Index

The page numbers in italic indicate illustrations.

Abbotts of Misrule 75, 76, 84, 118, 120
Abell, William (London alderman) 150
Aberdeen 74, 75–6, 80, 85, 118, 123
Abegavenny, Lord (fl. 1575) 147
Abingdon, Oxon 187, 188, 192
Abraham and Isaac (Brome history play) 57
absolutism, royal 381, 401–5
academic and educational drama 123–6
see also school plays and under Inns of Court; universities
acoustics, Roman theatre 14
acrobats 10, 16, 24, 70
actors 144–52
acting styles and casting 151; see also under Armin, Robert; Kemp, Will
attraction of career 229–30, 244–5
alterations to scripts 162–3, 430
in commercial theatre 229–34
in court masques 384
finances 145, 147, 148, 229–34, 273, 350
masterless 146, 147–8
patronage see under professional troupes
person and persona 172, 410, 412, 414
and playwrights 159–60, 162–3; actor-playwrights 158, 232, 341
prologue players’ nerves 149
second occupations 144–5, 204–5
solo performances 147–8
as spies and messengers 204, 211, 245
status, professional and social 140, 145–6, 155, 382, 469
training 145, 148–9, 176
versatility 151
see also actresses; audience (actors’ interaction); boy actor; clowns;
doubling; fools; hired men;
improvisation; knaves; parts system;
professional troupes; sharers
Actors’ Remonstrance (1644) 447, 464
actresses 439–40, 476
Adam (Anglo-Norman vernacular play) 45–6
Adam, The Fall of (medieval play) 61
Adams, John (clown) 410
admission, cost of 189–90, 314, 324, 325, 335–8
advertising see publicity
aerial scenes 392
see also flying devices
Agincula, Ch. Julius 6, 11
Alabaster, William; Roxana 303
Alban, St 19
Albigenses 47
Alcazar, battle of 256
A+lenç, François Hercule de Valois, duc d’ 251, 260
ales 62, 65, 121, 182
Book of Sports permits 185
church fund-raising 184–5
and community spirit 185
Hampshire king ales 183–5
Whitsuntide 182, 183, 185
Alexander II of Scotland 70
Alexander III of Scotland 72–3
Alexander, Sir William; Monarchicke Tragedies 76
Alfred the Great, King of West Saxons 25
aliens, resident 246, 260, 360
and Dutch Church libel 246, 262
riots against 261, 364
All Souls’ Day 208
allegory
disguisings 216
Henry VII’s court entertainments 219

495
allegory (cont.)
Lord Mayor’s pageant 386
masques 384, 385–6
mock tournaments 386
morality plays 54, 57
Scots royal entries 72
Allen, Giles (owner of Theatre) 316
Alleyn, Edward
acting style 151
and Dekker 361
finances 145
and Fortune 274, 277
and Henslowe 312
and Hope playhouse 322
and Isle of Dogs affair 315
and Lord Admiral’s Men 142, 147, 159
papers at Dulwich College 165, 321
part for Orlando Furioso 164
playbooks owned by 159, 163
in Titus Andronicus 147, 196, 304, 307
Alton, Hants; summer revels 185
Amalarius, Bishop of Metz 31, 32
amateur plays by Caroline courtiers 144, 156, 447–8
amateur theatricals see school plays and under
households; Inns of Court; universities
Americas 254–5, 257, 403
amphitheatres
Roman 10, 11, 17, 19, 23
sixteenth-century London 298–323, 329,
451–3; natural acting style in 318; see also
Boar’s Head; Curtain; Fortune; Globe;
Hope; Red Bull; Red Lion; Rose; Swan;
Theatre
Anglia deformata and Anglia restituta
(academic plays) 134
Anglo-Norman drama
Adam 45–6
Le Seinte Resurreccion 46
Anglo-Saxon period 24–6
animals
baiting 185, 243, 301, 322–3
trained 229
see also beast fights, Roman
Anne Boleyn, Queen of England 220
Anne of Denmark, Queen of Great Britain
and Children of the Queen’s Revels 144,
326, 370
Daniel as Master of Revels 144, 326, 370, 402
and A Game at Chess 435
and king 144, 366, 367, 370, 377
masques 144, 220, 377, 387, 401–2
patronage 144, 220
Anthonisz, Cornelius 96
Antonine wall 7, 475
Antwerp, sack of 258, 260
apocryphal plays, Reformation 96–7
apprentices
actors 145, 148–9, 176
Scots 73, 83
unruliness 244, 261; Edinburgh riot (1561)
83; London Shrove Tuesday riots 163,
169, 329–30
Arabic translations of classical texts 44
arbour, stage 310, 475
architecture, stage 72, 95, 299
see also arbours; scenery
Arden of Faversham (anon.) 253
Armada, Great 251–2, 258, 259
Armin, Robert 273, 417–20
fools in plays by 417–18
goldsmith by trade 145
with Lord Chandos’s Men 417, 418
physical appearance 417
player-playwright 341
Shakespeare’s casting of 418–20, 422–3
and Tarlton 417
versatility 417–18
works
Fool uppon Fooles 273–4
The History of the Two Maids of Moreclacke
417–18, 419, 420, 421
A Nest of Ninnies 417
The Valiant Welshman 417
Army plot (1641) 445, 450
Arnewaye, John, Mayor of Chester 179
Arnulf of Orléans 44
Arurh, Prince 212, 214, 216, 217
Arthur, Thomas (apprentice actor) 145
Ashburton, Devon 118, 133
Ashston, Thomas 109–10, 123
asides 172
Aspley, William 353
Aubrey, John 162
audience
actors’ interaction with 166–71, 177; clowns
172, 410, 412, 414; fools 172, 418–20;
regulation of 177
development of knowing 173–6, 446
identified with crowd in play 320
internal to play 161, 170, 173, 308–9, 318–19,
335; see also chorus figures and under
Jonson, Ben
involvement in disguisings 216
in households 166–8
Jonson’s demands on 288, 294
Index

for mystery cycles 52
playwrights’ relationship with 171, 232, 233–4
writing to please 231, 361 (see also under Shakespeare, William)
Shirley and 361
social composition: Elizabethan and Jacobean 171, 278–9, 280, 325, 329;
Caroline 443, 446, 447–8, 449, 452, 453–4
spectatorship as theme in drama 175
in tiring house gallery 300, 306, 314–15
Webster describes as a circumference of ears 335
women in 221, 243
see also seating; stage-sitters
Augustine of Canterbury, St 24
Augustine of Hippo, St 20
authority
reinforcement through drama 61, 62, 104
theatre as threat to 364–5, 408–9, 430, 458
usurpation of corrupt political 103–4, 115
authorship, acknowledgement of 315–6, 353, 361
Shirley and 361, 362
Auto de los Reyes Magos (Old Castilian play) 46
Ayr; Robin Hood play 76, 118
Babington plot 247, 251
Babio (medieval play) 44
Babylon as symbol of Rome 94–5, 96, 107
Bacon, Francis, 1st Baron Verulam and Viscount St Albans
Advertisement Touching the Controversies 247–8
Masque of Flowers 402
‘Of Masques and Triumphs’ 383
Baines, Richard 262
balconies, tiring house
Globe 316, 317, 318
indoor venues 323, 324, 330
Rose 303, 308, 309
spectators in 300, 306, 314–15
Swan 314–15
Baldock, Herts; Roman theatrical mask 18
Baldwin, William, on Ireland 133
Bale, John 88, 90–4
as actor 94
allocation of parts 94, 107
biblical plays 89, 90–4, 104, 219
court influence on works 142
and Cromwell 90, 91, 94, 96, 131, 219
height 94
at Kilkenny 93, 131
staging of plays 91, 93–5, 111
works
God’s Promises 93–4, 131, 219
John Baptist’s Preaching 93–4, 107, 131, 219
King Johan 91, 94, 104, 135, 219, 258
The Passion of Christ 91, 93, 110, 131
The Temptation of Our Lord 91, 94, 131, 219
Three Loves 91, 94, 101, 132, 219; at Kilkenny 93, 131
The Vocation of Johan Bale 131
Ballet Comique de la Reine (1581) 387
Bancroft, Richard, Canon of Westminster 247
Bankes, William (actor) 149
banquets 207, 209, 214
onstage 109–10
Banwell, Somerset; ‘hoggling’ 121
barbarian invasions, late Roman 20, 23
Barbary ambassador at court 256
bards, Anglo-Saxon 24
Barking Abbey 39
Barnstaple, Devon 121–2
Bassano family of musicians 221
Bath, Avon 187, 188, 192
Bath, Lord; minstrels 122
Baxter, Richard, of King’s Men 460
bear-baiting 185, 243
Beard, Thomas; ‘Theatre of God’s Judgment’ 464
bearwards 211–12
beast fights, Roman 16, 19, 23
Beaufort, Margaret, Countess of Richmond and Derby 221
Beaumont, Francis
The Knight of the Burning Pestle 169, 170, 221, 420
life 341, 345, 354
masques 351
association with John Fletcher 162, 342, 345, 358
Civil War/Commonwealth revivals 459
company affiliations 165, 349
drolls based on 469
publication 164, 234, 345, 448–9
Shakespeare’s respect for 358
A King and No King 234, 346, 459
The Maid’s Tragedy 234
Philaster 345
The Scornful Lady 234, 444
The Wild Goose Chase 164, 449
Beaumont, Sir Thomas; The Colecorton Masque 404–5
Beaumains Play of Daniel 42
Becon, Thomas 97
beds on stage 327, 328, 333
Beerbohm, Max; ‘Savonarola’ Brown 422
Beeston, Christopher 176, 329–30
and Beeston’s Boys 449, 450
as boy actor 149
financial success 145
and Heywood 165
management style 161, 450
and Queen’s Men 450
and Shirley 361, 437–8
Beeston, William 158, 450, 451
Beeston’s Boys (King and Queen’s Boys) 149,
449–50, 460
Bellenden, John 73, 134
Benedict, St 47
Benedictine order 47
Benediktbeuern monastery; Carmina Burana
manuscript 42
Benson, Frank 292
Berkeley, Lord 190
company 191, 192, 312
Berkeley, William; The Lost Lady 463
Boeans Marisaeas (Cornish saint play) 128
Beverley mystery cycle 50, 128, 129, 205
Bible 87–114
on folly 415–16
language of 39
and history and current affairs 90–1, 104
Reformation reading of 87, 114–15; effect on
drama 115; government promotes 89, 90,
91, 110, 112; and literacy 89, 112
translations 89; Great Bible 89, 91, 97;
King James 30; Tyndale’s New Testament 89,
110; Vulgate 110
biblical drama
abandonment 66–7, 179–82, 230, 247
Bucer’s De Regno Christi and 89–90
early Tudor 117, 126–32
and iconoclasm 107, 115
and politics 103–7, 115
by professional troupe 88, 96–101, 108–9,
114–15
Protestant intervention in provincial 115
Protestant promotion 88–90
in schools 101–4
in universities 104–8
see also Bale, John; liturgical drama;
mystery cycles
Bird, William; revision of Marlowe’s Doctor
Faustus 345
Bishops’ Ban (1590) 269–70, 281
Bishop’s Stortford, Herts; St George play
180
Black Death 48–9
black people 255–6
Blackfriars, boys’ companies at
at First Blackfriars playhouse (1576–84) and
at Burbage’s theatre (1599–1604) see
Chapel Children
at Burbage’s theatre (1604–8) see Children
of the Queen’s Revels (1604–8) 326
reformed company (1608–13) 329, 348;
merges with Lady Elizabeth’s Men 329,
348
Blackfriars playhouse 344–5
building and facilities 344–5, 326–8
Burbages and 273, 278, 313, 317, 324–5, 326,
329, 364
Caroline amateur plays 144, 156
Civil War and Commonwealth period 329,
441, 445, 449, 460–1, 462
complaints and petitions against 226, 273,
313, 325, 364, 442
demolition 441, 462
French actresses at 378
Hennetta Maria attends 144, 447
King’s Men at 313, 326, 329, 447; in Caroline
period 144, 156, 447, 451, 454:
management and ownership 329, 358;
social cachet 144, 443, 447–8, 453
Marston’s Sophonisba (1606) 326–8
Pudsey’s familiarity with 175
Shirley’s work for 361
stage-sitters 329
Whitelocke as habitué 442–3
Blagrave, William 199
Blayney, Peter W. M. 234–8
Boar’s Head playhouse 225, 322, 360
Bochan, Jacques (dancing master) 400
Bodel, Jean; Jeu de Saint-Nicholas 46
Bodley, Thomas 234
Boece, Hector; Historia 73
Bohemia, James I and 374
Book of Sports 185–6, 442
books
bishops’ ban 269–70, 281
of household ordinances 203
music, in households 207, 208
trade in 234–8
Bottom the Weaver (droll) 468
Boudicca, Queen of Iceni 5, 11
The Bouncing Knight (droll) 469
Bower, Walter 72–3
boxes, side 324, 335
boy actors
in adult companies 232, 280, 312
contracts 232
early Tudor interludes 132, 133, 135, 208
in household festivities 208
in women's roles 97, 100–1, 280, 329
see also boys' companies; Chapel Royal; school plays; and under court drama
boy bishop ceremonies 62, 75, 120, 414
Boyle, William; Jugurtha, Caroline revivals of 452
boys' companies
1575–90 343–4
1599 revival 273, 278–81
1599–1608 325–8
admission charges 325
adult actors with 420–1
and censorship 279, 326, 370 (see also Jonson, Chapman and Marston's Eastward Ho!; Day's The Isle of Galls)
Duttons' 157
knaves' roles 421–2
lighting 325, 327, 328
Marston and 279, 280, 325, 326–8, 348
Middleton and 279, 325, 328
music 280, 325, 327, 328
'private' theatres 278–9, 325
social cachet 144, 278–9, 280, 325, 443
447–8, 453
and war of the theatres 249, 273, 279
see also Beeston's Boys; Blackfriars, boys' companies at; Chapel Children;
Children of the Queen's Revels; court drama (boy actors); Lady Elizabeth's Company; Paul's Boys
Brantree, Essex 112, 180
Bramley, Hants; king ale 183
Brayne, John (entrepreneur) 153, 298–9, 300
Brecht, Bertolt 68
Bridgwater, 1st Earl of (John Egerton) 405
Bridgnorth, Shropshire 182
Bridgwater, Somerset 192
Bristol, 1st Earl of (John Digby) 432
Bristol, Avon 121, 194, 328
touring companies at 154, 187, 188, 192, 195, 409
Bristow, James (boy player) 148
Britannia Triumphant (masque) 398, 399
Brome, Abraham and Isaac from 57
Brome, Richard
on authorship 136
at Cockpit 158, 450, 453
earnings 156, 157, 158
at Salisbury Court 451; contract 157–8, 349, 355, 450, 451
solo writing 346
works
The Antipodes 152, 175, 451
The Court Beggar 159–60, 450
The Damoiselle 156
A Jovial Crew 381–2, 450, 454
The Sparagus Garden 451
Brough-on-Humber, Yorks; Roman theatre 11
Broughton, Rowland (playwright) 157
Brown, John (schoolmaster of Strageath) 84
 Browne, Robert (actor) 146
Brute, legend of 293
Bucer, Martin
De Honestis Ludis 141–2
De Regno Christi 89–90
Buchanan, George 76–7, 78
Baptistes 76–7, 78
Jephthes 76–7, 78
royal celebrations 73
translations of Euripides 76–7
Buckingham, 1st Duke of (George Villiers) 401
and Middleton's A Game at Chess 427
and Jonson's Sejanus 368
and Spain 375, 426, 428, 436
Buckingham, 3rd Duke of (Edward Stafford) 204
Burbage family
and Blackfriars theatre 273, 278, 315, 317, 324–5, 326, 329, 364
and Lord Chamberlain's Men 312
Burbage, Cuthbert 299, 313, 315–16
Burbage, James
and Blackfriars theatre 313, 324–5, 364
death 313, 319
and financing of Chamberlain's Men 153, 313
Leicester's patronage 142
and Red Lion 299
and Theatre 299, 300–1
and war of the theatres 249
Burbage, Richard 313, 325, 359
as actor 161, 295, 447
Burbage, William 249
Burel, John; Pamphilus 76
Burgundy; court revels 219, 386
burlesque 468–9
Burnley, Lancs; Robin Hood games 182
Burre, Walter (stationer) 353–4
Bury St Edmund's, Suffolk 218
Busino, Orazio 398, 401
Byzantine empire 9, 20, 23
calendar, Julian 269
Caligula (Gaius), Roman emperor 5
Caludon Castle, near Coventry 183, 190, 192
<table>
<thead>
<tr>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calvert, Samuel 367</td>
</tr>
<tr>
<td>Calvin, John; Institutes 97</td>
</tr>
<tr>
<td>Calvinism 88, 109</td>
</tr>
<tr>
<td>Camborne, Cornwall 128</td>
</tr>
<tr>
<td>Cambridge University 44</td>
</tr>
<tr>
<td>Christmas Lords 120, 123</td>
</tr>
<tr>
<td>Christ’s College 123–5</td>
</tr>
<tr>
<td>Elizabeth I visits 106–7</td>
</tr>
<tr>
<td>1533 performances 122, 123–6, 134</td>
</tr>
<tr>
<td>Hamlet performed at 357</td>
</tr>
<tr>
<td>King’s College Chapel 106–7</td>
</tr>
<tr>
<td>Marlowe at university 341</td>
</tr>
<tr>
<td>Queens’ College 125–6, 206</td>
</tr>
<tr>
<td>touring companies 187, 188</td>
</tr>
<tr>
<td>Trinity College 107–8, 120, 123, 134</td>
</tr>
<tr>
<td>Camden, William 257, 265</td>
</tr>
<tr>
<td>Campion, Edmund SJ 258</td>
</tr>
<tr>
<td>Campion, Thomas</td>
</tr>
<tr>
<td>Lord Hay’s Masque 394, 397, 403</td>
</tr>
<tr>
<td>The Lord’s Masque 387, 388, 392, 395, 400</td>
</tr>
<tr>
<td>Somerset Masque 394–5</td>
</tr>
<tr>
<td>Candlemas 74, 75–6, 133</td>
</tr>
<tr>
<td>Cane, Andrew 145, 150–1, 413</td>
</tr>
<tr>
<td>Canterbury, Kent</td>
</tr>
<tr>
<td>entertainments (1553) 122</td>
</tr>
<tr>
<td>Roman town 6, 7, 9; theatre 11, 17</td>
</tr>
<tr>
<td>St Stephen’s church 93</td>
</tr>
<tr>
<td>touring companies 187, 188, 197</td>
</tr>
<tr>
<td>capitalism, transition to 223</td>
</tr>
<tr>
<td>Capon, John (generic name for performer) 495–6</td>
</tr>
<tr>
<td>The Cardinal’s Conspiracy (anon. Caroline play) 493</td>
</tr>
<tr>
<td>cards, playing 421</td>
</tr>
<tr>
<td>Careless, John, of Coventry 113</td>
</tr>
<tr>
<td>Carew, Richard; The Survey of Cornwall 128</td>
</tr>
<tr>
<td>Carew, Thomas; Ceciliam Britannicum 376, 385, 392–4</td>
</tr>
<tr>
<td>Carey, Henry, 1st Baron Hunsdon 142, 312</td>
</tr>
<tr>
<td>Carrell, Lodowick 447–8</td>
</tr>
<tr>
<td>Arviragus and Philicia 144</td>
</tr>
<tr>
<td>Carlisle, Cumbria 55, 187, 267</td>
</tr>
<tr>
<td>Roman town 7, 9</td>
</tr>
<tr>
<td>Carmina Burana 42</td>
</tr>
<tr>
<td>carnival 61–2, 245, 415</td>
</tr>
<tr>
<td>Carr, Robert; Earl of Somerset 400, 402, 423</td>
</tr>
<tr>
<td>Castiglione, Baldassare; Il Cortigiano 390, 297–4, 401</td>
</tr>
<tr>
<td>Castile; Auto de los Reyes Magos 46</td>
</tr>
<tr>
<td>Castle Ashby House, Northants 176, 461</td>
</tr>
<tr>
<td>The Castle of Perseverance 54–5, 56, 60, 135</td>
</tr>
<tr>
<td>castrati 202</td>
</tr>
<tr>
<td>Catherine de Medici, Queen of France 259</td>
</tr>
<tr>
<td>Catherine of Aragon, Queen of England 220</td>
</tr>
<tr>
<td>wedding to Arthur 212, 214, 216, 217</td>
</tr>
<tr>
<td>Catholicism Babington plot 247</td>
</tr>
<tr>
<td>Devout Humanism 377</td>
</tr>
<tr>
<td>early coexistence with Protestantism 87, 93</td>
</tr>
<tr>
<td>equation with Babylon 94–5</td>
</tr>
<tr>
<td>foreign threat 251, 257–60, 264–5, 426</td>
</tr>
<tr>
<td>Middleton’s A Game at Chess and 426, 435</td>
</tr>
<tr>
<td>household plays and 219–20, 222, 223</td>
</tr>
<tr>
<td>kirk’s opposition to 82, 84</td>
</tr>
<tr>
<td>Mary I restores 113, 116, 133, 178, 179</td>
</tr>
<tr>
<td>recusancy 185, 219–20, 222, 223; measures 193, 219, 220, 264, 266, 268</td>
</tr>
<tr>
<td>post-Reformation survival of drama and traditions; 109, 110, 178, 179, 185, 247;</td>
</tr>
<tr>
<td>see also under mystery cycles</td>
</tr>
<tr>
<td>Shakespeare and 220</td>
</tr>
<tr>
<td>and succession controversy 264–5</td>
</tr>
<tr>
<td>Tyndale equates clergy with Pharisees 111</td>
</tr>
<tr>
<td>see also Jesuits; monasticism; Papacy;</td>
</tr>
<tr>
<td>vestments</td>
</tr>
<tr>
<td>Catterick, Yorks; Roman theatre and temple 7, 18</td>
</tr>
<tr>
<td>Cavendish, Jane and Elizabeth Egerton; The</td>
</tr>
<tr>
<td>Concealed Fantasies 221</td>
</tr>
<tr>
<td>Cavendish, William, 1st Duke of Newcastle 362</td>
</tr>
<tr>
<td>household theatricals 221, 463</td>
</tr>
<tr>
<td>Cawthorne, Yorks; rushbearing 186</td>
</tr>
<tr>
<td>Caxton, William 65</td>
</tr>
<tr>
<td>Celtic culture 353–4</td>
</tr>
<tr>
<td>see also Cornwall; Ireland; Scotland; Wales</td>
</tr>
<tr>
<td>censorship</td>
</tr>
<tr>
<td>boys’ companies and 279, 326, 370</td>
</tr>
<tr>
<td>Civil War; Commonwealth 469–70</td>
</tr>
<tr>
<td>Daniel’s, in Queen Anne’s household 144,</td>
</tr>
<tr>
<td>326, 370</td>
</tr>
<tr>
<td>of histories 270</td>
</tr>
<tr>
<td>Jacobean 326, 366–9, 370, 374–5, 426–7, 436;</td>
</tr>
<tr>
<td>of print 372, 375</td>
</tr>
<tr>
<td>by Master of the Revels 246–7, 279, 326</td>
</tr>
<tr>
<td>Chagford, Devon; Robin Hood plays 118</td>
</tr>
<tr>
<td>Chamberlain, John 265–6, 278, 317, 369–70, 400</td>
</tr>
<tr>
<td>on Middleton’s A Game at Chess 424, 434</td>
</tr>
<tr>
<td>Chambers of Rhetoric, Dutch 56</td>
</tr>
<tr>
<td>Chandos’s Men 154, 192, 417, 418</td>
</tr>
<tr>
<td>chant, plainsong 36–7</td>
</tr>
<tr>
<td>Chaos (puppet play) 198</td>
</tr>
<tr>
<td>Chapel Children</td>
</tr>
<tr>
<td>at First Blackfriars playhouse (1576–84) 278,</td>
</tr>
<tr>
<td>323–4, 325</td>
</tr>
<tr>
<td>at Burbage’s theatre (1599–1604) 249, 278,</td>
</tr>
<tr>
<td>325</td>
</tr>
</tbody>
</table>
Chapel Royal 95, 102–3, 134, 208, 209, 397
chapels, household 206, 207, 208, 216
Earl of Northumberland’s 213, 215
chaplains, household 97, 207, 208
Chapman, George
  collaboration 345, 347
  earnings 350
  masques 351, 388, 401, 403
  publication 353
  solo writing 346
  works
All Fools 277, 335, 418
Brown plays 326
Bussy d’Ambois 160, 353
Eastward Ho! (with Jonson and Marston) 144, 326, 345, 347, 353, 367, 370–3
An Humorous Day’s Mirth 276
The Memorable Masque 388, 403
translation of Homer 352
character, dramatic 41, 51, 172, 410, 414
chariot-racing, Roman 8
Chetwood, William Rufus (theatre historian) 63
chorus figures
see also choristers, household
Children of St Paul’s
Children of the King’s Revels
child actors
see also boys
chariot-racing, Roman 18, 23
charivari 71, 80
Charlemagne, Holy Roman emperor 26
Charles I of Great Britain
  absolutism 181
  amateur writers at court 144, 156, 447–48
  and Book of Sports 186, 442
  controversy affecting theatre in reign 377–82
  and Henrietta Maria 377, 381, 385, 402, 403, 472
  and King’s Men 448
  leaves London 444, 445, 446, 460
  masques at court 376, 377, 384, 385
  patronage 362; ends system of royal theatrical 143–57
  and Scotland 441
Ship Money 448
Spanish marriage plans as prince 374, 375, 404, 426, 428, A Game at Chess and 426, 428, 429, 436
theatre visit
Charles IX of France 259
Chedworth Roman villa, Glos 8
Chelmsford, Essex 98, 111–12, 180
chess, in Ford’s
18
chariot-racing, Roman 8
Cheltenham Roman villa, Glos 8
8
Charles IX of France
8
Chelmsford, Essex
98, 111–12, 180
chess, in Ford’s
18
Chapman, George
  collaboration 345, 347, 348, 349, 359;
  see also individual plays below
company affiliations 344, 347
finances 157, 344, 350
prose tracts 352
publication 353
solo writing 344, 357, 449
stationer by trade 341
works
Agamemnon (with Dekker) 277
The Arcadian Virgin (with Haughton) 277
’Cardinal Wolsey’ plays 344, 345
‘The Famous Wars of Henry the First’ 350
‘Felmelanco’ (with Haughton) 343, 344
Hoffman 344, 357, 449
’Hot Anger Soon Cold’ (with Porter and Jonson) 348
’The London Florentine’ (with Heywood) 341, 344
The Orphan’s Tragedy (with Dekker) 277
Patient Grissell (with Dekker and Haughton) 284, 277, 344, 346, 357, 360
Sir Thomas More 346, 355
The Spencers (with Porter) 277
The Stepmother’s Tragedy (with Dekker) 277
Troy’s Revenge (with Dekker) 277
Vayvode 159
Chetwood, William Rufus (theatre historian) 139
Chichester, W Sussex: Roman town 7, 9
child actors see boy actors
Children of the King’s Revels 335, 355, 420, 451, 454
Children of the Queen’s Revels 326
Anne of Denmark and 144, 326, 370
Beaumont and Fletcher write for 349
Censorship 336, 370
Dissolution 326
Jonson and 280, 349
Marston and 161, 326–8, 345, 348
reformed company (1608–11) 329, 348;
merges with Lady Elizabeth’s Men 329, 348
see also Jonson, Chapman and Marston’s Eastward Ho!; Day’s The Isle of Gulls
Children of St Paul’s set Paul’s Boys
Cholmeley, Sir Richard 220
choreographers 398–9, 400
choristers, household see chapels
chorus figures 175, 308–9
Christ, staging of body of 63–4, 65
Index

Christendom 26
christenings 206
Christian IV of Denmark 385
Christianity
Roman establishment 9, 19, 23
see also church
‘Christis kirk’ genre 79
Christmas festivities
Civil War/Commonwealth suspension 442, 444
disguisings 384
household 205, 208, 209
local 120
masques originate in 384, 405–6
misrule ceremonies 118–20, 123, 132, 133
universities 120, 123, 125, 126
see also Yule-tide and under court drama
chronicle plays 68, 250–1, 252
church
in Anglo-Saxon period 21–2, 24
Caroline controversies 380, 453
ceremony narrowed by Reformation 64–5
early medieval drama 21–3
and fools 414–15
_Homily Against Rebellion_ 250
James I forbids political sermons 375
and Jonson’s _The Magnetic Lady_ 448
Latin language 27, 39–40
licensing of plays for printing 372
obligatory attendance 268
post-Reformation suppression of traditional festivities 180, 184, 185, 415
power of medieval 25–7
ritual and recovery of time 35
Roman and sub-Roman period 9, 19, 23;
attitudes to theatre 19–20, 24–5
thirteenth-century developments 47–8
see also Catholicism; church building; kirk;
liturgical drama; liturgy; monasticism;
Protestanism; Reformation
court drama
church buildings
parish fund-raising for 180, 181–2, 184–5
performances in 14, 46, 106–7, 194
Circumcision, Feast of the 42
circus-like acts 16, 24, 70
see also acrobats
Girenchester, Gros; Roman town 7, 9
city comedy 287, 296, 297
civic authorities
Civic War/Commonwealth 459, 461
drama reinforces authority 61, 62, 194
and jigs 412
Master of the Revels protects players from
royal celebrations 213
see also under London; provinces
civic buildings
Roman 8, 11–14, 22
sixteenth-century 193, 194
civic culture
Elizabethan pride and power 193, 197, 266–7
Lindsay and 80
and mystery cycles 40, 50, 51, 53, 127
occasional celebrations 213
processions 68; Lord Mayor’s shows 176, 213, 351, 354, 461, 386
Renaissance theatricality 155
Roman, and theatre 17
Scots 72, 73, 85
 sponsorship of drama 65, 88, 93, 109, 115;
decline 141, 178–9, 229; in Scotland 72, 73–4; see also mystery cycles
Civil War and Commonwealth period 458–75
authorities’ accommodation to theatre 176, 459–60, 462, 469–76
Cane supports king 151
court away from London 444, 445, 446, 460
demolition and dismantling of playhouses
441, 459, 460–1, 462
expansionism, national 471–2
illegal performances 147, 175–7, 441, 446–7,
458–60, 463–4; in inns 463–4, 465; MPs
attend 441, 461–2; raids on 459–67; see also
under individual companies and playhouses
interludes 467–8
legislation banning performance see under
parliament
masques 441, 459, 462, 467
morality theatre, calls for 469–70
outbreak of war 186, 443–4
pamphlet plays 464–7
provincial theatricality 463–4
puritan polemic 463–4
and Restoration theatre 439–40, 476
scenery 476
touring companies cease operation 199
see also drolls; and under households;
parliament
classical literature and learning
and Alexander’s Senecan tragedies 76
and allegory in Scots royal entries 72
drama 123, 125, 155, 212, 286; Roman
tragedy 16, 17; see also under comedy

© in this web service Cambridge University Press
www.cambridge.org
Index

and early Tudor interludes 66–7
five-act structure of plays 102, 123–4
and iconography at Mary I’s coronation 133
and medieval bawdy Latin comedies 44
and professional theatre 69
twelfth-century Renaissance 44
Cladius, Roman emperor 5
Claypole, Lady Elizabeth 469
Clement V, Pope 48
clerk plays, Scots 74, 84
Clifford households 106
Clinton, Edward, 1st Earl of Lincoln 143
closet drama; Alexander’s Senecan tragedies 1
Clinton, Edward, st Earl of Lincoln 84
Cloth, sumptuary laws and 444
Clotho (playbook) 277
Clyomon and Clamydes 341
Clotho (playbook) 277
Clothing, sumptuary laws and 444
cloud machines 392
clowns 407–14
audience relationship 172, 410, 412, 414
actors’ companies lack 420
and character 172, 410
English, on continent 413
danger associated with 408–9
and fools 273, 413, 417
at Globe reconstruction 413
at Hornby rushbearing 186
improvisation 162, 174, 273, 408, 410, 413
jigs 410–11
non-verbal skills 411
person not subsumed by persona 172, 410,
412, 413
physical appearance 408, 411
Queen’s Men 409, 410–11
see also Kemp, Will; Tarlton, Richard and
under Shakespeare, William
Clown and Clamydes (playbook) 277
Cobham, Baron (Henry Brooke) 272, 368
Cockpit, Drury Lane (also known as
Phoenix) 329–30, 335
Brome as playwright 158, 450, 451
Charles I attends 449
Civil War/Commonwealth period 330, 449,
459, 460, 461, 462
class of audiences 449
Davenant and 350, 450
fire (1627) 165, 339–39
Ford’s Love’s Sacrifice 322–5
Heywood’s Age plays 165
Jones’s designs for 330, 331, 472–3
lighting 322–3
politically sensitive plays 450
Queen’s Men at 379, 449, 450, 451
repertoire protected against competitors 450
plays of everyday life 449
at Restoration 330, 441
revivals 449–50
scenery 450
Shirley’s work for 361, 379
Shrove Tuesday riot (1617) 163, 329–30
see also Beeston, Christopher; Beeston,
William; Beeston’s Boys
Colchester, Roman 5–6, 7
Gladiator Vase 181
theatre 10–11, 17, 18
Colman, Mrs (actress) 476
Colet, John 66
collections from audience 189, 190
Coloma, Don Carlos 424, 433, 434, 436, 438
comedy
actors 407; see also clowns; fools; knives
classical 44, 45, 284, 286; Jonson and 286,
292–3, 299; Roman 16, 18, 102; see also
Plautus; Terence
Elizabethan plot-based tradition 283–6;
Jonson’s departure from 286, 296
five-act structure 102
Italian 286–7
neo-Latin 44, 45
Restoration, of manners 297
Shakespeare’s new style 278
Udall’s Roister Daster as first Tudor 67
Comedy of Humours (anon. play at the Rose) 357
commedia dell’arte 69, 229, 287, 408
commedia erudita 69
commercial motive 59, 272, 372–3
commercial theatre, London 139–76, 224–41,
298–335
audiences 166–71; regulation of 171–7, 341,
353
capitalises on decline of communal drama
249
Caroline breakdown of organisation 158
composition and size of companies 147,
148, 152, 231, 307, 312, 313; see also boy
actors; hired men; sharers
competition 231, 249, 272–3, 279
continuity after 1642 147
dupoly of Lord Admiral’s and Lord
Chamberlain’s Men 249, 272–3, 274,
312–13
economic and other criteria 238–41
finances 147, 153, 231, 305, 312; see also under
owners of theatres; playwrights
Index

commercial theatre, London (cont.) legislation and 146 management systems 312; see also entrepreneurs and under Lord Chamberlain’s Men number of visits 228 ownership of playtexts 156, 159, 161, 163, 392, 364, 450 and patronage system 141–4, 210–12, 230–1, 239–40; Revels Office management 143, 147, 222; Stuart royal monopoly 143, 147, 155, (lapses) 198, 446 and politics 227 Protestant attacks on 243 range of attractions 227–9 recruitment and training 148–9 regularisation 224, 239–40, 243 social entrenchment 445–6, 447 see also individual playhouses, companies and aspects, especially actors; boy’s companies; entrepreneurs; householders; licences; playbooks; playhouses; playtexts; playwrights commodities, plays as 224, 226, 238, 241 Commonwealth see Civil War and Commonwealth period communal celebrations 414, 442 and masques 385, 387, 405–6 see also ales; festivals communal festive drama, medieval 22, 61, 62, 130 decline of 61–9, 141, 176, 229 see also mystery cycles Compton, James, 3rd Earl of Northampton 463 Condell, Henry (actor) 161, 173, 233–4, 329, 359 conduct books 290 Confesse, Nicolas (dancing master) 400 conquest plays 476 constabulary, local 185 Constantine I, Roman emperor 9, 19 continent expatriate English clowns 411, 413 masques 384, 386–7, 389–91, 397–8, 400 players at Stuart court in exile on 460 see also individual countries contracts builder’s for Fortune 321 child actors’ 232 Henslowe’s 157 hired men’s 152 playwrights’ 157–8, 347 Contre-Machiavel 258 contrition, national acts of 440–1 controversies 242–59, 364–81 boys’ companies and 326, 373 class issue 380, 381 and foreigners 255–60 and freedom of individual 380–2 Marlowe and 261–3 masques and 376–7 religion and politics 367–8, 374–5 and representation 245, 246, 247 theatre as arena for voicing 273–4, 380 theatre as subject of 242–4, 364–5, 372–3, 382 see also individual issues and plays Conway, Sir Edward (James I’s secretary of state) 436 Cooke, William (stationer) 362, 460 Cooper, Thomas, Bishop of Winchester 184 Cornish, William (plumber) 212 Cornwall 54, 128, 233 coronations 213 James I 364, 365 Mary I 133–4 Robert III of Scotland 71 Corpus Christi festival 48, 49 in 1508 127 drama 49, 63, 65, 129, 180, 181 processions 48, 74, 75, 128, 193 Scots celebrations 74, 75 suppression 109, 178, 181, 193 costume in commercial theatre 158, 233, 330, 447–8 contemporary, Bale’s use 91 for court drama 145, 447–8 for household performances 208 medieval liturgical drama 30 period, for Jacob and Essex 102 at Queens’ College Cambridge 125 renting for parish drama 181 for Republic 135 see also vestments country houses see households court drama amateur writers 144, 156 audience interaction 168–9 boy players: early-mid Tudor 102–3, 105–6, 123, 133, 135, 168; Elizabethan and Stuart 208, 298, 323, 325, 329 Christmas and New Year 132, 135, 208, 272–3, 274, 288, 313, 323, 353, 444 Dekker’s Old Fortune 277, 359 continental 388, 389–90 early Tudor interludes 142, 208 effect of absence from London 444, 446, 460
Index

in 1553 116, 117, 132–6
great households compete with 203
and humanism 66
May game 212
Medwall’s defining of nobility 67
novelty entertainers 211–12
Prynne’s attack on 380
Reformation use of 88–94, 104, 105, 108–9, 142
revision of plays for 345
and Stuart factions 366, 377, 401–2
tournaments 206–7, 209, 212, 217
see also masques; pastoral; and under individual monarchs and disguisings;
professional troupes; Scotland
The Court of Comfort (moral interlude) 195
courtesy books 66
Coventry, W Midlands
   Elizabeth I visits 114
   Fair Friday procession 130
   Hock Tuesday play 114, 121, 130
   Protestantism 113–14
   Midsummer Watch 130
   mystery cycle 49, 50, 52, 127, 129–30; guilds
   and 114, 129; Protestant revision, and
demise 113–14, 180
touring companies at 187, 188, 190, 191, 192;
visits cease 197, 199
Cox, Robert; *Acten and Diauna* (interlude) 467–8
   The Cradle of Security (moral interlude) 195–6
crafts, Scottish (trade guilds) 74–6, 83
   Crafty Cromwell or Oliver in his Glory as King,
   *The Second Part of* pamphlet play 466
   Crane, Ralph (King’s Men’s scrivener) 424, 429–30, 432, 433
   Cranfield, Lionel, Earl of Middlesex 431–2
   Cranmer, Thomas, Archbishop of
   Canterbury 89, 92, 219
   The Creation of the World (Cromwells ans By,
   Cornish play) 128
   Creation (medieval play) 61
   *Creation of the World* (puppet play) 198
   Creede, Thomas 352
critical discourse about drama 446
Cromwell, Thomas
   and Bale 90, 91, 94, 96, 131, 219
   and Bible reading 89, 90, 91; 1536 and 1538
   Injunctions 89, 110, 212
   and Great Bible 89, 92
   sponsorship of drama 93–4, 96, 105–6, 141
   Crondall, Hants; king ale 183
   Croo, Robert (Coventry playwright) 114
   Crooke, Andrew (stationer) 362
cross or crucifix, worship of 105
cross dressing
   Bale’s Three Laws 101
   in jigs 411
   in *The Roaring Girl* 378
   in Scots drama 73
   Wager’s *Mary Magdalene* 100–1
   Crosse, Henry 159
   Vertues Common-wealth 153
   Crouch, John; pamphlet plays 465
crowd
   audience identified with on stage 320
   single character to represent 107
   Croxton Play of the Sacrament 57, 58–9, 61, 62, 63, 64
crusades 26, 44
   Albigensian 47
cue phrases, length of 164–5
   Cupar 78–9, 134
   Cursor Mundi (devotional work) 47
   Curtain theatre, London 301
   building 245, 300, 301, 314
   entrance payment 314
   John Field decrees 243
   Lord Chamberlain’s Men rent 273
   replaced by Fortune 143, 322
curtains
   in Davenant’s operas 473
   Roman, drop 15, 16
cyclic drama
   Cornish-language *Ordinalia* 128
   see also mystery cycles
   Cyprus 257
Daborne, Robert 156, 164, 347–8, 350
   ‘The Arraignment of London’ 345
dancing
   at festivals 120
   French styles in Stuart England 400
   Kemp and 273, 411
   medieval phallic 70
   parliament disapproves of Sunday 442
   in Roman pantomime 23
   Scots 70, 79
   see also morris dancing and under masques
dancing masters 398–9, 400
Daniel, Samuel
   Anne of Denmark’s Master of Revels 144,
   326, 370, 402
   and Jonson 291, 389–90
   masques 351, 389–90, 402
   on theatre 228
Index

- **Daniel, Samuel (cont.)**
  - published works 237, 353
  - works
    - The Civil Wars 352
    - Cleopatra 353

- **De Witt, Johannes, and Swan playhouse**

- **De Dominis, Marc Antonio, Archbishop of Spalato**

- **Daniel, Samuel**
  - (with Chettle)
  - Agamemnon
  - The Bellman of London
  - Salmacida Spolia
  - The Cruelty of the Spaniards in Peru
  - The First Day’s Entertainment
  - The Siege of Rhodes
  - The Unfortunate Lovers
  - 'The Spanish Moor’s Tragedy'
  - ‘moral representations’
  - new theatrical aesthetics
  - ‘opera’
  - Rutland House productions
  - works
    - The Cruelty of the Spaniards in Peru 471–2, 475
    - The First Day’s Entertainment 470–1, 474
    - The History of Sir Francis Drake 471–2, 475

- **Daniel, Samuel, works**
  - Luminalia 405
  - A Proposition for the Advancement of Morality by a New Way of Entertainment of the People 469–70
  - Salmacida Spolia 395–6, 400, 404, staging 394, 394, 396, 395–6
  - The Siege of Rhodes 472–6; stage designs 472–4, 475

- **Daniel, Samuel, and Children of St Paul’s 359**
  - collaboration 343, 344, 347, 349, 355, 359
  - see also individual plays below
  - company affiliations 344, 347, 355, 359
  - and court 277–8, 359
  - death 361
  - in debtors’ prison 359, 361
  - domestic relations genre 360
  - duplication of popular works 360
  - on economic conflict between playwrights and performers 199
  - finances 344, 351, 355, 359, 360–1
  - at Fortune 277, 360
  - London origin 344
  - and Lord Admiral’s Men 359–60
  - and Lord Chamberlain’s Men 347, 359
  - Lord Mayor’s shows 352, 361
  - masques 351
  - Meres on 341
  - pamphlets 359, 361
  - on playwright’s work 354
  - prose writings 159, 352, 361
  - publication 234, 359, 361
  - revision of old plays 360
  - on stool-sitters 170
  - works
    - Agamemnon (with Chettle) 277
    - Bear a Brain 277
    - The Bellman of London 361
    - ‘The Civil Wars of France’ plays 360
    - ‘Earl Godwin’ 360
    - ‘The Famous Wars of Henry the First’ 350
    - ‘Fortune’s Tennis’ 360
    - The Gull’s Hornbook 149, 159, 170, 325
    - The Honest Whore (with Middleton) 343, 360
    - Keep the Widow Waking 149, 161, 345
    - Old Fortunatus 252, 277–8, 302–3, 359, 360
    - The Orphan’s Tragedy (with Chettle) 277
    - ‘Page of Plymouth’ (with Jonson) 347, 349, 360
    - Patient Grissell (with Chettle and Haughton) 254, 277, 344, 346, 357, 360
    - ‘Phaeton’ 359–60
    - The Roaring Girl (with Middleton) 254, 277, 325
    - Old Fortunatus 252, 277–8, 302–3, 359, 360
    - The Orphan’s Tragedy (with Chettle) 277
    - ‘Page of Plymouth’ (with Jonson) 347, 349, 360

- **Davidson, John 83**

- **Day, John 161, 341**
  - collaboration 343, 344, 359
  - kills Porter 351, 358
  - works
    - ‘The Conquest of Brute’ 350
    - Humour out of Breath, knave in 421
    - The Isle of Gulls 144, 170, 173, 326, 370
    - John Cox (with Haughton) 277
    - ‘The Spanish Moor’s Tragedy’ (with Dekker and Haughton) 360

- **De Dominis, Marc Antonio, Archbishop of Spalato 340**

- **De Witt, Johannes, and Swan playhouse 313–15**

- **declamatory style in masques 397–8**

- **Dekker, Thomas 354–5, 359–61, 361**
  - authorship credits 353, 361

506
The Disease of the House

disguising

68

disguise

discoveries

disbelief, suspension of

8

demography

Digby plays

292

Dickens, Charles

dialogue

dialects in mystery cycles

130

delivery of lines

instructions in Anglo-Norman Adam 46

natural style in Globe 318
demography 8, 48–9, 193, 242
Derby, 6th Earl of (William Stanley) 278
Derby’s Men 166, 210, 278, 349
Edward IV and sequel 277, 360
play at court 273, 274
Dering, Sir Edward (collector of playsbooks) 442
descent machinery 330
see also flying devices
The Destruction of Jerusalem (Coventry, 1584) 114
devices, emblematic 206
Devon; Robin Hood plays 118, 182
devotional works, popular 47
d’Ewes, Sir Simonds 442, 443
dialects in mystery cycles 130
dialogue

medieval sung 30, 36–7, 40, 45–6
Roman sung 16
Shakespearean internal 413
Dickens, Charles 292
Digby, John, Earl of Bristol 432
Digby plays

Chelmsford as possible location 98, 111–12
The Conversion of St Paul 54, 111–12
The Killing of the Children 57, 58
Mary Magdalene 54; Wager’s adaptation 111–12
Reformation revision 111–12
disbelief, suspension of 414
discoveries

in centre-stage opening 303, 304, 317, 323, 327, 333, 334–5
‘heavenly’ 392
The Disease of the House (pamphlet play) 465–6

disguise

in masques 206
and miracle 77
disguisings 68, 216–17, 223
allegory 216
audience involvement 216

at court 208, 209, 212; Scots 73
household festivities 203, 206, 208, 209, 216–17
masques develop from 384–5
women’s participation 220, 221
disorder, theatre and threat of 364–5, 408–9, 458
display, aristocratic 214, 383, 401
domestic relations genre 357, 360
Doncaster, Yorks 194
Donnington, Lincs; biblical plays 180
Dorset; touring routes 187, 188
Dorset, 4th Earl of (Edward Sackville) 144
doubling of parts 94, 97, 132, 151, 197, 307
Douglas, Gavin; The Palace of Honour 79–80
Dover, Kent 124, 187, 188, 198, 211
Drake, Sir Francis 254
nephew’s Sir Francis Drake Revived 472
Drayton, Michael
collaboration 343, 359; ‘The Famous Wars of Henry the First’ 390
not named on title pages 353
Poly-Olbion 392
sonnet sequences 352
drolls, Commonwealth period 467–9
abridgements of plays 467, 468–9
The Wits or Sport upon Sport, Marsh’s and Kirkman’s 306, 467
Druce, Thomas
The Bloody Banquet 310
The Duchess of Suffolk 374–6
Drummond, William, of Hawthornden, Jonson’s Conversations with 367, 371
Drury Lane Theatre 330
Dryden, John 468, 472, 476
Dublin, Shirley in 361, 445
Duffet, Thomas 468
Dulwich College; Alleyn collection 164, 321
dumb-show to herald subsequent action 333
Dunbar, William 79
Dundee 74, 82, 85
Dunfermline, royal entertainments at 75
Dunkenhalgh Manor, Lancs 183, 198
Dutch Church libel 262
Dutton, Lawrence and John (players) 157
Dux Maraud 57–8
dwarves, household 202
dyke, William, of St Albans 182
Earl of Derby’s Men, Earl of Leicester’s Men etc. see Derby’s Men; Leicester’s Men; Oxford’s Men, Sussex’s Men; Worcester’s Men

507
Index

ears and noses, cutting of 370, 379–80
east, trade with 257
East Anglia
Croxton Play of the Sacrament 58
medieval non-cycle plays 53
Tudor touring routes 187, 188
see also individual towns
East India Company 257
Easter 13, 133, 205, 208, 442
Edinburgh
apprentice riot over play (1561) 83
Blackfriars’ Wynd theatre 85
court entertainments 78–9, 118, 134–5
durban on state of 79
Mary Queen of Scots’ entry (1561) 71, 72, 83
outdoor performance at Greenside 78–9, 134–5
Robin Hood plays and processions 83, 118
education 242
humanist 66
in rhetoric 123
see also schools; universities
Edward I of England 75, 212
Edward III (perhaps partly Shakespeare’s) 355
Edward IV of England 205
Black Book 203
Edward VI of England
Act of Uniformity (1551) 367
Bucer’s treatise on religious drama for 89–90
court entertainments 95, 122, 132–3, 142, 208; masques 117, 133
‘De meretrice Babylonica’ by 94
death and Mary’s succession 116, 117
poetical use of drama 142, 367
Reformation under 64, 93, 102, 116, 136, 367
Elckerlijc (Dutch Rederijkers’ play) 56
Elgin, school performance of Terence 83–4
Eliot, T. S.; A S Friday 22
Elizabeth, Queen of Bohemia 374
wedding 381, 402, 403
Elizabeth I of England
black attendants 256
closure of theatres on death of 364, 440
commoners’ loyalty to 250
cult and mythology 232, 233, 261–2, 284, 366
and Essex rebellion 250–1
and Falstaff character 356
household entertainments complimenting 221–2
Leicester’s entertainments for 106, 121, 251, 386
marriage issue 106, 251, 258, 260, 386
and Mary Queen of Scots 251
masques 385–6
as patron 143, 220, 246; parsimony 213, 223
papal excommunication 258, 264
and Philip II of Spain 251, 258, 264–5, 272
plays performed for 102, 106, 107, 123
progresses 114, 385–6
religious stance 106
succession controversy 106, 246, 251–2, 264,
266, 272, 366
Tarleton at court of 409, 421
as woman ruler 282
Elizabeth of York, Queen of England 214
closures, agrarian 242, 261
English, John (Henry VII’s interluder and
tailor) 205, 216
entrepreneurs, Elizabethan 152–5
see also individual names, especially Beeston,
Christopher; Brayne, John; Burbage
family; Henslowe, Philip; Heton,
Richard; Langley, Francis
entries, ceremonial 133–4
durban’s parody on 79
James I’s, to London 265
in Scotland 70, 71, 72, 79, 83
touring companies’ visits resemble 193
Epiphany, feast of 42
Erasmus, Desiderius 66
Moriae Encomium 415
Paraphrase of St Luke’s Gospel, Udall’s
translation 105
estates, three medieval 26
Essex; end of biblical plays 180
see also Chelmsford
Essex, 2nd Earl of (Robert Devereux)
in Ireland 254, 265, 268, 269–70, 274–5
patronage of troupe 147, 312
rebellion 250–1, 368; connections with
Richard II 268, 269, 270, 356; Daniel and
326
and succession issue 269–70
Essex, 3rd Earl of (Robert Devereux) 443
Ethelwold; Regulæs Concordia 38–9
Eton College 105–6
Euripides; Buchanan’s Latin translations 76–7
Evans, Thomas, and Blackfriars playhouse 329
Evelyn, John 499
Everyman 96–7, 60
Dutch original, Elckerlijc 56, 57
printed text 56
exemplification (type of licence) 154
Exeter, Devon 7, 118, 127, 187, 188
expansionism, national 254–5, 471–2
extemporising see improvisation

fairs, performances at 463, 465, 467
The Fall of Adam (medieval play) 61
Falstaff character 275, 306, 356, 412, 469
The Famous Victories of Henry V 243–4, 355, 357, 410

farce
Civil War/Commonwealth 467
medieval Latin 45
Roman 10, 19, 20
Farnham, Surrey 188
Farrant, Richard (master of choristers) 278, 343–4
Faversham, Kent 122
Ferrabosco, Alfonso 397, 398

festivals
Civil War/Commonwealth suppression 442, 458–9
folk and development of theatre 223
lirurgical drama at 32, 35
local, in 1553 118–21
Reformation suppression 82, 109
Scots civic play at 74
see also misrule and individual festivals

feudalism 26, 49, 223
Field, John 243
Field, Nathan 252, 341, 345, 348
A Woman Is a Weathercock 301
Field, Richard (stationer) 358
Field of the Cloth of Gold 205
finance
Elizabethan and Jacobean institutions 225–6
Jews’ role in 227
see also under actors; companies; playwrights; and names of these
fires, theatre see under Cockpit; Fortune; Globe
fireworks 220
Fishbourne, West Sussex; Roman palace 7, 8
five-act structure 102, 123–4
Flecknoe, Richard 469
operatic entertainments 469, 471, 475
redefinition of drama 469, 473
works
Ariadne Deserted by Theseus 471
The Idea of his Highness Oliver, late Lord Protector 469
Love’s Dominion 469
The Marriage of Oceanus and Britannia 471
Fletcher, John 141
and Lord Chamberlain’s/King’s Men 349, 447, 449
and Massinger 345, 460; Rollo or the Bloody Brother 449–60
publication 354, 449
and Shakespeare 160, 161; ‘Cardenio’ 355; Henry VIII 317, 355; The Two Noble
Kinsmen 230, 355
Shirley influenced by 361
Wit Without Money 459
see also under Beaumont, Francis
Fletcher, Laurence 85–6
Fleury Playboik 41–2
flying devices 312, 316, 319, 324
first fly gallery 392
Inigo Jones’ use 330, 392
folk plays 69
Scots language 77
fools 414–20
artificial 417–21
audience relationship 172, 418–20
biblical references to folly 415–16
boys’ companies lack 420
and clowns 273, 413, 417
in commercial theatre 273–4
in communal celebrations 414–15
Feast of Fools 85, 243, 414–15
at festivals 120, 133
household 202, 211
kings and 212, 415–16, 417
knaves supersede 423
medieval and early Tudor 414–16
natural 274, 415, 417, 418
person not subsumed by persona 172, 418–20
pre-Shakespearean, in theatre 414–16, 417
Scots 79
Shakespearean 273, 417
as spies 420
women 220
see also Armin, Robert
Ford, John 141, 346, 359, 361, 445, 449
Love’s Sacrifice 332–5
The Witch of Edmonton (with Dekker and Rowley) 378, 417
foreigners
treatment in drama 235–60
Welsh viewed as 283–4
see also aliens, resident
Forman, Andrew, Bishop of Moray 73
Fortune theatre 320–2, 451–3
audiences 172, 174
building 225, 274, 321
Fortune theatre (cont.)
  in Civil War and Commonwealth 441, 446–7, 459, 461, 462
  Dekker and 360
  fire (1621) and rebuilding 163, 164, 317
  jig 412
  Lord Admiral’s Men at 274, 277–8, 320–2, 341, 360
  Moll Frith at 148
  plays performed at 172, 277, 278, 452, 453
  square plan 321; abandoned 317
  Foxe, John 97
  Acts and Monuments 108, 113, 275, 373–6
  Christus Triumphans 107–8
France
  Buchanan in 76–7
  court entertainments and masques 386, 387, 388, 400
  dancing styles 400
  Elizabethan relations with 259–60
  Feast of Fools 415
  Fleury Playbook 41–2
  Henrietta Maria and 144, 400, 402
  medieval bawdy Latin comedies 44
  mysteries 129, 130
  Princess Mary betrothed to Dauphin 208–9
  Roman theatre at Orange 14
  wars of religion 299–60, 265
Francis of Assisi, St 47
Franciscan order 47
Frederick V, Elector Palatine and King of Bohemia 374, 375, 376
  Palatine’s (or Palsgrave’s) Men 161, 164
  freedom, Caroline debate over individual 380–2
  Frith, Moll 148
  from scena
  see also tiring houses
  furniture, stage 307, 319, 335
  see also beds
Gaius (Caligula), Roman emperor 5
  galleries in amphitheatres 299, 303, 314, 321, 322
  in indoor venues 324, 330
  possible standing 314, 322
  see also balconies
  Gimmer Gurton’s Needle 123–31, 125
  Gandersheim, Germany 27
  Garfield, Benjamin; lawsuit over Keep the Widow Waking 149
  Garland, John (clown) 148, 410
  Garrick, David 292, 295
Gascoigne, George, The Glass of Government 103
  Gayton, Edmund 169, 173
  Gee, John; The Foot out of the Snare (pamphlet) 429
  Geneva 82, 88, 104
  gentility, Elizabethan code of 407
  gentry 277, 280
  Geoffrey, Abbot of St Albans 43
  George, St; York festivities for 129
  George a Greene (playbook) 277
  Gibbon, Charles (fl. 1653) 462
  Gibson, Richard 205, 209
  Giles, Thomas (dancing master) 400
  gladiators 16, 18, 19, 21
  Glapthorne, Henry; Albertus Wallenstein 453
  Globe playhouse 315–17
  building 225, 226, 273–4, 315–17; rebuilt after fire 316–17, 340; timbers of Theatre reused 316, 317
  demolition 441
  design 299, 315–17
  emblem 316
  finances 268, 273, 358
  fire (1613) 320
  flag 316
  flying devices 316, 319
  jig 412–13
  King’s Men’s summer house 317–20, 329, 448, 452, 454
  Lord Chamberlain’s Men and 273–4, 315–17, 320
  management system 268, 273, 317, 358
  Marston and 280, 345, 348
  Middleton’s A Game at Chess at 227, 424, 435
  motto 316
  Music Room 317, 319
  plays in 1599 277
  Rose affected by 274
  Shakespeare and 268, 277–8, 358
  sharers 268, 317, 358
  stool-sitters discouraged 170
  tiring house 316, 317
  upper stage 433
  Globe reconstruction, modern 240
  actors in standing crowd 320
  clowns at 413
  Lords’ Rooms 215
  natural acting style viable in 318
  Shakespeare’s Julius Caesar (1999) 320
  Gloucester
  Puritans and Lord of Misrule 120
  Roman town 6, 7, 9
Index

and drama 49
Elizabethan actors’ membership of 145
formation 49
Kendal, and Corpus Christi play 180
Leicester Guildhall 195
and Lord Mayor’s shows 352
and mystery cycles 49, 51, 129, 130
pageants 74; as images 120
precedence in processions 74, 120
and Shrewsbury passion plays 109, 110
Tudor view of performances 68
see also crafts, Scottish
Gulpin, Everard; Shalihetia or a Shadowe of Truth 269
guisings, Scots 73, 80, 85, 86
see also disguising
Gunnell, Richard (player) 149, 164
Gunpowder plot 70
Gweans an Bys (The Creation of the World, Cornish) 128
Gyles, Thomas, and Paul’s Boys 324
Haddington, E Lorthian 74, 75, 76, 85, 118
Hadrian’s Wall 7, 7–8, 20
Hague, The; Stuart court in exile 460
Hakluyt, Richard 257
Hall, Anthony, of Duke of Rutland’s household 204–5
Hall, Edward 384, 386
Hall, William, of King’s Men 460
halls, great; early modern performances in 97, 191, 206, 208, 228
‘Hamlet’ (anon, 1594) 356
Hammerton, Stephen (actor) 447
Hampshire ales 183–5
Hampton Court palace 207
Hampton Court conference 366
hanging, onstage deaths by 310, 311
Harington, Sir John 227, 285
Harroding of Hell 39
Hart, Charles (actor) 460
Hartwell, Abraham 39
Hartwell, Abraham 188
Hartwell, Abraham 54
Grey, Arthur, 14th Baron Grey de Wilton 254
Grey, Lady Jane 116, 133
Griggs, John (carpenter) 302
Grimald, Nicholas; Christus Redivivus and Archipropheta 108
Grindal, Edmund, Archbishop of York and of Canterbury 113, 179
grotesque antimasques 384, 398
Guilpin, Everard; Shalihetia or a Shadowe of Truth 269
guisings, Scots 73, 80, 85, 86
see also disguising
Gunpowder plot 70
Gweans an Bys (The Creation of the World, Cornish) 128
Gyles, Thomas, and Paul’s Boys 324
Haddington, E Lorthian 74, 75, 76, 85, 118
Hadrian’s Wall 7, 7–8, 20
Hague, The; Stuart court in exile 460
Hakluyt, Richard 257
Hall, Anthony, of Duke of Rutland’s household 204–5
Hall, Edward 384, 386
Hall, William, of King’s Men 460
halls, great; early modern performances in 97, 191, 206, 208, 228
‘Hamlet’ (anon, 1594) 356
Hammerton, Stephen (actor) 447
Hampshire ales 183–5
Hampton Court palace 207
Hampton Court conference 366
hanging, onstage deaths by 310, 311
Harington, Sir John 227, 285
Harroding of Hell 39
Hart, Charles (actor) 460
Hartwell, Abraham 106–7
harvests
bad, in 1590s 264, 266
processions 71
Harvey, Gabriel 248
Hatfield, Herts 123
Hathaway, Richard 341, 347, 353
collaboration 342, 343, 347
works
‘The Boss of Billingsgate’ (with Day) 343
Hannibal and Scipio (with Rankins) 342
‘John of Gaunt’ (with Rankins) 347

© in this web service Cambridge University Press
Cambridge University Press
978-0-521-65040-3 - The Cambridge History of British Theatre: Origins to 1660: Volume 1
Edited by Jane Milling and Peter Thomson
Index
More information

Cambridge
Haughton, Lord see Holles, John
Haughton, William 341, 350, 359
The Arcadian Virgin (with Chettle) 277
An Englishman for My Money 261
John Cox (with Day) 277
Patent Grissell (with Chettle and Dekker) 254, 277, 344, 346, 357, 360
The Poor Man’s Paradise 277
‘The Spanish Moor’s Tragedy’ (with Day and Dekker) 360
Hawkins, John 256
Hayward, John
History of the Reign of Henry IV 270
history of Richard II 268
‘Heavenly’ discoveries 392
‘Heavens’ (roof over stage) 312, 323
Heminges, John 145, 233–4, 313, 329, 359
Henri IV of France 260, 265
Henrietta Maria, Queen of England 377–81 and Charles I: independence of courts 377, 402, 403; platonick love 377, 385, 403, 472 court drama 446, 447; performance in 144, 377, 378; see also masques; pastoral below Devout Humanism 377
French style 144, 402
masques 402, 403, 405; performs in 144, 387, 391 pastoral 377, 378, 447 as patron 220 performances 144, 377–9, 387, 391 Pryne’s attack on 362, 378–9 Shirley and 362, 379, 380, 403 and Spain 377 theatre visits 144, 447, 449 see also Queen’s Men
Henry VIII of England
Act for the Advancement of True Religion (1543) 367
Act of Union with Wales 253 and Bible 89, 92 drama at court of 94, 105–6, 168 masques and revels 206, 208–9, 217, 384–5, 386 Mallard’s psalter shows 415–16, 417 Old Testament prototypes for 90–1 polemical use of drama 141 will 272 see also Reformation
Henry, Prince of Wales
baptism 73
death 402, 440 investiture 383, 402 marriage negotiations for 374 and masques 377, 388, 401–2, 403
Henry of Cornwall (lost Elizabethan play) 196
Herbert, Lady Anne 221
Herbert, Henry see Pembroke, 2nd Earl of
Herbert, Sir Henry, Master of the Revels 364 and Drue’s Duchess of Suffolk 374 end of licensing by 439, 444, 446 and Middleton’s A Game at Chess 426, 427, 428, 429, 432, 437 and Shirley’s The Ball 437–8
Herbert, William see Pembroke, 3rd Earl of
Hercules (merchant ship) 257
Hereford 120, 128 heresy 47
Herne, Jeremy (dancing master) 400 Herod, medieval plays on 41, 60, 130 heroes, new Elizabethan type of 261 Heton, Richard 157–8, 163, 451 Heywood, John 67, 136 at court 123, 133, 136, 208 The Spider and the Fly 135
The Play of the Weather 67, 168 Heywood, Thomas and Cockpit 165, 449 collaboration 143, 344, 359
households, great (cont.)

public and private spheres in 203, 204, 206, 213, 215, 217

sources on 200, 201, 203

touring companies visit 168–9, 193, 194, 196, 197, 198, 217

tournaments 206–7, 217

vitality of drama in 202, 222–3

weddings 123, 202, 205, 206, 207, 214

Wisdom as household play 218–19

women and drama in 201, 220–2, 223

see also court drama and under patronage

How a Man May Choose a Good Wife From a Bad (Elizabethan domestic comedy) 357

Howard, Charles, 2nd Baron Howard of Effingham, 1st Earl of Nottingham 143, 147, 312

Howard, Frances 400, 402, 404

Howard, George; ‘triumph’ of Venus, Cupid and Mars 133

Howard, Lord William 198

Hrotsvitha, Latin plays by 27

Huguenots 259

humanism 65–7, 76–7, 101–4

Devout 377

humours, theory of 294–5, 465

Hunnis, William 102, 208

Hunsdon, 1st Baron (Henry Carey) 142, 312

Huntingdon, 3rd Earl of (Henry Hastings) 113

Hutton, Matthew; Dean of York 3

Hythe, Kent 198

images

fear of power of dramatic 87, 106–7, 180, 245, 246

iconoclasm 87, 95, 107, 115

Impatient Poverty (moral interlude) 132

impersonations, controversy over 437–8

impresario system 454

imprisonment of playwrights 450

Dekker, for debt 359, 361

over Eastward Ho! 370

over A Game at Chess 437, 438

over The Isle of Dogs 110, 150, 162, 249, 370

improvisation

early modern 151–2, 162–3; clowns 162, 174, 273, 408, 410, 413

at local festivals 120

Roman period 16–17

indoor theatres, early modern 323–38

Jones’s drawings for 330, 331

see also Blackfriars theatre; Cockpit; Drury Lane Theatre; Paul’s Boys (playhouse);

Salisbury Court playhouse; Whitefriars playhouse

industry, theatrical see commercial theatre; finance; professional troupes

Ingelond, Thomas; The Disobedient Child 103, 132

inns, performances in

Elizabethan and Jacobean 154, 169, 194, 225, 227; Privy Council ban in London 312, 313

illicit, Civil War/Commonwealth 176, 463–4, 465, 467

Inns of Court 341

masques and revels 386, 403, 444

Shirley’s work for 362, 376

Inquisition, founding of 47

intelligence gathering

by fools 420

by players for patrons 204, 211, 245

Walsingham’s operation 264, 420; Marlowe 245, 262, 264; Munday 264; Queen’s Men 143, 193

interludes

audience interaction 168–9

biblical 131–2; see also Jacob and Esau

Book of Sports fords 185

child actors 132, 133, 135, 208

Civil War/Commonwealth 467–8

early Tudor court 142, 208

in 1553 131–2, 135–6

household performance 168–9, 203, 206, 207, 218

humanist 66–7

longevity 196, 197, 468

moral 195, 196, 468

political comment 142, 208

Vice as forerunner of clown 410

see also Jacob and Esias; Lindsay of the Mount, Ance Satyre . . . Respubica; Wager, Lewis; Wisdom

Interregnum see Civil War and Commonwealth

intervals, performance without 310

Inverkeithing, Scotland 70

inversion 75, 80, 124

order reasserted through 61–2

see also misrule

Ipswich, Suffolk 187, 188

Ireland

Elizabethan unrest 254, 264, 265, 268, 269–70

1641 rebellion 444

proclamation of Mary I 93, 131
The Irish Rebellion (controversial Caroline play) 439, 453
Isabella, Queen of England; Household Book (311–12) 203
Isle of Dogs affair 190, 162, 249–50, 315, 346–7, 348, 354
aftermath 110, 150, 162, 249–50, 370
Italy 258
comedy 286–7, 297
court entertainments and masques 384, 386–7
itinerant performers
early Tudor 96, 98, 101, 12; musicians 121–2
medieval 50, 58, 144, 187, 205
Roman and sub-Roman 16, 24
Scots injunctions against 85
Ivory, Abraham (actor) 461, 462
Jacob and Esau (Reformation school drama) 88, 101–2, 104, 208
and Bible 103, 104
on political power 103–4, 115
and predestination 102, 103, 104–5
James I of Scotland 271
James IV of Scotland
entertainments 73, 78, 79, 134
and Lindsay 134
patronage of arts 77
wedding celebrations 72, 214, 216, 217
James V of Scotland 72, 78, 82
James VI of Scotland and I of England
accession to English throne 252, 271, 272
Augustan style 366
Book of Sports 185, 186
Buckingham accused of plot against 436; and ceremonial 72, 73; coronation pageant 364–5
court large and divided 366, 401–2
foreign policy 374–6; and Elector Palantine 374; failed Spanish match for Prince Charles 374, 375, 404, 426, 428
and Middleton’s A Game at Chess 424, 425–7, 435, 436–7
and Henry, Prince of Wales 374, 377, 402, 403
and Jonson 351
and King’s Men 367–70, 437
and Laurence Fletcher 86–8
and Lindsay’s Saterylie 135
and masques 212, 401; controversial 376, 377, 401
and New World 403
pacifism 366, 402, 403, 428
and Parliament 186, 375
patronage of theatre confined to royal household 143, 147, 155, 198, 322, 365
person and circumstances cause controversy 369–7, 401–2
puritan opposition to 186, 427
relations with subjects 369–6
religious stance 82, 84, 366, 375, 428
in Scotland: ceremonial 70, 72, 73;
patronage 85–6
Shakespeare’s Henry V and 271
temper 401
theatrical comment on 326, 369–70, 374, 375, 424–38; (see also A Game at Chess)
union project 366, 403
see also Anne of Denmark (and king); censorship (Jacobean)
Jamestown, Virginia 255
Jane Seymour, Queen of England 220
jesters 120, 122, 409, 411, 415
jests, household 201–2, 203
Jesuits
under Elizabeth I 258, 266, 270
under James I 428; Middleton’s A Game at Chess and 426, 430–1, 432–3
Jews 111, 236–7, 262
jigs 174–5, 410–11
Civil War / Commonwealth 467
droll genre incorporates 468, 469
Elizabethan and Jacobean 174–5, 411, 412–13
longevity 414, 468
John Swabber the Seaman (droll) 467–8
Jones, Inigo
aerial scenes 392
continental influence on 330, 386, 390–1
and Jonson 383, 390, 393
masques 202, 383, 386, 394; Caroline 392, 394, 396, 395–6, 405; Jacobean 212, 220, 239
neo-classicism 390–1, 395
perspective scenes 391
and Phoenix 330, 331, 472–3
platonism 390
playhouse design 348, 330, 331
and Webb 472–3
staging of masques
Britannia Triumphant 398, 399
Chloridia 383
Coelum Britannicum 392–4
The Masque of Blackness 383–90, 392
The Masque of Queens 392, 393
Salmacida Spolia 392, 394, 396, 395–6
Tempe Restored 390, 391
Jones, John; Adrasta 171
Jonson, Ben
as actor 234, 341
arrest on Buckingham's assassination 120
and audience 156, 233
on Blackfriars theatre 326
and boys' companies 249, 280, 349
city comedy 287, 296, 297
collaboration 343, 345, 346–7, 348–9, 359
comedy, innovatory style of 286, 287–8, 297
company affiliations 348–9
and Daniel 291, 389–90
education 286
drolls based on plays of 469
epigrams 352
finances 350, 351
and folly 423
and Frances Howard's wedding 404
and gulls 296, 417
and Henry, Prince of Wales 388
irascibility 234
James I's patronage 212, 351
and Jones 383, 390, 392
and Lady Elizabeth's Men 156
and Lord Admiral's Men 160, 347, 348–9
and Lord Chamberlain's/King's Men 165, 349
Machiavelli compared with 287
masques 202, 212, 220, 351, 383, 386–7;
antimasques 384; moral purpose in 387–8; music 397, 398; person and persona in 404; responses to 388; see also individual titles below
onstage audiences and chorus figures 170, 175, 291
ownership of playtexts 165
and Pembroke's Men 347, 348
and Plautus 286, 292–3, 295
plots 390
provincial performances of 196
publication of works 234, 346–7, 353–4;
authorship acknowledged 156, 233, 353
revises The Spanish Tragedy 344–5
satires 352
and Shakespeare 357–8
and Sidney 290
silent characters 289
solo writing as norm 346–7
and war of the theatres 249, 279
works
The Alchemist 286, 296
Bartholomew Fair 156, 175, 233, 464
The Case Is Altered 286, 347
Cattine, dedication of 174
Chloridia 383, 387
Cynthia's Revels 156, 170, 249, 349
The Devil Is an Ass 170–1, 286, 297, 325
Drummond of Hawthornden's Conversations 367, 371
and Eastward Ho! 345, 349, 353, 370;
imprisonment 370
Epicene 287, 297, 417
'An Epistle to Master John Selden' 404
Every Man in His Humour chapter 11 349, 353
Every Man out of His Humour 175, 295, 349
'An Expostulation with Inigo Jones' 390
The Golden Age Restored 403–4
'Hot Anger Soon Cold' (with Porter and Chettle) 348
Hymenaei 353, 387–8
The Isle of Dogs 150, 162, 249, 315, 346–7, 348, 370
Love Freed from Ignorance and Folly 351
Lovers Made Men 388
Love's Triumph Through Callipolis 384–406
The Magnetic Lady 448
The Masque of Blackness 353, 383–90, 392, 402
The Masque of Queens 384, 388, 392, 393, 400, 402
Neptune's Triumph 404
The New Inn 286, 297
Oberon the Fairy Prince 351, 402
'Page of Plymouth' (with Dekker) 347, 349, 360
Pleasure Reconciled to Virtue 385, 388, 398, 401
Pretast 249, 280, 349, 358
'Richard Crookback' 347
Robert II, King of Scots; or The Scots Tragedy (with Dekker and Chettle) 277, 349
Sejanus 297, 349, 353, 367, 368–9, 370
The Staple of News 170
The Vision of Delight 348
Volpone 202, 286, 296, 349, 351, 429
Jordan, Thomas; The Walks of Islington and Hogsdon 452
jousts, mock see tournaments
Julius Caesar, C. 4
Juno and Diana (interlude) 106
Justinian, Roman emperor 23
Kayn, Alexander, of Aberdeen, wife of 80
Kemp, William 146, 411, 412
on continent 146, 411, 413
dancing 273, 411
jigs 411
Index

as independent actor 147–8
and Leicester 146, 411
and Lord Chamberlain’s Men 412;
severance from 147, 273, 411, 412, 414
Shakespeare’s roles for 412
and Strange’s Men 411–12
and Worcester’s Men 413
Kendall, Cumbria 187, 188, 266
Corpus Christi play 127, 180
Kendall, William 152–3
Kenilworth, Elizabeth I at 121, 231, 386
Kent, touring companies in 122, 141, 187, 188, 198
Killigrew, Thomas 447–8, 460
The King’s Weekly Intelligencer 255
Killcullen, Bale’s plays at 93, 131
The Killing of Abel (Wakefield cycle) 62
The Killing of the Children (Digby play) 57, 58
Killour, Friar 82
king ales, Hampshire 82
King and Queen’s Boys see Beeston’s Boys
king games 75, 183–5, 414
King Lear (anon.) 356
King’s Men 447–9
amateur plays 144, 156, 447–8
at Blackfriars theatre 326, 349, 447, 453, 454
Charles I and 448
church objections to The Magnetic Lady 448
under Civil War/Commonwealth 441, 448–9, 460
compositions 153, 313, 447
and Caroline court 144, 447–8
Davenant and 447
finances 192
Fletcher’s affiliation 349, 447
at Globe 329, 448, 452, 454
Gower play 367, 369–70
Henry VIII at Globe, 1613 317–20
and James I 367–70, 376, 437
Lord Chamberlain’s Men become 198, 322, 365
management system 329, 345, 447, 454
Massinger and 349, 447
Middleton and 348
paid not to play 198
playwrights’ ‘outside sales’ to 347–8
protected from unauthorised printing of
plays 443, 447
at Restoration under Killigrew 460
Sejanus controversy 368–9
Shakespeare as playwright 157, 447
sharers 86, 198, 447, 448, 454
Shirley’s affiliation 355, 361, 362, 445, 447
social cachet 447–8, 453
and Suckling 447–8
see also Lord Chamberlain’s Men
King’s Revels 355, 355, 420, 451, 454
The King’s Weekly Intelligence 461
kirk, reformed 81, 82–6
and festivals 82, 85
General Assembly 81, 84
James VI and 82
limits of effect against drama 84–6
and Roman Catholic church 82, 84
sabbatarianism 82
scholars’ reading of drama 83
and tested plays 84
Kirkaldy, Sir William (hanged in effigy) 83
Kirke, John; The Seven Champions of Christendom 452
Kirkman, Francis 162
II Wits or Sport upon Sport (1673) 305, 306, 467
A Knack to Know a Knave (anon. comedy) 412
The Knave in Grain (anon. comedy) 452
knaves 410–3
boys’ companies and 421–2
playing cards 421
Knowlton, Kent 463
Knox, John 82–3, 104
Kyd, Thomas 341, 346
and Marlowe 161–2, 262
The Spanish Tragedy 256, 307–10; framing
device 433; knave in 421; publication 344, 377, 311; revival 344–5, 357; stage
direction 303
la Hinosa, Marqués de 436
Lady Elizabeth’s Men 149, 163
Children of the Queen’s Revels merge with
349, 348
playwrights writing for 156, 348, 361
Lake, Sir Thomas 346
Lanark Corpus Christi procession 74
Lancashire 154, 182, 185
Lane, Sir Robert; troupe 147, 157
Laneham, John (clown) 410
Lanham, Robert (of Coventry) 114
Langley, Francis 143, 331, 348
language, cultic property of 22, 39–40
Lanier, Nicholas (composer) 387, 398
Lanyer, Aemilia (poet) 221
A Larum For London (anon. play) 352, 353, 358
Laterna Council, Fourth 47
Latin language
cultic significance in church 39–40
517
Latin language (cont.)
  humanist writing 107; see also Buchanan,
  George; Erasmus, Desiderius
  Marston assumes knowledge of 280
  medieval comedy and farce 44, 45
  twelfth-century translations of Greek texts
  through Arabic 44
  university plays 69, 108
  see also music-drama, medieval

Laud, William, Archbishop of Canterbury
  186, 379

Lawes, William and Henry
  Liber Responsalis
  365

Leicester, Earl of (Robert Dudley)
  187, 188, 198
  Guildhall
  394, 419

Leicester, Earl of (Robert Dudley) and Burbage
  Chamberlain’s Accounts
  203
  death
  411
  and Elizabeth I
  106, 121, 231, 386
  in Netherlands
  146, 289, 411
  Protestant ideology
  211, 219, 385–6
  and Queen’s Men
  143, 147, 211, 219

Leicester’s Men
  142, 147, 153, 186–7, 312
  at court
  298
  Privy Council patent
  133, 300
  quality of actors
  210
  and vagabond legislation
  300
  Lent
  365, 440

Lever, Thomas (Marian exile)
  113
  Liber Responsalis
  46

Licences, theatrical companies’
  Elizabethan system
  160, 364–5
  exemplifications
  154
  in London
  153–4
  Privy Council
  145, 153, 300
  in provinces
  154, 189, 193, 441–2; patron’s
  influence and
  189, 192, 193
  see also Revels Office

Lichfield Cathedral, Staffs
  39

Lighting, stage
  325, 327, 328, 330, 332–3
  ‘dark’ scenes
  327, 332–3

Lincoln, 1st Earl of (Edward Clinton)
  143, 147, 157, 312

Lincoln, 39, 49, 53, 127
  Roman town
  6, 7, 9

Lincolnshire; biblical plays
  180–1

Lindsay of the Mount, Sir David
  72, 76, 78, 79
  Ane Satyre of the Thrie Estaitis
  77, 78–9, 80–1, 134–5

metatheatricality
  80–1

Linlithgow Palace
  78, 134

Lisle, Lady Honor
  221

Lisle letters
  99

literacy
  Anglo-Saxon
  24
  and Bible reading
  89, 112
  Church monopoly
  medieval
  26
  Everyman’s reading audience
  56
  humanism
  65–6
  Reformation promotes
  87, 89, 112
  Scots craftsmen
  76

liturgical drama
  27–41, 48
  and development of liturgy
  30–1
  effect on spectators
  34–40
  influence on early modern theatre
  69
  music
  36–9
  see also Quem Queritis and Visitatio
  Sepulchri ceremonies

liturgy
  cultic significance of language
  39–40
  dramatic renditions by Amalarius
  31–2
  and liturgical drama
  27, 30–1
  Gallican and Roman rites
  30–1, 32
  Mass as drama
  30
  medieval sense of power of
  32
  Reformation attitudes to Latin
  93
  and time
  35

local drama
  177, 198–22
  audience relationship with participants
  121, 130–1
  see also ales; civic culture; festivals; mystery
  cycles; parish-sponsored drama;
  provinces

Lockwood, James
  418–20
  (fool)

Lodge, Thomas
  312

Lollardy
  113

Londesborough
  496

London
  biblical plays
  134–15
  book trade
  234
  as centre for theatre
  155, 175–6, 446

Charing Cross
  467

Charterhouse
  221

518
Index

playwrights 343, 344, 347; Daborne 350;
Dekker 359–60; Heywood 158, 349;
Jonson 160, 347, 348–9; Marston 348;
Middleton 349; Porter 347
become Prince Henry’s Men 198, 322, 365
revivals 344–5, 350
at Rose 273, 276, 307–10, 312
second company 276
Shakespeare follows up successes 356, 357
split (1591) and reform (1594) 147
and Worcester’s Men 344, 345
see also Fortune playhouse; Henslowe,
Philip; Rose playhouse
Lord Bath’s minstrels 122, 277
Lord Berkeley’s Men see under Berkeley, Lord
Lord Chamberlain’s Men 142, 230, 287
and Blackfriars theatre 313
Burbage family and 312
clowns 414
at court 272–3, 313
at Curtain 273, 301
Dekker’s Satiromastix 247, 359
finances 274, 313, 356
Fletcher’s affiliation 349
and Globe 273–4, 315–20, 322, 412
jigs 414
Jonson’s writing for 287, 349
Kemp and 147, 411–12, 414
James I takes over as King’s Men 198, 322,
365
and Lord Admiral’s Men: competition 273,
356, 357, 360; duopoly 249, 272–3, 474,
312–13, 322
management system 313, 317
playbooks 274, 276–7, 352, 353
Richard II for Essex conspirators 249, 250,
356
at Rose 312
Shakespeare’s affiliation 157, 158, 301, 355,
356, 360
sharers 158, 313
Strange’s Men become 411–12
at the Theatre 312, 313, 315
and war of the theatres 249
see also King’s Men
Lord Chandos’s Men 154, 192, 417, 418
Lord Cromwell’s Men 91–4
Lord Mayor of London 261
shows 176, 213, 352, 354, 361
Lord President of the Council in the Marches,
players of 192
Lord Russell’s players 122
Lord Stafford’s Men 192

civic authorities’ control of theatre 146, 153,
246, 298, 320, 365, 412, 440, 461; and The
Isle of Dogs 249, 335; theatres in liberties
 evade 226–7, 243, 278, 305
civic pride and power 266–7
Clink 305
Common Council 227, 243
Court of Aldermen 146, 153
financial institutions 225–6
Great Fire (1666) 338, 362
inns, performances in 227, 312, 313
Jewish converts 256–7
liberties (areas outside control of city
governors) 226–7, 243, 278, 305, 320,
343
Lord Mayor see separate entry
Lord of Misrule procession 118
migration to 407
morris dance with Robin Hood 118
Newington Butts, theatre at 225
Norden’s map 318
Paris Garden 243
Paternoster Row 408
riots 163, 169, 260–1, 329–30
river transport 305
Roman town 6, 7
Rutland House 176–7, 462, 470–1
St James, Palace of 207
St James, Garlickhithe, Wager as priest 97
St Paul’s churchyard 248
social problems, 1599 266
Tarlton as tavern-keeper in 408
Treaty of 366
Vere Street, Clare Market 462
see also commercial theatre, London;
coronations; court drama; inns of
Court; playhouses; St Paul’s School; and
under plague
Lopez, Rodrigo (Elizabeth I’s doctor) 256–7
Lord Admiral’s Men 142–3
Alleyn and 142, 147, 159
clown 413
Comedy of Humours 357
at court 272–3, 277, 359–60
 finances 157, 274; see also Henslowe,
Philip
and Fortune 274, 277–8, 320–2, 343, 360
and Isle of Dogs affair 315
and Lord Chamberlain’s Men: competition
273, 356, 357, 360; duopoly 249, 272–3, 274,
312–13, 322
ownership of plays 159, 353
playbooks 274, 276, 353
519
Index

Lord Strange’s Men see Strange’s Men
Lord Warden of the Cinque Ports, players of 192
Lords’ Rooms 314–15
Loseley Manuscripts 132
Lothian, play traditions in 80
Low, George 427
Lowin, John, of King’s Men 173, 449, 460
Lusty Juventus (interlude) 168
Lupton, Thomas; All for Money 151–2
Luther, Martin 64, 95
luxury goods 242, 257
Lydd, Kent 234
Lyly, John 188, 198
Lyly, John and Elizabethan tradition of comedy 284–5
Machiaielli, Niccolo 258, 287
Mandragola 287
Mann, Edward 342
manuscripts
Bodleian Eng. hist. B. 208, Second
Northumberland Household Book 203
Bodley 701, 128
Christ Church, Oxford, Evelyn MS 258b 203
Folger Shakespeare Library, Macro 55, 218
illuminated, showing fools 415–16, 417
Leicester Record Office BRIII/2/52, mb2 203
Lostey 132
Mallard’s psalter of Henry VIII 415–16, 417
Macro 54
Nottingham University Library MS. MsA62, 514 203
St Albans Abbey, of Terence 44–5
of Sir Thomas More 346
see also under Middleton’s A Game at Chess
Margaret Tudor, Queen of Scots 72, 214, 216, 217
Marlowe, Christopher 261–3, 341
challenges Elizabeth’s ‘cult’ 261–2
death 262–3
and Dutch Church libel 262
epyllia 352
influence of morality plays 68
Jews in 257, 262, 429
Jonson’s Matheo emulates 291
and Kyd 161–2
and Nash 346, 352
playbooks 234
political comment 262
and power of representation 245
provincial performances of 196
revivals 345, 440, 452
serials and sequels 356
solo writing as norm 346
spy 245, 262, 264
works
Dido Queen of Carthage 252, 261–2, 346, 352
Doctor Faustus 68, 234, 245, 258, 345, 452
Edward II 252, 262
The Jew of Malta 163, 256, 258, 262, 429, 433, 449
The Massacre at Paris 259–60, 262, 360
Tamburlaine 151, 256, 261, 262, 280, 356, 452
translation of Ovid 352
Marprelate controversy 247–9, 324
Marsh, Henry; The Wits or Sport upon Sport 467, 469
Marston, John
and bishops’ ban 269, 281
and boys’ companies 279, 280, 325, 326–8, 348
Mannyng of Brunne, Robert; Handlyng Synne 47
Mansell, Essex 112
Mansfield, John 112
Mantua 287
 Mascullus, Cosmo 463
Loyal Lovers 176, 465
Mantua, Christina
Manicheanism 182
Manchi, William 221
Manchu, Cosmo 463
Loyal Lovers 176, 465
Index

Cambridge University Press
978-0-521-65040-3 - The Cambridge History of British Theatre: Origins to 1660: Volume 1
Edited by Jane Milling and Peter Thomson
Index

© in this web service Cambridge University Press
Index

Massinger, Philip (cont.)
  death 445
  and King's Men 165, 349, 447
works
  The Great Duke of Florence 332
  The King and the Subject 448
  A New Way to Pay Old Debts 417
  Rollo or the Bloody Brother (with Fletcher) 449, 460
Matthew, Sir Toby 430–2
Matthew of Vendôme 44
Maurice of Nassau, Prince of Orange 462
Mérimée, Matthäus
  Palladis Tamia 462
Meres, Francis;
  Mercurius Democritus 462
  Mercurius Anti-Pragmaticus 325
Melville, Andrew 73
  'mercuries' (royalist newspapers) 44
Melville, James 83
Menander
  in Scotland 43, 67
Anglo-Saxon period
  Wakefield Master's complex 51
Middle Ages
  Anglo-Saxon period 23–4
  early 22–43
  later 43–69, 178–81
  later influence 67–9
  in Scotland 70; see also liturgical drama; music-drama; mystery cycles; non-cycle plays
Middlesex, Earl of (Lionel Cranfield) 427, 431–2
Middlesex General Session 174
Middleton, Edward (son of Thomas) 437
Middleton, Thomas
  and boys' companies 279, 325, 348
  city comedy 297
  collaboration 161, 343, 348, 399; see also individual plays below
  company affiliations 165, 347, 348
  Lord Mayor's shows 352
  masques 351, 404, 430; within plays 404
  playtexts owned by King's Men 165
  possible imprisonment over A Game at Chess 437, 438
  revision of play for court 345
  and Rowley 348, 430
  and Shakespeare 161
  Welsh characters 254
works
  Blunt Master Constable 348
  The Changeling (with Rowley) 443, 430;
  wedding in 202, 209, 216, 320, 231
  A Chaste Maid in Cheapside 329
  A Fair Quarrel (with Rowley) 348
  'Father Hubbard's Tales' 348
  A Game at Chess 227, 231, 374, 376, 425
  chapter 17
  The Honest Whore (with Dekker) 343, 360
  A Mad World My Masters 172
  Masque of Heroes 430
  The Revenger's Tragedy 357, 404
  The Roaring Girl (with Dekker) 172, 173, 321, 348, 378
  Women Beware Women 332, 404
Middleton household Chamberlain's
  Accounts 203
Midlands; touring route 187, 188
midsummer festivities 120
  Chester 120, 129, 179
  Coventry 130
  Totnes 120
  Wells 120
Mildmay, Sir Humphrey 446
  miles gloriosus type 292–3, 295
Milton, John
  Arcades 405
  Comus (A Masque Presented at Ludlow Castle) 405
mimes
  in Anglo-Norman Adam 46
  Roman and sub-Roman 10, 16, 24–5
minstrels
  Anglo-Saxon 24
  female, Matilda Makejoy 221
  in 1553 121
Index

...morality plays 53, 54–7
allegory 54, 57
inversion and restoration of order 62
Marlowe and 68
at wedding of James IV and Margaret
Tudor 216
More, Sir Thomas, and circle 67
morris dancing 118, 128, 186, 210, 414
Kemp’s, from London to Norwich 273, 411
Morton, Sir Albert 436
Morton, Cardinal John, household of 67, 166–8
mosaics, Roman, at Horkstow, Lincs 18
Moseley, Humphrey 164, 362
Mountjoy, Charles Blount, 8th Baron 254
Mucedorus (anon. adventure play) 234
mummings, 62, 384
Munday, Anthony 244, 264, 341
collaboration 343, 346, 359
Lord Mayor’s shows 352
masques 351
not named on title pages 353
prose tracts 352
A second and third blast of rettract from plaiies and Theaters 244
Sir Thomas More 346, 355
music
affective power 36–8
early modern: books in households 207,
208; boys’ companies 280, 325, 327, 328;
at Globe 317, 319; and harmony 395–7,
403; interaction with words and staging
328, 395–7; itinerant performers 121–2;
location of players in theatre 300, 317,
319, 327, 328; in masques 395–8, 400, 403;
patronage of musicians 191, 221; and
platonism 395; women and 221
medieval: Beauvais Ludus Daniell 42; in
liturgical drama 36–9; mystery cycles 52,
130; non-cycle plays 59; notation 37;
plainsong (Gregorian) chant 36–7; tropes
36
Roman 16, 23
see also minstrels; singing
music-drama, medieval 27–43, 45
non-liturgical 41–3, 48
see also liturgical drama
mystères, French 129, 130, 131, 135
mystery cycles 50–3, 126–31
audiences 52
authorship 110, 205
Bale and 91, 131
Christ’s incarnation in 65
mystery cycles (cont.)
and civic culture 49, 50, 51, 53, 127
and community 61, 62, 130–1
comparative rarity 128–9, 180
content 129
at Corpus Christi 49, 65, 129
dialects and regional speech 130
elsewhere in Europe 129; see also mystères
guilds and 49, 51, 129, 130
household plays akin to 205
influence on later theatre 68
instructional purpose 52–3
inversion and reassertion of order 61–2
longevity 88, 178–18, 247
music 52, 130
organisation and manner of performance 50, 51–2, 129
origin 49; and of term 49
performers 130
plague and 126–7
post-Reformation 88, 109, 126–31
Elizabethan orders prohibiting 179, 247;
and fear of images 87, 109, 179; see also under individual places
and religious experience 131
renew under Mary 178, 179
sacramentalism 65, 112, 114
social comment 50, 51
staging 51–2
texts 130
versification 130
see also N-Town Cycle; Towneley plays; and under Beverley; Chester; Coventry; Exeter; Newcastle; Norwich; Wakefield; York

N-Town cycle 50, 111
Nabbes, Thomas
Covent Garden 449
Tottenham Court 449
Nantes, Treaty of 260
Nash, Thomas
Dido Queen of Carthage (with Marlowe) 252, 349, 352
entertainment for Whitgift 168
and Isle of Dogs affair 252, 249, 315, 346–7, 352
and Marprelate controversy 247
Nashe's Lenten Stuffe 346–7, 352
picaresque fiction 352
Pierce Penniless’s Supplication to the Devil 174, 352
Summer's Last Will and Testament 352
nativity play, household 205
Naworth, Cumberland 198
neo-classicism 390–1, 395
Netherlands
Eckerlief 56, 57
immigrants from 262
war against Spain 258–9, 260, 264, 268, 411
Nethersole, Sir Francis 427
neumes, Anglo-Saxon 37
New Comedy, Greek 44, 284, 286
The New Market Fair or a Parliament Outcry of State Commodities 466
New Romney, Kent 122, 128, 180, 183
New World 254–5, 257, 403
New Year festivities 208
Newcastle, 1st Duke of (William Cavendish) 362
Newcastle, Tyne and Wear 121
mystery cycle 50, 127, 129
on touring route 187, 188
Newington Butts playhouse 225, 301
newsbooks
Perfect Occurrences 459
The Perfect Weekly Account 460
Newton Valence, Hants; king ale 183
Nice Wanton (interlude) 103, 132
Nicholas, St; medieval French plays 41, 46
Nicholas of Modena 95
non-cycle plays, medieval 53–9
commercial motives 59
inversion and reassertion of order 61–2
later influence 68–9
music 59
after Reformation 87, 88
spectacle 59
themes, contemporary readings, and universality 69–81
Vice figure 410
see also history plays; morality plays; saint plays
non-verbal performance
clowns 411
household drama 202, 203
Norden, John; Civitas Londini 336
Norfolk, 4th Duke of (John Mowbray) 218
Norman Conquest 24, 26
Northampton, 1st Earl of (Henry Howard) 367
Northampton, 3rd Earl of (James Compton) 463

524

© in this web service Cambridge University Press
www.cambridge.org
Northampton, 4th Earl of (James Compton) 176
Northbrooke, John 243
Northumberland, 3rd Earl of (Henry Percy) 209
Northumberland, 5th Earl of (Henry Algernon Percy)
chapel 205, 208, 213, 215
household drama 205, 213–14, 216
The Second Northumberland Household Book 203, 211
Northumberland, Duke of (John Dudley) 116, 133
Norton, Thomas, and Thomas Sackville;
Gorboduc 106, 251
Norwich
city waits 121
Common Hall 194
Kemp’s morris-dancing to 273, 411
Mary I at 122
music in medieval cathedral 39
mystery cycle 50, 65, 127, 129
Red Lion Inn 194–5
touring companies at 187, 188, 189–90, 194, 198;
patents 154; Queen’s Men 189–90, 194–5
Nottingham Castle, Elizabeth I at 385–6
novelty entertainers 211–12
Oates, Jack 273–4
occasional celebrations
civic, Elizabethan 213
household 205, 212–17, 223
Shakespeare’s plays for 356
Okeden, John, of Canterbury 94
Oxbridge, Sir John 272, 356
see also Falstaff character; Sir John
Oldcastle
Olivares, Conde-Duque 433
open-air theatres
Cornish playing places 54, 128
Scottish 78–9, 82, 114–5
Shrewsbury 109
opera
affective power 37–8
in original language 39–40
seventeenth-century quasi- 469–75;
see also under Davenant, Sir William; Flecknoe, Richard
oral tradition and jigs 411
Orange, France; Roman theatre 14
orchestra space, Roman 15, 16
orchestras (musicians) 327
order
affirmed by inversion 61–2
theatre as threat to 364–5, 408–9, 436, 458
Ordinins (Cornish cyclic drama) 128
Osborne, Dorothy (later Lady Temple) 463
Overbury, Sir Thomas 403–4
Ovid 44
Marlowe’s translation 352
owners of theatres; finances 153, 154, 307, 313
see also Burbage family and individual
members; Henslowe, Philip
Oxford, 16th Earl of (John de Vere) 90
Oxford, 17th Earl of (Edward de Vere) 147, 212, 219–20, 221
Oxford University 44
academic plays 126
Christ Church 126
Hamlet performed at 357
Magdalen College 98
New College 126
Peele at university 341
touring route 187, 188
Oxford’s Men 147, 192, 210, 322
pageants
on Elizabethan stage 318–19
Haddington guild 74
meanings of term 120–1
mystery cycles 50, 51
at Theobalds, for Christian IV of Denmark 385
Palatinate see Frederick V, Elector
Palatine Prince (nephew of Henrietta Maria) 447
Palsgrave’s (or Palatine’s) Men 163, 164, 375
Pamphilus (anon. medieval play) 44
pamphlet plays 464–7
pamphlets 429
Dekker 159
Greene 352
Heywood 354
Scott 376
The Stage Players Complaint 150
Stubbes 260
see also Marprelate controversy
pantomimes, Roman 19, 20, 23
papacy 258, 264
paper-saving devices 165
Paris 44, 296–9, 460
parish-sponsored drama 88, 91, 115, 178–9, 180–1, 186
fund-raising through 180, 181–2, 184–5
see also ales
Index

parliament
Act for the Advancement of True Religion (1543) 367
Act of Uniformity (1551) 367
1642 order suspending performances 147, 178, 197, 439, 440, 441
Actors’ Remonstrance and 447, 464, authorities’ support for 441–2; contemporary expectations of duration 440–1, 458; MPs not in support of 442–3, 461–2; political context 440–1, 443–4
1648 order for demolition of playhouses 441, 459, 461, 462
Charles I’s rule without parliament, Scots 164
James I’s dissolution of 375
and local sports and festivities 186
Pride’s Purge 461–2
parliament, Scots 84
parody
Dunbar’s on royal entries 79
Shakespeare’s on guild players 68
parts system 164–5, 280, 287–8
see also doubling of parts
passion plays
medieval monastic 42
post-Reformation 82, 128, 180; see also Bale, John (‘The Passion of Christ’)
pastoral genre 377, 378, 447
patents 153, 210–11, 261, 300
see also licenses
patronage
court, of humanism 66
and household drama 201, 202, 213, 218, 221, 222, 231
household membership as element 142, 186–7, 210–12
and politics 141–3; promotion of patron’s ideology 90, 96, 106, 204, 212, 217, 219, 231;
at Scots court 77, 85–6
women patrons 220–1; see also individual queens
see also under commercial theatre; playwrights; professional troups
Paul, St, epistles, on folly 415
Paul’s Boys (formerly Children of St Paul’s) early Tudor amateur performances 123, 208, 233
1575–90 127, 228, 298, 323, 324
1599 onwards 278, 325, 329
freedom from civic control 278
Dekker and 359
household and household-style playing 169, 208
Lyly and 278, 324
Marston and 151, 279–80, 348
Middleton and 348
playhouse 169, 323
Paul’s Cross sermons 301, 320
pavilions 134–5
Peacham, Henry 304, 305
Pearce, Edward 279, 280
Peele, George 341, 346, 352
The Assignment of Paris 221–2, 252
The Battle of Alcazar 295, 356
David and Bathsheba 277
The Old Wives’ Tale 248
Pembroke, 2nd Earl of (Henry Herbert) 147, 207, 217
Pembroke, 3rd Earl of (William Herbert) as lord chamberlain 154, 427, 428, 437
wedding celebrations 207, 216
Pembroke’s Men 143, 147, 190, 247
see also The Isle of Dogs affair
Penance, sacrament of 128
Pennington, Alderman Isaac, MP 442
Penryn, Cornwall 128
Penrith, Cumbrica 266
Percy, Eleanor, Duchess of Buckingham 204
Percy, Henry Algernon see Northumberland, 5th Earl of
Perfect Occurrences (newsbook) 459, 461–2
The Perfect Weekly Account (newsbook) 460
Perkins, Richard; poem prefacing Heywood’s Apology for Actors 227
perspective
anamorphic 242
Jones’s perspective scenes 391
Perth 74
Petrarca, Sir William 123, 208, 214
Philip II of Spain 251, 258, 260, 264–5, 272
Phillips, Augustine, of Lord Chamberlain’s Men 250, 356
Philotos (anon. Terentian play) 76, 77, 81–2, 84
Phoenix playhouse see Cockpit, Drury Lane
picaresque genre, Nashe and 352
Pilk, Richard and Elena (royal mistrels) 204
Pill, John (tutor, of Aberdeen) 75
piracy of playtexts 166–1
Prandello, Luigi 68
Pitscottie, Lindesay of 73
Pius V, Pope 288, 284
place and scaffold staging 51
Index

plague
closure of London playhouses 225, 235–6, 243, 267, 364, 440–1; (1581) 145; (1590s–1605) 267, 312; (1603) 364; (1609) 329; (1625) 361; (1616–7) 361, 449
effect on companies 312
in 1599 264, 266, 267
and James I’s coronation pageant 364
and mystery cycles 126–7
plain song (Gregorian) chant 36–7
platonism 377, 385, 388, 390, 395, 403, 472
Platter, Thomas 174, 314
Plautus 17
Platter, Thomas 174, 314
Plautus 17, 44, 287
Jonson and 286, 292–3
Tudor performances 125, 212
playbooks
as advertising 235–6, 276, 333
best sellers 234
and capitalisation 235–6, 274
Dering’s collection 442
reading public 398–9, 277
statistics of production 237–8, 276, 277, 352–3
players see actors
playfields, Scottish public 82
playhouses, London 224, 298–335
amphitheatres 298–323
animal baiting 322–3
buildings signal commercialisation 243
Civil War/Commonwealth demolition and dismantling 441, 459, 460–1, 462
complaints from neighbours 226, 440
design, general 299–300
economic aspects 153, 154, 225–9, 307, 313
indoor venues 233–38
in liberties 226–7, 243, 305, 320, 323
map of 336
number of visits 228
Paul’s Boys’ 169, 343
puritan objections to 440
patterns of production 446
‘private’ 278–9, 325
at Restoration 441
social entitlement 445–6
see also Blackfriars theatre; Boar’s Head; Cockpit; Curtain; Drury Lane Theatre; Fortune; Globe; Hope; Newington Butts; Red Bull; Red Lion; Rose; Salisbury Court; Swan; Theatre; and Whitefriars playhouses, and balconies; boxes, side; galleries; lighting; music (location); stages; staircases; tiring houses; trap-doors; yards

playing places
Cornish (plen-an-gwaries) 128
touring companies’ 154, 194
see also inns; playhouses; and under households
plays within plays 379, 381, 382
droll genre incorporates 468
see also under Shakespeare, William; Sir Thomas More
playtexts 160–5
actors’ input 162–3, 430
alteration 161, 162–3
amounts paid for 390
commercial companies and 160–3, 165
in households 217–20
loaned out with theatre 163
ownership 155, 158, 160, 163, 352, 362, 450; see also under individual companies
piracy 160–1
Queen’s Men’s loss of 163, 329–30, 450
readership 233–8, 277, 326
revisions 165, 344, 348, 355, 359, 369; see also under Shakespeare, William
Scottish 76–9, 84
storage of 163–4
see also Revels Office (licensing); publication
playwrights, early modern 341–58
and actors 159–60, 162–3; player-playwrights 158, 232, 341, 341
and collaboration 161–2, 232, 341, 342–7
and companies 155–60, 234, 341, 347–9; ‘outside sales’ 347–8, 349
contracts 157–8, 347
finances 156–7, 232–4, 350–4; advances and loans 347, 348, 350–1; earnings 350; and published plays 352–4; salaries 157, 158
free-lance writing 347, 355
in households 207, 208
life-long work or retirement 342, 345, 354, 447
and market 160
masques 351
non-dramatic writing 341, 352
origins 341
patronage 207, 218, 351–2; Shirley’s development of personal 355, 361, 362–3; see also under individual names
and publication of works 341–2, 352–4, 361–2
‘reformed’, criticise theatre 244
revision and amendment of playtexts 165, 345, 356

© in this web service Cambridge University Press
www.cambridge.org
Index

playwrights, early modern (cont.)
  sharers 157, 158, 338
  small piece-work 335, 360
  solo composition 342
  wills 351
  see also individual names and under
  audience
‘The Pleugh Sang’ (Scots part-song) 77
plots 165, 287–8, 350
Plymouth, Devon 187, 188
politics and drama
  Caroline period 143, 144, 377, 450, 452–3
  commercial theatre and 427
  crown attempts to control 246–7
  early Tudor 103–7, 115, 131–2, 135, 136;
  political use of drama 96, 104–7, 219
  household drama 208, 222
  jig 174, 175
  masques 383, 385–6, 401–5
  patronage and Elizabethan 141–3, 231
  Queen’s Men and 211
  and religion 367–8, 374–5
  Scots royal entries 71, 72
  see also controversies and under individual
  playwrights and interludes
Ponet, John, Bishop of Winchester 104
  poor relief 260, 266
  popular culture 155, 223, 243, 452
  see also individual genres
population 8, 48–9, 193, 242
Porter, Henry 341
  collaboration 277, 343, 347, 348
  death 351, 358
  and Lord Admiral’s Men 157, 347, 349, 350–1
works
  ‘Hot Anger Soon Cold’ (with Jonson and
  Chettle) 348
  The Spencers (with Chettle) 277
  The Two Angry Women of Abington, sequel
  to 277
Portugal 8
Porter, Henry 341
Postlethwaite, Pete 292
Pragmatic Sanction (1438) on Feast of Fools
414
precedence
  in guild processions 74, 120
  amongst nobility 215
  precissians 185
predestination 102, 103, 104–5
Preston, Lancs; Corpus Christi play 180
Prestonpans, E Lothian 83
The Pride of Life (morality play) 54
Pride’s Purge 461–2
Prince Charles’s Men 454
  Bankes and 149
in Civil War/Commonwealth period 460
  at Fortune 451–3
  Middleton and 348
  at Red Bull 50
  at Salisbury Court 451
  value of shares 153
Prince Henry’s Men 198, 322, 365
printing 65, 66
  see also publication
Privy Council 246
  and actors’ professional status 145
  and Blackfriars theatre 442
  and Chester mystery cycle 179
  and A Game at Chess 425–6, 436–7
  and The Isle of Dogs 249, 253–4
  on Newington Butts playhouse 301
patent for Leicester’s Men 153, 300
  and plague closure of theatres 145, 267
  Queen’s Men as tool of 143, 211
  restriction of London companies to two
  143, 276, 312, 322
  and The Whore New Vamped 150
processions
  at festivals 74, 120
  civic 49, 68, 72
  coronation 133–4, 213, 364, 365
  Corpus Christi 48, 74, 75, 128, 193
  harvest 71
  misrule 75–6
  precedence of crafts in 74, 120
  royal entries 72
professional troupes, Tudor 96, 122, 186–99
  benefit from decline of communal drama
  230
biblical drama 88, 96–101, 108–9, 114–15
  and civic authorities 153, 191, 193, 194, 198, 298;
  see also licensing below
  at court 142, 143, 145–6, 272–3, 277, 298, 356,
  359–60, 447–8; fees 298; prestige 155
  decline and end of touring 197–9
  finances 98, 152–3, 188–91, 298
  in Gloucester 189, 192, 198–9
  household visits 168–9, 193, 194, 196, 197, 198, 217
  increasing difficulties, 1570s 100
  inns as playing spaces 194
  intelligence gathering 204, 211, 245
  licensing 154, 189, 193, 447–2; patron’s
  influence and 189, 192, 193

528
Index

outdoor performances 194
patronage 96, 122, 142–3, 146–7, 191–3, 210–12, 230–1; benefits to patrons 192–3, 204, 222, 231, 245; patron’s standing determines treatment 189, 191–2, 193, 211; promotion of patron’s ideology 90, 96, 106, 204, 213, 218, 219, 231; protection of players 189, 211, 230–1, 300, 370
playing places 194
protestantism

psalms and psalters

patronage;

patronage; see also individual nobles

psalmody

patronage; see also individual troupes and

prophet play genre

proliferation of material for

publicity

プロセッション, arch, Davenant’s 472

protestantism

Bible as literal word of God 114–15
biblical themes promoted by 88–90
Catholic coexistence, early 87, 95
Chelmsford as stronghold 112
and commercial theatre 243
and decline in provincial drama 178–9
under Edward VI 93, 116, 136, 142
and literacy 87
Marian exiles 103–4, 113
moderate Elizabethan 211, 219, 385–6
and non-cycle plays 87
and provincial biblical drama 108; see also under mystery cycles
reforming passion plays 82; see also Bale’s
The Passion of Christ
patronage; see also individual nobles
use of theatre for polemic 141–2, 143, 211
variety within 87
see also Calvinism; Church; images; kirk;
mystery cycles (Protestant revision);
Reformation
provinces, early modern performance in 178–98
biblical plays, demise of 179–82
Book of Sports promotes 185–6

civic authorities and 154, 192, 193, 194, 197, 199, 298
see also licensing below

Civil War/Commonwealth, performances in 463–4

decline in drama 155, 178–82, 447–2
licensing of plays 154, 189, 193, 441–2;
patron’s influence and 189, 192, 193
local sports and festivities 185–6, 442
playing places 154–5
touring companies 141, 186–99
see also ales; households; parish-sponsored

drama; professional troupes

Prudentius 54
Prynne, William 378–80, 458
and class issue 380, 381
Shirley and 362, 379
psalms and psalters 38, 415–16
psychomachia 54, 68, 101
publication
author acknowledgements 155–6, 353
collection of material for 164
Elizabethan playtexts 155
Everyman 56
James I’s, of Lindsay’s Satyre 135
King’s Men protected from unauthorised
443, 447
licensing 372, 375
playwrights and 341–2, 352–4, 361–2;
Shirley’s control 354, 361–2
readership of playtexts 233–8, 277, 326
revision of plays for 369
see also authorship, acknowledgement of;
playbooks and under individual
playwrights

publicity

boy actors’ role 149, 176
in Interregnum 176
playbooks and 235–6, 276, 353
touring companies’, for patrons 90, 96, 106, 192–3, 204, 213, 218, 219, 231
Pudding, Jack (generic name for actor) 461, 466
Pudsey, Edward; commonplace book 163, 175
punishments 370, 379–80
see also imprisonment
puppetry 175, 188, 212, 229
puritanism 219
attacks on theatre 197, 243, 405, 440, 463–4
Civil War/Commonwealth polemic recalls 440, 459, 463–4
and James I 427
and Lords of Misrule 120
and Marprelate controversy 247–9
Queen’s Men and discouragement of 143, 193
suppression of local festivities 185

529

© in this web service Cambridge University Press

www.cambridge.org
Index

Puttenham, George; *The Arte of English Poesie* 301
pyrotechnics 54, 72, 118, 220, 320, 328

Queen’s Men (Elizabeth I’s) 230, 312
clowns 409, 410–11
*and The Famous Victories of Henry V* 357
finances 148, 190–1, 192
formation 143, 147, 193, 211
Garland as member 148
in Gloucester 189, 194
intelligence-gathering 193
Leicester and 143, 211
and Marprelate controversy 247, 248
in Norwich 189–90, 194–5
political value 143, 211
publication of plays 277, 352
Walsingham and 143, 193

Queen’s Men (Anne of Denmark’s) 329
Thomas Greene 154, 413
Heywood and 349
and Shrove Tuesday riot (1617) 163, 329–30
value of shares 153
Worcester’s Men become 198, 322, 365
Queen’s Men (Henrietta Maria’s) 379, 449, 450, 451

queens, summer 183
*Quem Quaeritis* ceremonies 27–30, 38–9, 40
Visitatio Sepulchri 28–9, 52–4

Quercy, Council of 31

Radcliffe, Ralph (author of scriptural plays) 89, 97
Radcliffe, Thomas, 3rd Earl of Sussex 142, 409
raids on playhouses, Civil War/Commonwealth 459, 462, 468
Ralegh, Sir Walter 254–5, 368, 421
Rangeworthy, Gloss; Whitsun revels 185
Rankins, William 347, 458
and Hathaway: *Hannah and Scipio* 342; *John of Gaunt* 347
Rastell, John 67
Ravenscroft, Thomas, of Paul’s Boys 280
Rawlins, Thomas; *The Rebellion* 451
Read, Richard (stationer) 353–4
Reade, Timothy (clown) 413
Records of Early English Drama project 141, 200, 201
boy actors 149
building 223, 322
Civil War/Commonwealth performances 322, 449, 459, 462, 467–8; authorised 176;
pamphlet plays 465; raided 461; rope dancing 459–60, 465–6
Greene as clown at 413
Heywood’s *Age plays* 165
The Irish Rebellion 453
Prince’s Men at 190
Queen Anne’s Men at 329–30
Restoration performances 322, 441
revivals 452
*The Where New Vamped* 453
The Red Knight (anon. play) 409
Red Lion playhouse 153, 225, 298–300, 303, 314
Redbourne, Herts; Whitsun ale 182
Redenikers’ plays 56
Redford, John 67, 208
*Wit and Science* (interlude) 208
REED see Records of Early English Drama
Reformation 64–5, 87–114
civic involvement 65, 115, 267
court drama 88–104, 105, 107, 108–9
and decline of public and religious drama 109, 178–9, 229, 230
kingship, ideas of 104–7
Latin language plays 108
Latin liturgy in early 93
political use of drama 96, 104–7, 219
professional troupes 96–101, 108–9
school drama 88, 90, 108–9
in Scotland 79, see also kirk staging of plays 93–5
state control of religion 244
and transubstantiation 61–4, 65
university drama 88–104, 105, 107, 108–9
see also images; monasteries (dissolution); Protestantism; and under Bible; biblical plays; literacy; mystery cycles
regional troupes, Elizabethan 149
religion politics inseparable from 367–8, 374–5
Roman period 10, 17, 18, 19
see also Catholicism; Church;
Protestantism; Reformation
Renaissance 61–9, 135
repertories, stabilisation of 446
representation, power of 245, 426
see also images
*Republica* (interlude) 131, 135–6, 208
Restoration adaptations of Shakespeare 468
changes and continuity 439–40, 476
comedy of manners 297
impresario system 454

530
Index

King’s Men under Killigrew 460
playhouses still usable 322, 330, 441
The Resurrection of Our Lord (anon. biblical play) 110–11
Resurrection play in household 205
The Return from Parnassus (university play) 190
Revels Office and Master of the Revels
boys’ companies’ freedom from 279, 370
closes Cockpit, 1640 450
court entertainments, 1553 133
direct control of Admiral’s and
Chamberlain’s Men 249
and Elizabethan patronage system 222
licensing of plays: Elizabethan/early Jacobean 163–4, 246, 249, 274, 326,
Caroline system 143, 147, 446; ceases operation in 1642 439, 444, 446; for printing 371; see also Herbert, Sir Henry
Offices of Tents and Works 207
patent to Leicester’s Men 153
protects players from rigorous magistrates 246
stage tower at Blackfriars 95
Tilney and Sir Thomas More 246, 247
revenge plays 357, 360
revision of plays see under playtexts
Revivals
Caroline 157, 377, 449–50, 451, 452
Elizabethan 165, 390, 397, 360
revision of texts for 165, 345
with up-to-date follow-on 160
Rex Diaboile (interlude) 221
Reynolds, John (carpenter) 299
Reynolds, John (pamphleteer); Vox Coeli 429
Reynolds, Robert (clown) 411
rhetoric, art of 123, 172
Rich, Henry, 1st Earl of Holland 362
Richard II, Essex and figure of 249, 250–1, 268, 269, 270
Richard, Lewis (composer) 304
Richards, Nathanael; Messeina 303, 304, 451
Richmond Palace 207
Rime couce in Philolus 81
riots 246, 260–1, 364
see also under apprentices
ritual
Latin liturgy 27
in liturgical drama 39–40
Roman period 18
and time 35
roads
Elizabethan touring routes 187–8
Roman 6, 7, 8–9, 24, 25
Roanoke, North Carolina 254–5
Robert III of Scotland; coronation 71
Roberts, James (stationer) 352
Robin Goodfellow 94, 95
Robin Hood plays
in Cornwall 128
late fifteenth-century 88
sixteenth-century 118, 119, 128, 182–3, 206, 231
in Scotland 73–4, 75–6, 77, 83, 84, 118;
stanzaic introduction, ‘The Manere of the Crying of Ane Play’
Robinson (Elizabethan playwright) 344
‘Felmelanco’ (with Chettle) 343, 344
Robinson, Nicholas 125
Robinson, Thomas; The Anatomy of an English Nunnery in Lisbon 429
Rogers, David; Breviary 113
Roland le Farterre (entertainer) 212
Roman period 3–22
Christianity 9, 10, 20
civic buildings 6, 8, 11–14
decay and reuse 21
civic role of theatre 17
cultural context 4, 5–10
demise of empire 9, 20, 23
end of Roman occupation of Britain 20
evidence on theatre 10
historical background 4–9
late and sub-Roman period 20–6
performance culture 9–10
place of theatre in Roman life 9–20
religion 10, 17, 18, 19
Romanisation of Britain 5–9, 17–18
sources 4
spectacle 22–3
towns 5–6, 7, 8–9, 21
tragedy 16, 17
see also Verulamium; villas; and under amphitheatres; comedy (classical);
roads; theatre buildings
rope dancing 459–60, 461
Rose playhouse 301–10
blocking 304–5
building 225, 301–2
capacity 307
contract for hired man 152
cavalcades and contemporary drawings 302–5
expansions and improvements 305, 312, 316
flying gear 312
Globe in competition with 273, 274
Henslowe and 158, 301–2, 305–7, 312, 316
interior 312

531
Index

sacramentalism, medieval dramatisation of 62–4
mystery plays 65, 112, 114
St Albans, Herts
Abbev 19, 21–2, 39, 43, 44–5; manuscript of
Terence 44–5, 126
grammar school 361
Roman town see Verulium
St Andrews 72, 75, 83
St Bartholomew’s Day massacre 259–60
St Breoc, Cornwall 128
St Columb Major, Cornwall 128
St George play, Bishop’s Stortford 180
St Ives, Cornwall 128
St John’s Eve festivities 121
St Martin’s Eve festivities 121
St Meriasek (Cornish saint play) 54, 128
St Paul’s School, London 66
early Tudor performances 123, 298, 323
see also Paul’s Boys
St Peter’s Eve festivities 121
saint plays 53–4
Cornish, St Meriasek 54, 128
Wager’s adaptation of 97–9, 101
Salamanca university 44
salaries
hired men 152–3
playwrights 157, 158
touring companies 152–3
Salic Law 266, 270, 271–2
Salisbury, Wilts 187, 188
Salisbury Court playhouse 450–1
amateur plays by courtiers 144
building 335–8
Brome as playwright 349, 355, 450, 451
Civil War/Commonwealth period 459,
461–2; interior dismantled 441, 462
Earl of Dorset’s interest in 144
playbooks 164
Queen’s Men at 449
revivals 451
Samuelston, E Lothian 85
Sands, William (puppeteer) 198
scena ductilis 392
scene changes 310, 327–8
scenery 392, 439–40, 450, 476
Davenant’s 472–4, 473
see also architecture, stage and under
masques
school plays
biblical 88, 89, 108–9
Bucer on 90
at court 105–6, 123, 298, 323

sabbatarianism 82, 185, 186, 243, 365, 442
Sackville, Edward, 4th Earl of Dorset 144
Sackville, Thomas, 1st Earl of Dorset, and
Thomas Norton; Gorhainc 106, 251

Ruddiner, Sir Benjamin 416
running time of plays 310
rushbearing ceremonies 186
Russell, Lord; players 122
Rutland, household of Duke of 204–5
Rutland, 6th Earl of (Francis Manners) 362
Rye, Kent 187, 188

royal ceremonies 68, 70–4
Scottish 70–4
see also coronations; entries
royal household
Henry VII’s and legitimation of dynasty 219
theatrical patronage see under commercial
theatre
see also individual members and court drama;
progresses; Revels Office; and under
weddings
Ruddier, Sir Benjamin 416
running time of plays 310
rushbearing ceremonies 186
Russell, Lord; players 122
Rutland, household of Duke of 204–5
Rutland, 6th Earl of (Francis Manners) 362
Rye, Kent 187, 188

Rose playhouse (cont.)
Lord Admiral’s Men at 273, 276, 307–10, 312
Lord Chamberlain’s Men at 312
river transport to 305
sight-lines 304
size 302–3
stage 305–7, 307
staircases 314
Strange’s Men at 196, 307–10
The Shoemakers’ Holiday 267
The Spanish Tragedy (1592) 307–10
tiring house, froms 308, 309, 314
Titus Andronicus 304
Worcester’s Men at 158, 342
round, performance in; Cornish tradition 54
Rowe, John; sermons, Tragi-Comedia 463–4
Rowe, Nicholas 356
Rowley, Samuel 341, 345, 351
finances and will 350, 351, 359
Rowley, William 232
collaboration 345, 359
as comic actor 232, 413, 423, 430
and Palsgrave’s Men 164
works
All’s Lost by Lust 430
The Changeling (with Middleton) 423; as
Lollio 423, 430; wedding in 202, 210, 230,
231
A Fair Quarrel (with Middleton) 348
The Witch of Edmonton (with Dekker and
Ford) 378, 417

Rutland, household of Duke of 204–5
Rutland, 6th Earl of (Francis Manners) 362
Rye, Kent 187, 188

sabbatarianism 82, 185, 186, 243, 365, 442
Sackville, Edward, 4th Earl of Dorset 144
Sackville, Thomas, 1st Earl of Dorset, and
Thomas Norton; Gorhainc 106, 251

Rutland, household of Duke of
Russell, Lord; players
Rutland, household
royal ceremonies
Robertes’ Men at
Round, performance in; Cornish tradition
Rowe, John; sermons
Rowe, Nicholas
Rowley, Samuel
Rowley, William
works
All’s Lost by Lust
The Changeling
A Fair Quarrel
The Witch of Edmonton
royal ceremonies
Scottish
see also coronations; entries
royal household
Henry VII’s and legitimation of dynasty
theatrical patronage see under commercial
theatre
see also individual members and court drama;
progresses; Revels Office; and under
weddings
Ruddier, Sir Benjamin
running time of plays
rushbearing ceremonies
Russell, Lord; players
Rutland, household of Duke of
Rutland, 6th Earl of (Francis Manners)
Rye, Kent
sabbatarianism
Sackville, Edward, 4th Earl of Dorset
Sackville, Thomas, 1st Earl of Dorset, and
Thomas Norton; Gorhainc

Rutland, household of Duke of
Russell, Lord; players
Rutland, household
royal ceremonies
Robertes’ Men at
Round, performance in; Cornish tradition
Rowe, John; sermons
Rowe, Nicholas
Rowley, Samuel
Rowley, William
works
All’s Lost by Lust
The Changeling
A Fair Quarrel
The Witch of Edmonton
royal ceremonies
Scottish
see also coronations; entries
royal household
Henry VII’s and legitimation of dynasty
theatrical patronage see under commercial
theatre
see also individual members and court drama;
progresses; Revels Office; and under
weddings
Ruddier, Sir Benjamin
running time of plays
rushbearing ceremonies
Russell, Lord; players
Rutland, household of Duke of
Rutland, 6th Earl of (Francis Manners)
Rye, Kent
sabbatarianism
Sackville, Edward, 4th Earl of Dorset
Sackville, Thomas, 1st Earl of Dorset, and
Thomas Norton; Gorhainc

Rutland, household of Duke of
Russell, Lord; players
Rutland, household
royal ceremonies
Robertes’ Men at
Round, performance in; Cornish tradition
Rowe, John; sermons
Rowe, Nicholas
Rowley, Samuel
Rowley, William
works
All’s Lost by Lust
The Changeling
A Fair Quarrel
The Witch of Edmonton
royal ceremonies
Scottish
see also coronations; entries
royal household
Henry VII’s and legitimation of dynasty
theatrical patronage see under commercial
theatre
see also individual members and court drama;
progresses; Revels Office; and under
weddings
Ruddier, Sir Benjamin
running time of plays
rushbearing ceremonies
Russell, Lord; players
Rutland, household of Duke of
Rutland, 6th Earl of (Francis Manners)
Rye, Kent
sabbatarianism
Sackville, Edward, 4th Earl of Dorset
Sackville, Thomas, 1st Earl of Dorset, and
Thomas Norton; Gorhainc
Index

Elizabethan 123, 323
in Scotland 83–4
Terentian 83–4
see also Jacob and Esau
schools 155, 286
Shrewsbury 109
see also school plays
Scotland 70–86
antipathy in Jacobean England 366, 371
civic play 72, 73
in Civil War 441
clerk plays 74, 84
court drama 70–4, 78–9, 86
guilds 74–5
introductory speeches to plays 77–8
James I and union project 366, 403
kirk and drama 81, 82–6
literacy 76
Parliament 84
playtexts 76–9, 84
poetic references to play events 79–80
royal events 70–4
Scots language plays 76
Shakespeare’s Henry V on relations with
sources 70
tournaments, mock and real 79
tradition of play, continuity of 86
see also kirk; Scots language; and under
dancing; misrule
Scots language
folk play 77
masques 77
playtexts 76, 77
Scott, Thomas
Vox Populi 376, 429
The Second Part of Vox Populi 429
seating, theatre
early modern indoor venues 324–5, 330
Roman 14–15, 16
see also stage-sitters
A second and third blast of retrait from plaires and
Theaters (possibly by Munday) 244
The Second Maiden’s Tragedy (anon. tragedy) 357
secularisation of drama 87–8
Le Seinte Resureccion (Anglo-Norman drama) 46
self-fashioning, late Elizabethan 261
Sftimus (anon. play) 256
Seneca, Lucius Annaeus, the Younger 17
Alexander’s tragedies after 76
sequences, musical 36
serials and sequels 160, 356, 357, 360
sermons 243, 301, 320, 375
servants, wily and saucy 62, 286
Servi, Constantino de 394–5
Severn valley 118, 187–8
Seymour, Edward, Duke of Somerset 208
Seymour, Jane, Queen of England 220
Seymour, Sir William, and The Cecelton
Masque 404–5
Shaa, Robert
‘doodle’ of plot 165
and Life of Dogs affair 190, 162, 249, 346–7
Shakespeare, William 355–9, 365
as actor 232, 341
amateur performance of plays 442
Armin’s roles 418, 420, 422–3
and audience: distancing 171; writing to
please 231, 356, 358
Celtic characters 253, 254, 270–1
characterisation 285, 414
clowns 407, 408, 412, 414, 417, 422–3
collaboration 161, 346, 355
comedy: characters 413–17; see also clowns
above, fools and knives below; styles of 278,
285–6
commercial sense 231, 356, 357, 358
drolls based on 468–9
domestic relations genre 357
epyllia 352
Falstaff character 275, 276, 356, 412, 469
finances 272, 273, 358, 359
and Fletcher 160, 230, 355
fools: Feste 418–20, 423; Lear and 416–17,
420; Touchstone 273, 418, 420, 423
foreign figures in 255, 356
free-lance period 355
and Globe: investment 268, 273, 358;
performances at 274–5, 277, 317–20;
references in plays 273, 277–8, 316
history plays 269, 356; see also individual
titles below
internal dialogues 413
and James I’s accession 270–1
and Jonson 357–8
Kemp’s roles 412
knaves 422, 423
and Lord Chamberlain’s/King’s Men 157,
354–5, 356; sharer 157, 158, 349, 358
and Lyly 284–5
market, writing for 231, 356, 357, 358
Menander’s influence 284
music 328
occasional writing 356
ownership of playtexts 165

© in this web service Cambridge University Press www.cambridge.org
Shakespeare, William (cont.)
patronage 220, 358
plays within plays: Hamlet 202, 231, 412; 
A Midsummer Night’s Dream 68, 171, 202, 215, 230, 231; The Taming of the Shrew 202
poetry 358
and politics 268–9, 270–2, 356; Richard II and 
Essex rebellion 249, 250–1, 252, 268, 269
publication: authorship acknowledged 353;
(and not) 353; folio collections 233–4, 278;
fourth quartto 250; playbooks 234, 277;
revisions for 160, 282, 356
provinceal performances 196, 357
religious sympathies 220
Restoration adaptations 468
retirement 447
revision of others’ and own plays 160, 282,
355–6
serials and sequels 160, 356–7
and Shirley 361
smaller piece-work 355
solo writing 342, 346, 354–5
sonnets 352, 358
spectacle 9
and Strange’s Men 355
and Sussex’s Men 304, 315, 355
and war of the theatres 249
What You Will, As You Like It titles 231, 278
and Wilkins 395
will 358–9
work
All’s Well That Ends Well 240
Antony and Cleopatra 328, 414
As You Like It 211, 277, 278, 285; new concept
of comedy 278; references to Globe 273, 
277–8; Touchstone 273, 418, 420, 423
Cardenio (with Fletcher) 355
Coriolanus 261, 420
Cymbeline 271, 420
and Edward III 355
Hamlet 352, 356, 357, 372, 413; on boy
performers 208, 249; on Globe 277–8, 
316; play within 202, 231, 412; references
to theatregoing 171, 175, 412; revisions
282, 356
Henriad 355, 357
1 Henry IV 252, 253, 266; Falstaff character
275, 412, 469; playbook 234, 277
2 Henry IV 252, 355
Henry V 268, 271, 277, 301, 353; Celtic
nationals in 254, 270–1; historicity
questioned 275–6; Pistol character 260, 
423; and political climate 354, 268, 270–2
Henry VI plays 252, 307, 355, 356, 360; Cade’s
rebellion 261, 409
Henry VII (with Fletcher) 317–20, 355
Julius Caesar 408, 413, 420; performed at 
Globe (1599) 274–5, 277 (1599) 320;
political context 268–9, 270
King John 355–6
King Lear 271, 356; fools 416–17, 420;
revisions 282, 356, 370
Love’s Labour’s Lost 248, 259, 384–5
Love’s Labour’s Won 356–7
Macbeth 356, 413
Measure for Measure 413, 420, 422–3
The Merchant of Venice 253, 256, 352, 353,
412
The Merry Wives of Windsor 254, 356, 357
A Midsummer Night’s Dream 252, 255, 353,
356; clowns 407, 412; droll extracted from
468; mechanica’s play 68, 171, 230; play
as wedding entertainment 202, 215, 231;
Puck as Knave 422
Much Ado About Nothing 278, 283–4, 285, 353, 
412
Othello 355, 356, 373, 413–14
Pericles (with Wilkins) 355
The Rape of Lucrece 358
Richard II 249, 250–1, 252, 268, 269
Richard III 234, 360, 413, 429
Romeo and Juliet 277, 279, 412, 413–14
and Sir Thomas More 162, 346, 355
The Taming of the Shrew 271, 202, 355, 433; on
entertainments 171, 175, 228–9; Fletcher’s
sequel 160
The Tempest 202, 389, 420
Timon of Athens 420
Titus Andronicus 255, 304, 315, 355
Troilus and Cressida 160, 236, 352, 358, 420
Twelfth Night 61, 231, 278, 356; Feste 418–20, 
423
Two Gentlemen of Verona 412
The Two Noble Kinsmen (with Fletcher) 230,
355
Venus and Adonis 358
The Winter’s Tale 183, 420, 422, 423
Shanks, John 145
sharers 231–2, 312
Caroline non-player 153
finances 145, 153
Lord Chamberlain’s/King’s Men managed
and owned by 313, 317, 329, 447, 454
number in company 152
ownership of plays 159, 163
player-playwrights as 157, 158, 358
534
Index

roles given to 149
and 1642 suspension of theatres 448
Sharpham, Edward (playwright) 351, 359
Shatterell, Edward (actor) 465
Sheppard, Samuel; pamphlet plays 469
Shere, Dorset 181–2, 194
Ship Money 448
Shirley, Lady Dorothy 362
Shirley, James 355, 361–3, 454–7
and audience 361
company affiliations 355, 361, 449; King’s Men 355, 361, 362, 445, 447
troversy over The Ball 437–8
died 362
in Dublin 361, 445
finances 362–3
and Henrietta Maria 379, 380, 403
influences on 361
Inns of Court perform works 362, 376
London origin 341
masques 351, 362, 376, 377, 403
ownership of plays 362
patronage 355, 362, 363
political commentary 376–7, 403, 455–7
printing of works 354, 361–2
solo writing as norm 346, 361
will 362–3
works
The Ball 437–8
The Bird in a Cage 362, 379, 380–1
The Changes 174
The Secret 444, 454, 457
Hyde Park 449
The Lady of Pleasure 449
The School of Compliment, or Love Tricks 361
The Sisters 445
The Triumphs of Peace 362, 376–7, 403
Shrewsbury
Ashott’s passion plays 109–10
grammar school 109
misrule ceremonies 118, 120
visiting performers 122, 187, 188
Shrove Tuesday
apprentice riots 163, 169, 329–30
court entertainments 133
household play 205
Sidney, Sir Henry 454
Sidney, Sir Philip 190, 359, 412
Defence of Poetry, on images 245
The Lady of May 386
as type of masculinity 290
produces jousts 207, 217
Silchester Roman town 6, 7, 9
sin, medieval emphasis on 47
Singer, John (clown) 410, 413
singing
Children of the Chapel Royal 102
in Jonson’s masques 397, 398
mystery cycles 62
professional troupe, early Tudor 97
see also dialogue (sung); minstrels;
plainsong
Singing Simpkin (interlude) 468
Sir John Oldcastle 274–6, 422
collaborative writing 277, 345, 346
Sir Thomas More (multi-authored play) 349, 355
censorship 246, 247, 346
clown’s improvisation 162
manuscript 162, 165, 246, 247, 346, 355
play within a play 175, 190
Skelton, John 67, 136, 221
Magnificence 77
Slater, Martin 85–6, 145, 154, 159
slave trade, African 85
Slater, Martin 221
Smith, Wentworth
Somers, Will (Henry VIII’s fool) 168, 415–16, 417
Somers, Will (Henry VIII’s fool) 168, 415–16, 417
Somerset
‘hoggling’ 121
Robin Hood plays 182
Somerset, Duke of (Edward Seymour) 208
Somerset, Earl of (Robert Carr) 400, 402, 425
sonnets see under Daniel, Samuel; Drayton,
Michael; Shakespeare, William
South Littleton, Worcs; church ale 121
Southampton, 3rd Earl of (Henry Wriothesley) 358
Southampton, Hants 187, 188, 194
south-west touring route 187, 188
Index

Spain
Davenant and 470
Elizabethan relations 258–9, 264–5; war 251, 258–9, 260, 264–6, 268; Great Armada 251–2, 258, 259
Henrietta Maria and 377
James I’s marriage negotiations for Prince Charles 374, 375, 404, 426, 428; A Game at Chess and 426, 428, 459, 436
Portugal annexed by 356
sack of Antwerp 258, 260
Spalding, Lincs; biblical plays 464
Speckter, Samuel 3
Spenser, Edmund
Spenser, Gabriel, and – 346
Spenser, John (clown) 411
Steadman, John (pamphleteer) 260
Stafford, Edward, 3rd Duke of Buckingham
204
Stafford’s Men 192
stage buildings, Roman 15–16
stage directions, Anglo-Norman 46
stage hands, Jacobean 319
The Stage Players Complaint (pamphlet, 1641) 190
stage-sitters 169–71
actors amongst 161, 170, 173, 308–9, 318–19, 335
admission fees 324, 335–8
Blackfriars theatre 324, 325
Red Bull 322
Salisbury Court ban on 335–8
women 370
stages blocking 305, 306
clearing between scenes 310, 319, 327–8
in households and halls 206, 213
indoor venues 169, 324, 330
in inns 169
medieval liturgical drama, stage-like space 30
musicians under 328
playhouses 299–300; Fortune 328; Hope 332; Red Lion 298–9, 303; Rose 303–5, 307;
Theatre 301
portable 301, 307, 323
raising separates players from audience 169
Roman period 14–16
roofs above 299–300, 307, 316, 321, 324
see also machinery, stage; stage-sitters; trap-doors
staircases, playhouse 314, 323
Stanley, William, 6th Earl of Derby 278
Stanby, William (stationer) 354
Star Chamber, Court of 220, 375, 380, 464
and local festivities 182–3, 185
stationers 352
playwrights’ relationships with 341–2, 353–4, 361–2
Stationers’ Company 464
Register 278, 352, 475–6
Stevenson, William; Gimmer Gurton’s Needle 123–5
Stewart, William (translator of Boece) 73
Stratford, 1st Earl of (Thomas Wentworth) 362
Stage, kirk of, Stirling 84
Strange’s Men 230, 411–12
Alleyne performs with 147, 196
become Lord Chamberlain’s Men 411–12
at Bristol 196
Kempe as member 411–12
at Rose 307–10
Shakespeare’s Henry VI sold to 307, 355
and Sir Thomas More 349, 355
Strasbourg, Marian exiles in 104
Stratford, Warwick 187, 188
Stratton, Cornwall 128
Street, Peter; building of theatres 316, 321
street theatre 245, 465
structures, on stage 95, 299, 310
see also arbour
Stubbes, John (pamphleteer) 260
Stubbes, Phillip 458
The Anatomie of Abuses 243–4
style recitativo 397–8

Index

Suckling, Sir John
   Aglaura 447–8
      and Army plot 445
   plays performed at Blackfriars 447–8
Suffolk, 2nd Duke of (John de la Pole) 218
Tarlton, Richard
   4th Duke of (Henry Grey) 122
Suffolk’s Men 122, 211
summer games 120, 183–5
Summers, Will see Somers, Will
sumptuary laws 244
Sussex, 3rd Earl of (Thomas Radcliffe) 142, 147, 312, 409
Sussex’s Men 147, 312
at Bristol 409
playbook of George a Greene 277
quality of actors 210
Tarlton in 409
Titus Andronicus 304, 355
Swaffham, Norfolk 120
Swan playhouse 313–15
building 225, 300, 313–14, 315
decline and closure 315
Isle of Dogs affair 290, 315, 348
hoo ox over production at 228
Lady Elizabeth’s Men at 329
opening 357
Pembroke’s Men engaged for 143
sword-fighting competitions 301
Sylvester, William (carpenter) 299
Tacitus, Cornelius 6
Tarlton, Richard 407–8, 409, 410, 411
and Armin 417
at court 409, 421
improvisation 174, 273, 408
jigs 411
and Marprelate controversy 247
and oral tradition 411
as player-playwright 341
and Sussex’s Men 409
Tarlton’s Jests 408, 409
Taunton, Somerset 98
Taylor, Joseph (actor) 146, 447, 449
Te Deum Laudatum 29, 33, 38
tennis court, performance in 462
tents as stages 205, 207
Terence 17
Ennius 125, 126
five-act structure 123–4
Hrosvitha and 27
Jacob and Esau and 101–4
medieval knowledge of 44
Philotus and 76
in schools and universities 84, 123, 125
in Scotland 83–4, 123
St Albans Abbey illustrated manuscript 44–5, 126
Tertullian, De Spectaculis 19–20
Tewkesbury, Glos 181, 184
Thame, Oxon 120
Thames valley 118, 182, 187, 188
theatre buildings
   Elizabethan lack of provincial 154–5
   Hitchin, locally designed 89
   monastic churches’ similarities 32
   players separated from audience 169
   and regularisation of theatre 225–6
   Roman 6, 10–11, 301; acoustics 14; seating
      14–15, 16; stages 14–16; Verulamium
      10–11, 12–16, 18, 21–2
see also playhouses and individual elements
Theatre playhouse
   building 225, 299, 300, 301, 302, 314
   closure 143, 273
   Field deceives 245
   Leicester’s Men at 186–7
   Lord Chamberlain’s Men at 312, 313, 315
   timbers reused for Globe 273, 316, 317
Theobalds; pageant for Christian IV of Denmark 385
Theodora, Byzantine empress 23
Theodosius I, Roman emperor 19
Thirty Years’ War 374
Thorpe, Richard (playwright) 125
Thorpe, Thomas (stationer) 351, 358
threat, theatre as 364–5, 408–9, 416, 458
Thurloe, John (secretary of state) 470
Tilney, Edmund (Master of the Revels) 246, 247, 346
tiltings see tournaments
time, Christian ritual and 35
tiring houses 299–300, 303–4, 330
Blackfriars theatre 324
Globe 316, 317
Rose 303–4, 308
see also balconies, tiring house
tomb on stage 335
Totnes; Midsummer Watch 120
tournaments, mock 201–2
   allegory 386
   at court 206–7, 209, 212, 217
   hobby-horse 133
   in noble households 203, 206–7, 217, 386
   in Scotland 73, 79
Tourner, Cyril 354
Tower of Babylon (interlude) 94–5, 96, 107

537
<table>
<thead>
<tr>
<th>Entries</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Towneley plays 127</td>
<td>27</td>
</tr>
<tr>
<td>towns see civic authorities; civic buildings; civic culture; urban development</td>
<td>84</td>
</tr>
<tr>
<td>Townshend, Aurelian; Tempe Restored</td>
<td>385, 387, 390, 391</td>
</tr>
<tr>
<td>trade, Elizabethan overseas</td>
<td>257, 260</td>
</tr>
<tr>
<td>Tranent, East Lothian 85</td>
<td>85</td>
</tr>
<tr>
<td>transformations in masques</td>
<td>395</td>
</tr>
<tr>
<td>translatio imperii 253</td>
<td>53</td>
</tr>
<tr>
<td>transubstantiation 61, 63–4, 65</td>
<td>41</td>
</tr>
<tr>
<td>trap-doors in stages</td>
<td>299, 303, 324, 330</td>
</tr>
<tr>
<td>Blackfriars 328</td>
<td>316</td>
</tr>
<tr>
<td>Globe 316</td>
<td></td>
</tr>
<tr>
<td>Rose 308</td>
<td></td>
</tr>
<tr>
<td>Tresham, William 362</td>
<td>111</td>
</tr>
<tr>
<td>A Tretise of Miracles Pleyinge 110–11</td>
<td>133</td>
</tr>
<tr>
<td>triumphs</td>
<td></td>
</tr>
<tr>
<td>George Howard’s, of Venus, Cupid and Mars</td>
<td>72</td>
</tr>
<tr>
<td>Scots civic 72</td>
<td></td>
</tr>
<tr>
<td>Trelius and Cressida (possibly by Chettle and Dekker) 277</td>
<td></td>
</tr>
<tr>
<td>tropes</td>
<td></td>
</tr>
<tr>
<td>musical 31, 36</td>
<td></td>
</tr>
<tr>
<td>platonic and pastoral 144</td>
<td>144</td>
</tr>
<tr>
<td>The Troublesome Reign of King John (anon. play)</td>
<td>259, 355–6</td>
</tr>
<tr>
<td>trumpeters, heraldic 122, 205</td>
<td></td>
</tr>
<tr>
<td>Trunkey, Robert (architect) 95</td>
<td></td>
</tr>
<tr>
<td>Tufton sisters (Shirley’s patrons) 362</td>
<td></td>
</tr>
<tr>
<td>Turks 256</td>
<td></td>
</tr>
<tr>
<td>Turner, Anthony (actor) 462</td>
<td></td>
</tr>
<tr>
<td>‘turret’, stage, at Red Lion 299</td>
<td></td>
</tr>
<tr>
<td>Twelfth Night entertainments 205</td>
<td></td>
</tr>
<tr>
<td>Two Merry Milkmaids (anon. play) 173</td>
<td></td>
</tr>
<tr>
<td>Tyndale, William 111</td>
<td></td>
</tr>
<tr>
<td>New Testament 89, 110</td>
<td></td>
</tr>
<tr>
<td>The Obedience of a Christian Man 104</td>
<td></td>
</tr>
<tr>
<td>Udall, Nicholas 67, 208</td>
<td></td>
</tr>
<tr>
<td>Ezechias 88–104, 105, 107</td>
<td></td>
</tr>
<tr>
<td>and Republica 135</td>
<td></td>
</tr>
<tr>
<td>Rotier Dvostor 208</td>
<td></td>
</tr>
<tr>
<td>translation of Erasmus’s Paraphrase of St Luke’s Gospel 105</td>
<td></td>
</tr>
<tr>
<td>universities</td>
<td></td>
</tr>
<tr>
<td>Calvinism 97</td>
<td></td>
</tr>
<tr>
<td>classical learning 125</td>
<td></td>
</tr>
<tr>
<td>drama in 1553 117, 123–6</td>
<td></td>
</tr>
<tr>
<td>household-style drama 200–1</td>
<td></td>
</tr>
<tr>
<td>medieval foundations 44</td>
<td></td>
</tr>
<tr>
<td>misrule festivities 75</td>
<td></td>
</tr>
<tr>
<td>neo-Latin plays 69, 108</td>
<td></td>
</tr>
<tr>
<td>parts system in plays 164–5</td>
<td></td>
</tr>
<tr>
<td>Reformation religious drama 88–104, 105, 108–9, 123–6</td>
<td></td>
</tr>
<tr>
<td>travelling troupes at 98</td>
<td></td>
</tr>
<tr>
<td>wits 145, 150, 159</td>
<td></td>
</tr>
<tr>
<td>see also Cambridge and Oxford Universities and under Christmas</td>
<td></td>
</tr>
<tr>
<td>Urban IV, Pope 48</td>
<td></td>
</tr>
<tr>
<td>urban development</td>
<td></td>
</tr>
<tr>
<td>Black Death and 48–9</td>
<td></td>
</tr>
<tr>
<td>Roman 5–6; post-Roman decline 19</td>
<td></td>
</tr>
<tr>
<td>usurpation, justifiable 103–4, 115</td>
<td></td>
</tr>
<tr>
<td>vagabonds, legislation against</td>
<td></td>
</tr>
<tr>
<td>medieval, and Tudor renewals (1527 and 1531) 210–11</td>
<td></td>
</tr>
<tr>
<td>Elizabethan 122, 142, 146, (1972) 210–11, 230–1, 247, 260, 300; patronage protects players 191, 230–1</td>
<td></td>
</tr>
<tr>
<td>Venetian embassy chaplain and revision, 1603 198</td>
<td></td>
</tr>
<tr>
<td>The Valiant Scot (play identified as by W.J.) 453</td>
<td></td>
</tr>
<tr>
<td>The Valiant Welshman (possibly by Armin) 417</td>
<td></td>
</tr>
<tr>
<td>van Buchell, Arend; copy of De Witt’s drawing of Swan playhouse 314</td>
<td></td>
</tr>
<tr>
<td>vaudeville-type entertainers</td>
<td></td>
</tr>
<tr>
<td>Veroncino and Armin</td>
<td></td>
</tr>
<tr>
<td>Vendrino, Richard 228</td>
<td></td>
</tr>
<tr>
<td>Vere, Susan, Countess of Montgomery 221</td>
<td></td>
</tr>
<tr>
<td>vernacular culture, popular; medieval drama 43–59, 61</td>
<td></td>
</tr>
<tr>
<td>see also mystery cycles; non-cycle plays</td>
<td></td>
</tr>
<tr>
<td>verse form; blank verse superseded</td>
<td></td>
</tr>
<tr>
<td>Verulamium (Roman St Alban’s) 6, 7, 9, 11–14, 17</td>
<td></td>
</tr>
<tr>
<td>Albion’s martyrdom 19</td>
<td></td>
</tr>
<tr>
<td>theatre 10–11, 12–16, 18, 21–2</td>
<td></td>
</tr>
<tr>
<td>vestments used as costumes</td>
<td></td>
</tr>
<tr>
<td>Bale 91, 111</td>
<td></td>
</tr>
<tr>
<td>Vice (leading part in interludes) 94, 136, 168, 410</td>
<td></td>
</tr>
<tr>
<td>Vicenza, Teatro Olimpico 330</td>
<td></td>
</tr>
<tr>
<td>‘viewing rooms’ 335</td>
<td></td>
</tr>
<tr>
<td>villas, Roman 8, 21</td>
<td></td>
</tr>
<tr>
<td>Virginia 254–5, 403</td>
<td></td>
</tr>
<tr>
<td>Vigo 9, 20, 23</td>
<td></td>
</tr>
<tr>
<td>Vittorio Sepulcri ceremonies 28–9, 32–4, 37, 38, 39, 41</td>
<td></td>
</tr>
<tr>
<td>Vitalis (Carolingian mime) 24–5</td>
<td></td>
</tr>
<tr>
<td>Vitalis of Blois 44</td>
<td></td>
</tr>
<tr>
<td>Vulgate version of Bible 39</td>
<td></td>
</tr>
<tr>
<td>538</td>
<td></td>
</tr>
</tbody>
</table>
Index

Wager, Lewis; *The Life and Repentance of Mary Magdalene* 88, 97–101, 102, 103, 132

Wager, William 97

The Cruel Debtor 97

The Longer Thou Livest the More Fool Thou 97, 103

wages 242, 247

waits, Norwich city 121

Wakefield mystery cycle 50–1, 62

manner of performance 51, 129

post-Reformation 109, 126, 127, 180

Wakefield Master 50–1, 53

Walcar, John, of Perth 74

Waldensian heresy 47

Wales 253–4, 267

Walmesley, Thomas 198

Walsingham, Sir Francis 507–8

war of the theatres (1599–1601) 249, 279

A Warning for Fair Women (anon. play) 276–7, 358

Warwick, Earl of (Ambrose Dudley), and Warwick's Men 142, 147, 312

Waterson, Simon (stationer) 353

*Wealth and Health* (moral interlude) 132, 168–9

Webb, John 472–3, 474

Webster, John

on audiences 322, 335

collaboration 343, 344, 359

Lord Mayor’s shows 352

solo writing as norm 346

works

*The Duchess of Malfi* 357

*The Malcontent*, additional material for 161, 170, 173, 236, 345

*Westward Ho! and Northward Ho!* (with Dekker) 359

*The White Devil* 322

Wedderburn, James 82

wedding celebrations 205, 214, 215–16

analogues in playscripts 202, 210, 215, 231

Frances Howard's 400, 402, 404

masques 402, 403, 404–5

Northumberland family 213–16

Petre family 212, 208, 214

royal see under Elizabeth, Queen of Bohemia; Henry VII 109

Sir William Seymour's 404–5

tournaments 207, 217

whole property as stage 206

Welbeck Abbey, Cavendish household 463

Wells, Somerset 120, 182–3, 414

Welsh language 253

Wentworth, Peter 352, 271

Wentworth, Thomas, 1st Earl of Stafford 362

Westcott, Sebastian 123, 298, 323, 324

Westminster, Caxton's press at 65

Westminster Assembly 442

Westminster School, Jonson at 286

Werv, Richard; *Lusty Juventus* 132

Weyhill, Hants; king ale 183

Wharton, James, of Lord Russell's minstrels 122

whiffing 267, 413

White, Thomas; Paul's Cross sermon 243

Whitefriars playhouse 329, 348

Whitelocke, Bulstrode 376–7, 378–9, 403, 442–3, 475

Whitgift, John, Archbishop of Canterbury 168, 247, 269, 270

Whitsunide festivities 120

ales 182, 183, 189

Gloucestershire 181, 185

mystery plays 46, 65, 129; Chester 178

Robin Hood plays 118

Shrewsbury passion plays 109–10

York 129

The Whole New Vamped (anon. play) 150, 453

Whyte, Rowland 278

Wilkins, George 161, 352, 355

William of Blois 44

William of Orange 258

Willis, R.; *Mount Tabor* 189, 194, 195–6

wills, playwrights' 351

Rowley 351, 359

Shakespeare 358–9

Shapmard 351, 359

Shirley 362–5

Wilson, Arthur (historian) 365

Wilson, Robert (actor-playwright) 171–7, 341, 351

collaboration 343, 344, 359

with Leicester in Netherlands 146

as player 174, 341, 410

2 Henry Richmond 277

The Three Ladies of London 247

The Three Lords and Ladies of London 259

Wilton House, Wilts 188, 207

Wily Regaled (anon. play) 234

Winchester, Tiberius 85

Winchester, Hants

king ales 183, 184

musicians at 122
Winchester, Hants (cont.)
regular touring route bypasses 187
Roman town 7, 9
Statute of, on vagabonds (1285) 210
Winchester Troper 28–9, 33, 37, 38–9
Wisdom (morality play) 56, 208, 218, 219
Wise, Andrew 236–7
Wistow, Yorks 183
witchcraft 252, 378
Witney, Oxon 463–4
Wolfit, Donald
Wolsey, Cardinal Thomas 209, 212
women
actresses 439–40, 476
in audiences 221, 243
boy actors play 97, 100–1, 280
Caroline controversy over role 377–8, 379
dance in disguisings 220, 221
fools 220
and household drama 201, 220–2, 223
marriage choice 67
masquing 144, 220, 221; Henrietta Maria 387, 391
musicians 221
played by men, Roman period 20
ruler, controversy over 252
stool-sitters 170
as theme of entertainments 221–2
vaudeville-type travelling entertainers 220
witches and shrews 252
Woodstock (anon. history play) 250
Woodward, Henry 292
Woolley, John 428
Woottton St Lawrence, Hants 183–5
Worcester 187, 188
Worcester’s Men 312, 322
playwrights writing for 343, 344, 345, 347, 348; Heywood 158–9, 349
become Queen’s Men 144, 198, 322, 365
at Rose 158, 343
Will Kemp joins 147, 413
Wotton, Sir Henry 318, 426
Wright, James; Historia Histrionica 140, 151, 176, 460
Wright, Thomas, SJ 270
Wriothesley, Henry, 3rd Earl of Southampton 358
Wroth, Lady Mary 221
Wymondham, Norfolk 122
yards, playhouse 299, 303, 319–20, 321
Yeovil, Somerset 118, 181, 182
York
Creed Play 129, 179
feast of St George 129
Jacobean plans for theatre 154–5
medieval wealth 49
music in medieval Minster 39
mystery cycle 49, 50, 52; content 129; at Corpus Christi 129; longevity 130;
manner of performance 129;
post-Reformation 109, 126–7, 179;
sacramentalism 112, 114; text 127; York Realist 51
Paternoster Play 129, 179
Protestant ecclesiastical commissioners 109, 180
religious guilds dissolved 179
Roman town 6, 7, 9
touring companies in 187, 188
Witstock festivities 129
York, house of; right to throne 272
Yorke, Sir John 220, 222
Youth (interlude) 208
youth, upbringing of 97, 99, 102, 103
youth plays, Reformation 108–9
see also Jacob and Esau; school plays; and under universities
Yule-tide celebrations, Scots 79, 85, 86
see also Christmas