director.” *The Unnatural Tragedy*, directed by Graham Watts, White Bear Theatre, London; reviewed by Graham Watts

**Book Reviews:**

*The Last Royal Rebel: the Life and Death of James, Duke of Monmouth* by Anna Keay. Reviewed by Jessica Munns

*The Beau Monde: Fashionable Society in Georgian London* by Hannah Greig. Reviewed by Jessica Munns

*Theatre and Governance in Britain, 1500-1900: Democracy, Disorder and the State* by Tony Fisher. Reviewed by Simon Barker

*Satire, Celebrity, and Politics in Jane Austen* by Jocelyn Harris. Reviewed by Jennifer Golightly

*Drama in English. From the Middle Ages to the Early Twentieth Century* edited by Christopher J. Wheatley. Reviewed by Anne Greenfield

**Exhibition Reviews:**

*Charles I: King and Collector* Exhibition, Royal Academy of Arts, London
**Charles I: King and Collector**, Catalog, edited by Desmond Shawe-Taylor and Per Rumberg
Reviewed by Noella Smith

**Charles II: Art and Power** Exhibition, The Queen’s Gallery, Buckingham Palace, London

**Charles II: Art and Power**, Catalog, edited by Rufus Bird and Martin Clayton
Reviewed by Noella Smith

**Volume 31, Issue 1 (Summer 2016)**

**Articles:**

“Is this my native country?”: Reviving Elizabeth Inchbald's *Every One Has His Fault* in Postcolonial Philadelphia” by Jennie MacDonald

“I will wear my heart upon my sleeve’: Haunted Stages in Frances Burney’s *Camilla*” by Beth Kowaleski Wallace

“'Write as I bid you': Eruptive Baroque Aesthetics in Wycherley’s *The Country Wife*” by Royce Best

**Theatre Notes:**


**Theatre Reviews:**

Recent Performances of Behn, Shadwell, and Dryden; reviewed by Derek Hughes

- *The Rover* by Aphra Behn, directed by Loveday Ingram, Royal Shakespeare Company, Stratford-upon-Avon
- *Bury-Fair* by Thomas Shadwell, directed by John Baxter, Theatre Royal, Bury St Edmunds
- *Amphitryon* by John Dryden, directed by Michael Cordner, University of York

*The Busy Body: A Comedy* by Susanna Centlivre, directed by John Sipes, The University of Tennessee, Knoxville; reviewed by Judith Bailey Slagle

*The Dutch Lady*, Anon.; The Shakespeare Institute, Stratford-on-Avon; reviewed by Jessica Munns

*Xerxes* by George Frideric Handel; conducted by Jonathan Peter Kenny, directed by James Conway, English Touring Opera, Exeter; reviewed by Gillian Manning
School for Scandal by Richard Brinsley Sheridan, directed by Marc Vietor, New York, NY; reviewed by Srividhya Swaminathan

The Masks of Aphra Behn by Claire Louise Amias, directed by Pradeep Jey, London; reviewed by Angela Escott

Sancho: An Act of Remembrance by Paterson Joseph, co-directed by Simon Godwin, Pemberley Productions with the Oxford Playhouse, Brooklyn, NY; reviewed by Kristina Huang

Yarico, directed by Emily Gray, Trestle Theatre Company, London; reviewed by Angela Escott

Queen Anne by Helen Edumundson, directed by Natalie Abrahami, Swan Theatre/Royal Shakespeare Company, Stratford-upon-Avon; reviewed by Gabriella Infante

Book Reviews:

Eighteenth-Century Brechtians: Theatrical Satire in the Age of Walpole by Joel Schechter. Reviewed by Claude Rawson

Masque and Opera in England, 1656–1688 by Andrew Walkling. Reviewed by James A. Winn

Staging History, 1780–1840 edited by Michael Burden, Wendy Heller, Jonathan Hicks, and Ellen Lockhart. Reviewed by Tim Keenan

Theatre and the Novel from Behn to Fielding by Anne F. Widmayer. Reviewed by Claude Rawson

Restoration Staging, 1660-74 by Tim Keenan. Reviewed by Juan A. Prieto-Pablos

Database Reviews:


Volume 30, Issues 1 and 2 (Double Issue, Summer/Winter 2015)

Articles:

“The Rise and Fall of the New Edinburgh Theatre Royal, 1767-1859: Archival Documents and Performance History” by Judith Bailey Slagle

“Shopping and Flirting: Staging the New Exchange in Seventeenth- and Eighteenth- Century Comedies” by Tim Keenan

“Nancy Dawson, her Hornpipe and her Posthumous Reputation” by Olive Baldwin and Thelma Wilson
“Making Mary: Imitation and Infamy in the Eighteenth-Century Theater” by Elizabeth Savage

“‘Be Mine in Politics”: Charlotte Corday and Anti-Union Allegory in Matthew West's Female Heroism, A Tragedy in Five Acts (1803)” by Sarah Burdett

**Theatre Reviews:**

*The Rover* by Aphra Behn; Blackfriars Playhouse, Staunton, VA; reviewed by Catherine Ingrassia

*Love for Love* by William Congreve; directed by Selina Cadell, Royal Shakespeare Company, Stratford-upon-Avon; reviewed by Jessica Munns

*Nell Gwynn*; directed by Christopher Luscombe, The Globe Theatre, London; reviewed by Angela Escott

*She Stoops to Conquer* by Oliver Goldsmith; directed by Martha Henry, The Stratford Festival, Stratford, ON; reviewed by Terry F. Robinson

*Les Liaisons Dangereuses*; directed by Erin Woods, Reduxion Theatre Company, Oklahoma City, OK, The Stratford Festival, Stratford, ON; reviewed by Jennifer L. Airey

*The Siege of Calais* by Gaetano Donizetti; directed by James Conway, The English Touring Opera, Cheltenham; reviewed by Jessica Munns

*The Indian Queen* composed by Henry Purcell; directed by Peter Sellars, conducted by Laurence Cummings, English National Opera, London; *Giove in Argo* composed by George Frideric Handel; directed by Peter Sellars, conducted by Laurence Cummings, English National Opera, London; *La Serva Padrona* composed by Giovanni Battista Pergolesi; directed by Johanna Byrne, conducted by Clare Clements, Insieme, London; reviewed by Angela Escott

*Pride and Prejudice* by Jane Austen; adapted by Joseph Hanreddy and J.R. Sullivan, directed by Tyne Rafaeli, American Players Theatre, Spring Green, WI; reviewed by Marilyn Marie Holguin

**Book Reviews:**

*Approaches to Teaching the Works of John Dryden* edited by Jayne Lewis and Lisa Zunshine. Reviewed by James A. Winn

*Stage Mothers: Women, Work, and the Theater, 1660-1830* edited by Laura Engel and Elaine M. McGirr. Reviewed by Ros Ballaster

*Women and Shakespeare in the Eighteenth Century* by Fiona Ritchie. Reviewed by Tiffany Potter

*Queen Anne and the Arts* edited by Cedric D. Reverand II. Reviewed by Joseph Hone

*The Theatre of Drottningholm—Then and Now: Performance between the 18th and 21st Centuries* by Willmar Sauter and David Wiles. Reviewed by Timothy De Paepe

Inventing the Spectator: Subjectivity and the Theatrical Experience in Early Modern France by Joseph Harris. Reviewed by Logan J. Connors

Restoration Plays and Players: An Introduction by David Roberts. Reviewed by Riki Miyoshi

The Horror Plays of the English Restoration by Anne Hermanson. Reviewed by Ann Marie Byrd

Volume 29, Issue 2 (Winter 2014)

“Writing Against the Stage: Anti-Theatrical Discourse in Early Modern Europe,” Part 2 of 2, Guest-Edited by Logan J. Connors, Bucknell University

Articles:

“From Anti-Theater to Anti-Theatricality” by Logan J. Connors

“Santos Díez González, Civil Censor: Balancing the Theory and Practice of Theater Reform in Madrid, 1788-1804” by Frieda Koeninger

“Society Theater’s Self-Criticism: The Anti-Theatrical Discourse in Moncrieff’s Les Abdérites and Piron’s La Métromanie” by Maria Teodora Comsa

“The Anti-Performance Prejudice of Shakespeare’s Eighteenth-Century Editors” by James Harriman-Smith

““Stage-plays […] and a thousand other amusements now in use‘: Garrick’s Response to Anti-Theatrical Discourse in the Mid Eighteenth Century” by Gillian Skinner

“Manipulating Reader-Actors: Eighteenth-Century Printed Harlequinades” by Anne F. Widmayer

Theatre Reviews:

The Metromaniacs by David Ives; adapted from La Métromanie by Alexis Piron, directed by Michael Kahn, Shakespeare Theatre Company, Washington, DC; reviewed by Christopher J. Wheatley

Jane Austen’s Christmas Cracker: An Interactive Ball; directed by Jason Beagle, Reduxion Theatre Company, Oklahoma City, OK; reviewed by Jennifer L. Airey

Book Reviews:
Shakespeare and the Eighteenth Century by Michael Caines. Reviewed by Adam H. Kitzes

Volume 29, Issue 1 (Summer 2014)

“Writing Against the Stage: Anti-Theatrical Discourse in Early Modern Europe,” Part 1 of 2, Guest-Edited by Logan J. Connors, Bucknell University

Articles:

“The Theater's Many Enemies” by Logan J. Connors

“An Elusive Controversy: the Beginnings of Polemics Against the Stage in France” by François Lecercle

“Between Jest and Earnest. Ironical Defenses of Theatre in Seventeenth-Century England and France” by Clotilde Thouret

“The Controversy over the Morality of the Theatre in Early Enlightenment France” by Theodore E. D. Braun

“A ‘perfectly honest comedian’ is ‘a metaphysical abstraction’: From the Moral Condemnation of Acting to its Aesthetic Promotion in the Eighteenth Century” by Laurence Marie

“False Frocks: Chénier's Charles IX and the Debate on Religious Costume in Parisian Theater, 1789–90” by Annelle Curulla

Theatre Reviews:

Sense and Sensibility by Jane Austen; adapted by Kate Hamill, directed by Eric Tucker, Bedlam, New York, NY; reviewed by Karen Gevirtz

Life on the Moon by Joseph Haydn, directed by Cal McCrystal, conducted by Christopher Bucknall, English Touring Opera, London; reviewed by Angela Escott

Book Reviews:

Restoration Comedy, 1660-1670: A Catalogue edited by Manuel J. Gómez-Lara, Maria José Mora, Paula de Pando, Rafael Portillo, Juan A. Prieto-Pablos, and Rafael Vélez Núñez. Reviewed by Derek Hughes

“The Celebrated Hannah Cowley”: Experiments in Dramatic Genre, 1776-1794 by Angela Escott. Reviewed by Jennifer Golightly

Shakespeare in the Eighteenth Century edited by Fiona Ritchie and Peter Sabor. Reviewed by Keith Gregor

12
Volume 28, Issue 2 (Winter 2013)

Articles:

“Motions of the Mind: Transacting Emotions on the Eighteenth-Century Stage” by Glen McGillivray

“Frances Brooke on (the) Stage: Theory and Practice” by Jodi L. Wyett

“John Dennis and the Shakespeare-Elizabeth Anecdote: The Comical Gallant and the Reception of The Merry Wives of Windsor” by Adam H. Kitzes

Theatre Reviews:

The Beaux’ Stratagem by George Farquhar, directed by Antoni Cimolino, The Stratford Festival, Stratford, ON; reviewed by Terry F. Robinson

The Beau Defeated, The Different Widows, and The Spanish Wives (1696) by Mary Pix, directed by Alison Sutcliffe, Bridge Theatre Company, London; reviewed by Angela Escott

She Stoops to Conquer or, the Mistakes of a Night by Oliver Goldsmith, directed by Conrad Nelson, Northern Broadsides Theater Company, Cheltenham; reviewed by Neil Richards

The Impresario by Wolfgang Amadeus Mozart Le Rossignol by Igor Stravinsky, arranged and directed by Michael Gieleta, Santa Fe Opera, Santa Fe, NM; reviewed by Jennie Macdonald

Book Reviews:

The Sentimental Theater of the French Revolution by Cecilia Feilla. Reviewed by Thomas Wynn

Queen Anne: Patroness of Arts by James Anderson Winn. Reviewed by Brian Corman

The Politics of Opera in Handel’s Britain by Thomas McGeary. Reviewed by Andrew Pink

Celebrity, Performance, Reception; British Georgian Theatre as Social Assemblage by David Worrall. Reviewed by Helen M. Burke

Regina Mingotti: Diva and Impresario at the King’s Theatre, London by Michael Burden. Reviewed by Angela Escott

Shakespeare and the Culture of Romanticism edited by Joseph M. Ortiz. Reviewed by Brian Bates

Le Siège de Calais by Pierre-Laurent De Belloy edited by Logan J. Connors. Reviewed by Jessica Munns

Approaches to Teaching Behn's Oroonoko edited by Cynthia Richards and Mary Ann O'Donnell. Reviewed by Elaine Hobby

The Lively Arts of the London Stage, 1675-1725, ed. Kathryn Lowerre. Reviewed by Joe Lockwood

Volume 28, Issue 1 (Summer 2013)

Articles:

“Theatres in Amsterdam and Antwerp between 1637 and 1775: The Evolving Designs of Theatres in the Early Modern Low Countries” by Timothy De Paepe

“From Venice to Constantinople: Traveling Widows in the Context of the Greek Enlightenment” by Antonis Glytzouris

“I must vary shapes as often as a player’: Susanna Centlivre and the Liberty of the British Stage” by Jennifer L. Airey

Theatre Reviews:

Sir Patient Fancy by Aphra Behn, directed by Rebecca Patterson, The Queen's Company, Wild Project, New York, NY; reviewed by James Horowitz

The Rivals by Richard Brinsley Sheridan, directed by Hal Brooks, The Pearl Theatre Company, New York, NY; reviewed Srividhya Swaminathan

Coronation of Poppea by Claudio Monteverdi, directed by James Conway, English Touring Opera, Malvern Theatres, Worcestershire

Agrippina by George Frideric Handel, directed by James Conway, English Touring Opera, Malvern Theatres, Worcestershire

Jason by Francesco Cavalli, directed by Ted Huffman, English Touring Opera, Malvern Theatres, Worcestershire; reviewed by Jessica Munns

Book Reviews:

The Rival Sirens: Performance and Identity on Handel's Operatic Stage by Suzanne Aspden. Reviewed by Angela Escott

Coyness and Crime in Restoration Comedy: Women's Desire, Deception, and Agency by Peggy Thompson. Reviewed by Deborah C. Payne
Thomas Killigrew and the Seventeenth-Century English Stage edited by Philip Major. Reviewed by Riki Miyoshi

Prologues and Epilogues of Restoration Theater: Gender and Comedy, Performance and Print by Diana Solomon. Reviewed by Mary Vance

Volume 27, Issue 2 (Winter 2012)

Articles:

“The Performance Created by a Comma: A Cautionary Tale” by James A. Winn

“Thomas Killigrew's Early Managerial Career: Carolean Stage Rivalry in London, 1663-1668” by Riki Miyoshi

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

Theatre Reviews:

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


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


A Race of Female Patriots: Women and Public Spirit on the British Stage, 1688-1745 by Brett D. Wilson. Reviewed by Jennifer L. Airey
Volume 27, Issue 1 (Summer 2012)

Articles:

“Rivals for the Repertory: Theatre and Novel in Georgian London” by Ros Ballaster

“Hannah Cowley, the Dilemma of the Female Playwright, and the Pseudonymous Prelude to Which Is the Man?” by Tanya M. Caldwell

“‘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


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


Volume 26, Issues 1 and 2 (Double Issue, Summer/Winter 2011)

Articles:

“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.


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

Volume 25, Issue 2 (Winter 2010)

Articles:

“Balconies and Windows in Early Restoration Playhouses (1660-1682)” by Juan A. Prieto-Pablos
“Reconsidering David Garrick’s Florizel and Perdita” by Phillip Scott Moses

“In Spight of the Criticks’: Generic Complexity in Cavendish’s Convent” by Elisabeth Liebert

**Theatre Reviews:**

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:**


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


**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 Asthetic 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 riegn’: 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


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 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

Molière’s *Le Misanthrope* at the Salle Richelieu, Comédie Francaise 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

**Volume 21, Issue 1 (Summer 2006)**

**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

Volume 20, Issues 1 and 2 (Double Issue, Summer/Winter 2005)

Articles:

“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:


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

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


**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 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
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’ *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. Iwaniszew

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

Volume 16, Issue 1 (Summer 2001)

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 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


**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


“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

Volume 14, Issue 1 (Summer 1999)

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


“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 Witlings” 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:

**Volume 12, Issue 1 (Summer 1997)**

**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:**


“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:


**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


“Aphra Behn’s *The Feign’d Curtezans; or a Night’s Intrigue* from Calderon’s *Casa con Dos Puertas Mala Es de Guardar*” by Dolors Altaba-Artal

“Gender and Nationalism in Richard Steele’s *The Tender Husband*” by Kevin J. Gardner

“John Duncombe and the 1782 *Biographia Dramatica*” by Arthur Sherbo

“Marina and the Spirit of Her Times” by Trudy Drucker

**Review:**

Heidi Hutner (ed.), *Rereading Aphra Behn: History, Theory, and Criticism*, reviewed by Nancy Copeland

**Volume 9, Issue 2 (Winter 1994)**

**Articles:**

“Comic Fable or Dolphins in the Skies: Understanding Eighteenth-Century Pantomime” by Brent Chesley

“Love, Chance and the Arranged Marriage: Lady Mary Rewrites Marivaux” by Barbara Darby

“Cutting the Gordian Knot: The Humor of Aphra Behn and Roseanne Arnold” by Cynthia L. Caywood and Bonnie A. Hain

**Reviews:**

Nancy Klein Maguire’s *Regicide and Restoration: English Tragicomedy, 1660-1671*, reviewed by Verna A. Foster

Christopher J. Wheatley’s *Without God or Reason: The Plays of Thomas Shadwell and Secular Ethics in the Restoration*, reviewed by Stephen Cox

James L. Steffensen (ed.), *The Dramatic Works of George Lillo*, reviewed by William J. Burling

**Volume 9, Issue 1 (Summer 1994)**

**Articles:**

“Matthew Medbourne’s *Tartuffe* (1670): A Satire on Land-Acquisition During the Interregnum” by Anne Barbeau Gardiner

“Inkle and Yarico and the Discourse of Slavery” by Joan Hamilton

“Aphra Behn’s Conflicted View of Marriage” by Sheryl Nadler

“Immorality and Debauchery: George Meriton’s Parallel Voice to Jeremy Collier” by Larry Isitt

“He That Should Guard My Virtue Has Betrayed It’: The Dramatization of Rape in the Exclusion Crisis” by Susan J. Owen

**Reviews:**

David Thomas’s *William Congreve*, reviewed by Anthony Kaufman

Brian Corman’s *Genre and Generic Change in English Comedy 1660-1710*, reviewed by Robert F. Bode

**Volume 8, Issue 2 (Winter 1993)**

**Articles:**

“Patriarchal Politics Under Cultural Stress: Nathaniel Lee’s Passion Plays” by Stephan P. Flores

“Apart from Etherege: Stage Directions in *The Man of Mode*” by David K. Sauer

“The Auction Scene in Sheridan’s *The School for Scandal*” by Timothy J. Viator

“William Clerke’s *Marciano* and Restoration Scotland” by Richard Gale

**Volume 8, Issue 1 (Summer 1993)**

**Articles:**
“Setting the Record Straight on John Crowne” by Beth S. Neman

“Who...Her Own Wish Deny?: Female Conduct and Politics in Aphra Behn’s The City Heiress” by Nancy Copeland

“Neither a Widow, a Maid, nor a Wife’: Miss Wooburns ‘Fault’ in Every One Has His Fault” by Karen Overbye

Reviews:

T.G.S. Cain and Ken Roberts (eds.), “Into Another Mould”: Change and Continuity in English Culture, reviewed by Christopher A. Coulter

William J. Burling’s A Checklist of New Plays and Entertainments on the London Stage, 1770-1737, reviewed by F.M. Link

Volume 7, Issue 2 (Winter 1992)

Articles:

“Biographical Problems and Satisfactions in Susanna Centlivre” by Richard C. Frushell

“Your Fetter’d Muse’: The Reception of Katherine Philips’ Pompey” by Christopher J. Wheatley

“Jo. Haines as Librettist for Purcell’s Fairy Queen” by David Dyregrov

“A Performance of Comus at Badminton House in 1752” by Michael G. Brennan

“Colonial Discourse in Richard Cumberland’s Play The West Indian: The Relationship of the Colonizer to the Homeland” by James N. Houston, Jr.

Controversy and Commentary Letters from Richard W. Bevis and J. Douglas Canfield

Volume 7, Issue 1 (Summer 1992)

Articles:

“Warbling Eunuchs’: Opera, Gender, and Sexuality on the London Stage, 1705-1742” by Thomas McGeary

“The Two Backed Beast: Eunuchus and Priapus in The Country Wife” by Giles Slade

“Such Wounds as Hell Can Equal: Tragic Guilt in the Drama of George Lillo” by Robert L. Mack

**Volume 6, Issue 2 (Winter 1991)**

**Articles:**

“The Triumvirate and Aurora’s Nuptials: Two “Lost” Plays from the Early 18th Century” by William J. Burling

“George Lillo’s *The London Merchant* and Feminist Debate” by Mara H. Fein

“Kate's Stratagem and the Naming of *She Stoops to Conquer*” by Oliver W. Ferguson

“Sheridan, Politics, the Navy and the Musical Allusions in the Final Scene of *The Critic*” by Eric S. Rump

“Selective Bibliography: 1988-1990” by Muriel Sanderow Friedman

**Reviews:**

Juliet Stone Peters’s *Congreve, the Drama and the Printed Word*, reviewed by Brian Corman

Robert Fahrner’s *The Theatre Career of Charles Dibdin the Elder*, reviewed by Philip H. Highfill, Jr.

Robert Moss Markley's *Two-Edg’d Weapons: Style and Ideology in the Comedies of Etherege, Wycherley and Congreve*, reviewed by Giles Slade

**Volume 6, Issue 1 (Summer 1991)**

**Articles:**

“Dramatic Shifts: Writing an Ideological History of Late Stuart Drama” by J. Douglas Canfield

“Gab and Garb in Restoration Comedy: The Unfashionable Language of Clothes” by Becky McLaughlin

“‘New Matter for Our Wonder and His Praise’: Almanzor in *The Conquest of Granada*” by Gayle Edward Wilson

“A Bold Stroke for a Wife: Centlivre’s Satiric Fairy Tale” by William Hull

**Reviews:**
Shearer West's *The Image of the Actor: Verbal and Visual Representation in the Age of Garrick and Kemble*, reviewed by Edward A. Langhans

David Roberts's *The Ladies: Female Patronage of Restoration Drama*, reviewed by Maureen E. Mulvihill

**Volume 5, Issue 2 (Winter 1990)**

**Articles:**

“The Popularity of Pantomime on the London Stage, 1720-1760” by Paul Sawyer

“A Note on Halifax and Otway” by Jessica Munns

“Lillo's *The London Merchant* and the Discourse of Criminal Biography” by Louis Markos

“Parallel Scenes in *Othello* and The *Relapse*” by Margaret D. Bauer

**Reviews:**

David Thomas and Arnold Hare (eds.), *Theatre in Europe: A Documentary History, Restoration and Georgian England, 1660-1788*, reviewed by Harold Love


**Volume 5, Issue 1 (Summer 1990)**

**Articles:**

“Politics and Ethics in *She Stoops to Conquer*” by James E. Gill

“Dating Dryden’s *Amboyna: Allusions in the Text to 1672-1673 Politics*” by Anne Barbeau Gardiner

“The Quarrel Between Sir John Vanbrugh and George Powell” by J.D. Alsop

“Checklist of Female Dramatists, 1660-1823” by David D. Mann

**Volume 4, Issue 2 (Winter 1989)**

**Articles:**

“The Sentimentality of Garrick’s *Romeo and Juliet*” by Nancy Copeland

“The Defense of the Status Quo and Otway’s *The Atheist*” by Christopher J. Wheatley
“Colley Cibber: A Bibliography, 1967-1987” by Timothy J. Viator

“Selective Bibliography: 1986 and 1987” by Muriel Sanderow Friedman

Volume 4, Issue 1 (Summer 1989)

Articles:

“‘Try Me, At Least’: The Dispensing of Justice in The Plain Dealer” by Robert F. Bode
“Rochester’s Valentinian” by Larry Carver

“The Kelly-Garrick Connection and the Politics of Theatre Journalism” by Robert R. Bataille

“Wycherley’s The Plain-Dealer and Shadwell’s A True Widow” by Vicky Bancroft

“Messink’s Moral Pantomime” by Brent Chesley

Reviews:

Jacqueline Pearson’s The Prostituted Muse: Images of Women and Women Dramatists 1642-1737, reviewed by Jessica Munns

Harold C. Knutson’s The Triumph of Wit: Moliere and Restoration Comedy, reviewed by Anthony Kaufman

Volume 3, Issue 2 (Winter 1988)

Articles:

“Phenomenological Psychology and Comic Form in The Plain Dealer” by Laura Morrow

“Barton and Behn’s The Rover: Or, the Text Transpos’d” by Jessica Munns

“Goldsmith’s Political Drama: The Good Natur’d Man, Lofty, and Bute” by Christopher K. Brooks

“Colley Cibber’s The Rival Queans: A New Consideration” by Cheryl Wanko

“Correcting Errors Concerning Messink’s The Choice of Harlequin (1781)” by Brent Chesley

Reviews:

Edward Burns’s Restoration Comedy: Crises of Desire and Identity, reviewed by Richard Bevis

Mollie Sands’s The Eighteenth-Century Pleasure Gardens of Marylebone 1737-1777, reviewed by Richard H. Dammers
John Downes's *Roscius Anglicanus*, reviewed by Timothy J. Viator

**Volume 3, Issue 1 (Summer 1988)**

**Articles:**

“‘Ceres in Her Harvest’: The Exploded Myths of Womanhood in George Farquhar’s *The Beaux’ Stratagem*” by Sue L. Kimball

“‘Restoring and Preserving... Learning’: Rowe’s *Ulysses*, 1705” by Richard J. Sherry

“Evidence of Collaboration in the Writing of Robert Hunter’s *Androboros*” by Peter A. Davis

“Theobald’s Preface to *Richard II*, and the Possible Closing of Lincoln’s Inn Fields in 1719” by Timothy J. Viator

“An Index to the Theatrical Materials in the English Theatre Journals Published Between 1700 and 1750” by David Ritchey

**Volume 2, Issue 2 (Winter 1987)**

**Articles:**

“Richard Flecknoe’s Early Defense of the Stage: An Appeal to Cromwell” by J. Douglas Canfield

“The Significance of the 1731 Revisions to *The Fall of Mortimer*” by Lance Bertelsen

“The Fall of George Barnwell” by Clay Daniel

“Granville's *Jew of Venice* and the Eighteenth-Century Stage” by Catherine A. Craft

**Reviews:**

“Harry Levin’s *Playboys and Killjoys*” by Anthony Kaufman

“Mary Edmond’s *Rare Sir William Davenant: Poet Laureate, Playwright, Civil War General, Restoration Theatre Manager*” by Christopher Spencer

“Arthur R. Huseboe’s *Sir George Etherege*” by Robert F. Bode

**Volume 2, Issue 1 (Summer 1987)**

**Articles:**

“Four Casts for Early Eighteenth-Century London Operas” by William J. Burling
“The Distinction of Otway and Betterton” by Philip K. Jason

“The Alternating Styles of The Plain Dealer” by Derek Cohen

“Restoration Heroines: Reflections of Social Change” by Yvonne Schafer

“Simple Art and Simple Nature: Sarah Siddons Versus Ann Crawford” by Nancy E. Copeland

Reviews:


J.L. Styan’s Restoration Comedy in Performance, reviewed by Verna A. Foster

Volume 1, Issue 2 (Winter 1986)

Articles:

“The Design of the High Plot in Etherege’s The Comical Revenge” by Jean Gagen

“Fielding’s Artistic Accommodations in The Author’s Farce (1730)” by Albert J. Rivero

“Female Characterizations in English Platonic Drama: A Background for the Eighteenth Century Tragedies of Nicholas Rowe” by Richard H. Dammers

“Lillo’s Liberated Women” by Trudy Drucker

“The Original of Dr. Last in Samuel Foote’s The Devil Upon Two Sticks” by Arthur Sherbo

Volume 1, Issue 1 (Summer 1986)

Articles:

“William Popple: Dramatist, Critic, and Diplomat” by C.R. Kropf

“Command Performances During the Reign of George II” by Louis D. Mitchell

“An Index to the Theatrical Materials in Five Eighteenth-Century American Theatre Journals” by David Ritchey

“The Afterpiece: Origins and Early Development” by Philip K. Jason
FIRST SERIES (1963 – 1977)

Volume 16, Issue 1 (1977)

Articles:

“British Military Theatre in New York in 1778” by Jared A. Brown

“Public Virtue and Private Vitality in Shadwell’s Comedies” by Stephen D Cox

“Comment and Compilation” by Alfred W. Hesse

“An Identification of the Players in Vanbrugh’s Aesop part II” by Bruce Podewell

“Dryden’s All for Love on the Restoration Stage” by Michael Yots

“Hawkesworth's Adaptation of Southerne’s Oroonoko” by G. J. Finch

Volume 15, Issue 2 (1976)

Articles:

“Restoration and 18th Century Theatre Research Bibliography for 1975” by Muriel Sanderow Friedman

“Congreve as the Eighteenth Century’s Archetypal Libertine” by Maximillian E. Novak

“Sir John Vanbrugh as Translator: The Confederacy” by Frank M Patterson

“Themistocles in Alexandrian and 18th-Century English Drama” by Anthony J. Podlecki

“Charlotte Charke: Transvestite or Conjuror?” by Sallie Minter Strange

Volume 15, Issue 1 (1976)

Articles:

“John Dryden’s Amboyna at Lincoln’s Inn Fields, 1673” by Colin Visser

“Mary Pix, Restoration Playwright” by Nancy Cotton Pearse

“Defoe’s Review, the Theatre, and Anti-High-Church Propaganda” by J. A. Downie

“Richard Leveridge’s The Comick Masque of Pyramus and Thisbe” by Peter Elfed Lewis
“George Lillo’s Lost Play: A Speculation” by Trudy Drucker

“An Addition to the Holcroft Canon” by Joseph Rosenblum

“Additions to Allardyce Nicoll’s “Hand-list of Plays, 1700-1750”” by Raymond A. Biswanger, Jr

Volume 14, Issue 2 (1975)

Articles:

“Restoration and Eighteenth Century Theatre Research Bibliography for 1974” by George Hammerbacher

“Jeremy Collier’s False and Imperfect Citations” by Benjamin Hellinger


“Anne Oldfield and Mary de la Rivière Manley: The Unnoticed Reconciliation” by Richard B. Kline

Volume 14, Issue 1 (1975)

Articles:

“State Affairs on the Restoration Stage, 1660-1675” by Harold Love

“The Knight Amid the Dunces” by Gordon K. Thomas

“Reclamation, Revulsion, and Steele’s The Conscious Lovers” by Michael M. Cohen

“Garrick’s “Protective Reaction” to a Charge of Plagiarism” by Don Rintz

“Eighteenth-Century British Dramatic Adaptions of Macpherson’s Ossian” by James S. Malek

“A Checklist of Plays Presented in Scotland, 1700-1750” by Terence Tobin

“The Closing of Lincoln’s Inn Fields Theatre in 1695” by Maximillian E. Novak

“The Mad-House: A Sane Play in Spite of Its Title” by Valerie C. Rudolph

Articles:

“Restoration and Eighteenth Century Theatre Research Bibliography for 1973” by George Hammerbacher

“The Celtic and Dramatic Background of Mason’s Caractacus” by George Yost

“Son of Ben, Son of Brugis; A New Source for John Wilson’s The Projectors” by Robert M. Otten

“Lowndes’ Editions of Congreve” by Albert M. Lyles

Volume 13, Issue 1 (1974)

Articles:

“Why Was Dryden’s Mr. Limberham Banned?: A Problem in Restoration Theatre History” by Susan Staves

“The Source of Aphra Behn’s The Widow Ranter” by Charles L. Batten, Jr.

“‘The Session of the Poets to the Tune of Cook Lawrel’: Playhouse Evidence for Composition Date of 1664” by Gillian Fansler Brown

“The Original and “Improved” Comedies of Sir John Vanbrugh: Their Nineteenth-Century London Stage History” by Barry N. Olshen

“Thomas Lowndes’ 1777 Listing of Dramatic Works” by Samuel J. Rogal

“London Stage Dates in 1688” by Arthur R. Huseboe

Volume 12, Issue 2 (1973)

Articles:

“Restoration and Eighteenth Century Theatre Research Bibliography for 1972” by Edmund A. Napieralski

“The Significance of William Mountfort’s Greenwich-Park” by Martin W. Walsh

“Vanbrugh’s “Romeo and Juliet”: A Note on The Relapse” by Irma Z. Sherwood

“The Relapse, Shakespeare’s Romeo, and Otway’s Marius” by Jack D. Durant

“The New Ballad of George Barnwell” by Trudy Drucker
“Father and Lun: Filling Some Gaps in the Lives of Christopher and John Rich” by Paul Sawyer

Volume 12, Issue 1 (May 1973)

Articles:

“The Afterpiece: Authors and Incentives” by Philip K. Jason

“Shadwell and His Critics: The Misuse of Dryden’s MacFlecknoe” by Don R. Kuns

“Hurlothrumbo: Sense and Nonsense” by Valerie Rudolph

“Sheridan and Sentimentalism” by Leonard J. Leff

“More Children in Tragedy 1695-1750” by Peter Buckroyd

“Plays Presented in Scotland 1660-1700” by Terence Tobin

“Richard Estcourt, Steele and the Whigs: Some Unpublished Items” by Philip Roberts

“Vanbrugh’s Lost Play: The Prologue” by Philip Roberts

“Mrs. Behn and Sir Anthony Love” by Robert Jordan

Volume 11, Issue 2 (Nov 1972)

Articles:

“Restoration and Eighteenth Century Theatre Research Bibliography for 1971” by Edmund A. Napieralski

“Garrick’s Lilliput” by Lillian Gottesman

“A Selected List of Musical Dramas and Dramas with Music from the Seventeenth and Eighteenth Centuries (continued)” by Elisabeth Heisch

Volume 11, Issue 1 (May 1972)

Articles:

“David Garrick — An Annotated Bibliography” by Gerald M. Berkowitz

“Bibliography of Restoration and Eighteenth Century Plays Containing Children’s Roles” by Lenemaja Friedman
“A Note on the Staging of Money the Mistress in 1726” by Daniel W Alkofer

“A Selected List of Musical Dramas and Dramas with Music from the Seventeenth and Eighteenth Centuries” by Elisabeth Heisch

Book Reviews:

Momus Triumphans; or, The Plagiaries on the English Stage by Gerald Langbaine. Reviewed by Muriel S. Friedman

An Account of the English Dramatick Poets by Gerald Langbaine. Reviewed by Muriel S. Friedman

Volume 10, Issue 2 (Nov 1971)

Articles:

“Restoration and 18th Century Theatre Research Bibliography for 1970” by Edmund A. Napieralski

“A Case of Political Censorship at the Little Theatre in the Haymarket in 1794: John O’Keeffe’s Jenny’s Whim; or, The Roasted Emperor” by L. W. Connolly

“Bibliography for William Congreve and Restoration Comedy” by Laurence Bartlett

“The Eighteenth Century Burletta: Problems of Research” by P. T. Dircks

“The Dramatist vs. The Dunce: George Farquhar and John Oldmixon” by J. P. W Rogers

Volume 10, Issue 1 (May 1971)

Articles:

“Shadwell’s A True Widow: Promis’d a Play and Dwindled to a Farce?” by Don R. Kunz, Jr.

“Drums and Trumpets” by Nelson E. James

“Eighteenth Century Plays on the Early Sydney Stage 1789-1856” by Eric Irvin

“A Description of a Restoration Promptbook of Shirley’s The Ball” by Dana G. McKinnon

“The Epistle Dedicatory in Restoration Drama” by Stanley Archer
“Pope’s Annotations in his Copy of Dryden’s Comedies, Tragedies, and Operas: An Exercise in Cryptography” by Richard D. Erlich and James Harne

“The Rosciad of 1750” by William F. Cunningham, Jr

**Volume 9, Issue 2 (Nov 1970)**

**Articles:**

“Restoration and 18th Century Theatre Research Bibliography for 1969” by Edmund A. Napieralski

“The Folger Institute of Renaissance and 18th Century Studies”

“Sheridan: The Last of the Great Theatrical Satirists” by Samuel L. Macey

“Drums and Trumpets” by James E. Nelson

“The London Stage Information Bank” by Ben R. Schneider, Jr.

**Volume 9, Issue 1 (May 1970)**

**Articles:**

“The Proviso Scene in Restoration Comedy” by Yvonne Bonsall Shafer

“Love’s Last Shift and Sentimental Comedy” by B. R. S. Fone

“Thomas Davies and the Authorship of A Genuine Narrative” by C. F. Burgess

“Stage References as Satiric Weapon: Sir Robert Walpole as Victim” by Malcolm G. Largmann

“Bickerstaff, Colman and the Bourgeois Audience” by Peter A. Tasch

“The Textual Relationship and Biographical Significance of Two Petite Pieces by Mrs. Catherine (Kitty) Clive” by Richard C. Frushell

**Volume 8, Issue 2 (Nov 1969)**

**Articles:**

“Restoration and 18th Century Theatre Research Bibliography for 1968” by Edmund A. Napieralski
“On the Nicky-Nacky Scenes of *Venice Preserved*” by Robert Pasquarelli

“Sir John Brute on the Eighteenth Century Stage” by Antony Coleman

“The Arthurian Romance in English Opera and Pantomime, 1660-1800” by Lillian Gottesman

“Wycherley’s Adaptation of *Le Misanthrope*” by Peter J. Dorman

**Volume 8, Issue 1 (May 1969)**

**Articles:**

“The Chimerical Career of Charlotte Charke” by Charles D. Peavy

“Macklin’s 1748 Adaptation of Ford’s *The Lover’s Melancholy*” by Robert R. Findlay

“Notes on Savage’s *Love in a Veil* and Calderón’s *Peor Está Que Estaba*” by Floriana T. Hogan

“Bibliography of 17th & 18th Century Play Editions in the Rare Book Room of the Ohio State University Library” by Allan S. Jackson

**Book Reviews:**

*The London Stage, 1660-1800* by Emmett L. Avery and Arthur H. Scouten. Reviewed by Muriel S. Friedman

*The Theatrical Public in the Time of Garrick* by Harry William Pedicord. Reviewed by Muriel S. Friedman

**Volume 7, Issue 2 (Nov. 1968)**

**Articles:**

“Bibliography for 1967” by Edmund A. Napieralski

“Some Unpublished Items of John Rich and Something of a Puzzle” by C. F. Burgess

“Garrick and Gentleman: Two Interpretations of Abel Druger” by Richard J. Dircks

**Book Reviews:**

Dryden: A Study in Heroic Characterization by Selma Assir Zebouni. Reviewed by Paul E. Parnell

Dryden’s Major Plays by Bruce King. Reviewed by Paul E. Parnell

Volume 7, Issue 1 (May 1968)

Articles:

“Theses and Dissertations in Restoration and 18th Century Theatre: Further Addenda” by Michel P. Perrin

“Eighteenth-Century Editions of Colley Cibber’s Richard III” by Albert E. Kalson

“Garrick, Joseph Reed and Dido (Cont.)” by Paul Sawyer

“Colley Cibber’s Love’s Last Shift and Sentimental Comedy” by B. R. S. Fone

“Duffett’s Mock Tempest and the Assimilation of Shakespeare During the Restoration & Eighteenth Century” by Samuel L. Macey

“Addenda to a Checklist of Criticism of Samson Agonistes” by Anthony Low

Volume 6, Issue 2 (Nov. 1967)

Articles:

“Garrick’s Institution of the Garter” by Lillian Gottesman

“Garrick, Joseph Reed and Dido” by Paul Sawyer

“Colley Cibber: A Bibliography (Cont.)” by L. R. N. Ashley

Volume 6, Issue 1 (May 1967)

Articles:

“Restoration Theatre Scholarship 1960-66” by Edward A. Langhans

“Samuel Foote: The Prospects for a Life and Works” by Samuel N. Bogorad

“Colley Cibber: A Bibliography” by L. R. N Ashley

“Rich’s 1744 Inventory of Covent Garden Properties” by Philip H. Highfill, Jr
“An Augustan Stage-History: Nahum Tate’s *King Lear*” by James Black

“Theses and Dissertations in Restoration and 18th Century Theatre: Addenda” by P. F. Vernon

“Notes on Thirty-One English Plays and Their Spanish Sources” by Floriana T. Hogan

**Volume 5, Issue 2 (Nov. 1966)**

**Articles:**

“Restoration Manuscript Notes in 17th Century Plays (Cont.)” by Edward A. Langhans

“Rich’s Inventory of Covent Garden Properties (Cont.)” by Philip H. Highfill, Jr.

“Bibliography for 1965” by Edmund A. Napieralski and Jean E. Westbrook

**Book Reviews:**

*Dryden’s Heroic Drama* by Arthur C. Kirsch. Reviewed by Paul E. Parnell

**Volume 5, Issue 1 (May 1966)**

**Articles:**

“Rich’s 1844 Inventory of Covent Garden Properties” by Philip H. Highfill, Jr.

“Bibliography: Dryden’s Essay of Dramatic Poesy” by Louis C. Gatto

“Restoration Manuscript Notes in Seventeenth Century Plays” by Edward A. Langhans

“Restoration and 18th Century Theatre Research: Bibliography for 1935-1939” by Stuart Wilson

**Volume 4, Issue 2 (Nov. 1965)**

**Articles:**

“Milton’s Samson Agonistes: A Checklist of Criticism” by Carl J. Stratman, C.S.V.

“Bibliography for 1964” by Edmund A. Napieralski and Jean E. Westbrook

“Here We Go Round the Mulberry Bush” by Kalman A. Burnim
Book Reviews:

Wycherley’s Drama, a Link in the Development of English Satire by Rose A. Zimbardo. Reviewed by Paul E. Parnell

Volume 4, Issue 1 (May 1965)

Articles:

“The Brander Matthews Dramatic Museum” by Thomas F. Kilfoil

“Theater Designs in the Cooper Union Museum” by Edward L. Kallop


“The Yale Edition of Poems on Affairs of State” by Howard H. Schless

“Performing Arts Collections: An International Handbook” by Rosamond Gilder

“A Brief Statement Concerning the International Theatre Institute” by Rosamond Gilder

“Annotated Checklist of the British Drama, 1789-99” by Theodore Grieder

“John Rich’s Art of Pantomime as Seen in His The Necromancer, or Harlequin Doctor Faustus; A Comparison of the Two Faustus Pantomimes at Lincoln’s-Inn-Fields and Drury Lane” by Elvena M. Green

Volume 3, Issue 2 (Nov. 1964)

Articles:

“Bibliography for 1963” by Edmund A. Napieralski & Jean E. Westbrook

“Restoration Scenery, 1656-1680” by Allan S. Jackson

“The German Drama in England, 1790-1800” by Theodore Grieder

“The Pope-Cibber Controversy: A Bibliography” by Charles Druery Peavy, III

Volume 3, Issue 1 (May 1964)

Articles:

“Shakespeare Promptbook Collections” by Charles Shattuck
“The Newberry Library Holdings” by James M. Wells

“The Harvard Library Collections” by Helen D. Willard

“The Harding Music Collection” by Cyrus L. Day

“Pope’s Critical Views of the London Stage” by Arthur R. Huseboe

“The Prompter: An Intimate Mirror of the Theatre in 1789″ by Paul A. Hummert

Book Reviews:


**Volume 2, Issue 2 (Nov. 1963)**

Articles:

“Bibliography for 1962” by Edmund A. Napieralski & Jean E. Westbrook

“Theses and Dissertations in Restoration and 18th Century Theatre” by Carl Stratman J., C. S. V.

**Volume 2, Issue 1 (May 1963)**

Articles:

“Research Opportunities in Late 17th Century Drama” by Samuel Schoenbaum

“Revision of Lowe’s Bibliography” by John Robinson

“Comparative Drama in the 17th Century” by Robert W. Simmons, Jr.

“Bibliography of Restoration and 18th Century Theatre” by David Spencer

**Volume 1, Issue 2 (Nov. 1962)**

Articles:

*A Nathaniel Lee Bibliography, 1670-1960* by A. L. McLeod

“Memoirs of John Palmer, Esq.”

**Volume 1, Issue 1 (May 1962)**
Articles:

*The London Stage* by Emmett L. Avery

“The Need for an Annual Bibliography” by David Spencer

“A Note on the Dating of Restoration Plays” by James Wilson

*A Biographical Dictionary of Performers, 1660-1801* by Philip H. Highfill, Jr.

“Memoirs of John Palmer, Esq.”