Index

All for Money (Lupton)
seven deadly sins in, 104
social commentary in, 97
All’s Lost by Lust (Rowley), 176
Allen, William Cardinal, 123
Anderson, Benedict, 228
n.
22
Anglo, Sydney, 240
n.
45
Anti-Catholicism
in Bussy D’Ambois, 191
in Edward II, 233 p.
142, 149
in Merry Devil of Edmonton, 139
in A Pleasant Comedy Called Wily Beguilde, 203
in St. Patrick for Ireland, 139
Antichrist
in Chester mystery plays, 88
papacy as, according to Bale, 88
Anti-Jewishness, 35
in Friar Bacon and Friar Bungay, 128
in mystery plays, 38
Anti-Puritanism
in The Chances, 163
and charity, 167
in If This Be Not a Good Play, the Devil Is in It, 179
in Knock to Knave a Knave, 135
in Monique Thomas, 136
in A New Trick to Catch the Devil, 179
in The Puritan Widow, 155–56
in The Temple of Love, 160
in Twelfth Night, 155
in Volpone and The Devil Is an Ass, 156
Antonio and Mellida (Marston), 189
Aquinas, Saint Thomas
on resisting authority, 23
Armada of 1588
and the date of Dr. Faustus, 230 n.
and a Henry IV, 150
Arts as Guide to a Life Well and Deth Will, The, 65
At Is Like It (Shakespeare), 140
Ashley, Kathleen
on Mankind, 51
Aske, Robert, 135
Atheist’s Tragedy, The (Tourneur)
magical thinking in, 185
1
Baines, Richard
confession of, 122
Bale, John. See also titles of particular plays
Acts of English Votaries, 88
Carmelite friar, 82
deconstruction of his oppositional thinking, 88
Image of Both Churches, 88, 91
responds to Ten Articles, 84
Bancroft, Richard, 133
Barish, Jonas, 142
Barlow, Nicholas, 244
Belman of London, The (Dekker), 202
Berej, Peter, 127
Berry, Edward, 233 n.
26
Bevington, David
and E. K. Chambers, 9
on the date of Dr. Faustus, 230 n.
on evolution of morality plays, 41
on Magnificence, 55
on vices and the Vice, 79
Birth of Merlin, The (Rowley)
magical thinking about language in, 182
self-conscious theatrical illusion in, 160
Brooke, Nicholas, 244 n.
11
Bosword, Ian, 233 n.
14
Bryan, John
and Red Lion Theatre, 108
Brooke, Richard. See “The Queen’s Exchange”
Brownlow, F. W., 257 n.
15
Bruster, Douglas, 240 n.
1
Index

Barbage, James
builds the Theatre, 108

Bussy D’Ambois (Chapman)
anti-Catholicism in, 191
charity in, 192
magical thinking about language in, 182
Stoicism in, 191–92

Cambyses (Preston)
Vice and social class in, 104
Canons of 1604, forbidding exorcism, 153
and Bussy D’Ambois, 153
and A Mad World, My Master, 214n. 24
and The Puritan Widow, 155, 156
and Volpone and The Devil Is an Ass, 156
Carroll, William, 234n. 20

Castle of Perseverance, The, 43–46
charity and sacramental community in, 43
dissimulation in, 74
and sacraments, 43
sartorial satire in, 63
vice mockery in, 103
World, Flesh, and Devil in, 63
Caxton, William, 234n. 10

Chambers, E. K.
on devils in The Conceit of St Paul, 221n. 27
on the evolutionary goal of early drama, 167
and oppositional thinking, 8, 55, 208
on secularization and social awareness, 94
on social ambivalence in mystery plays, 35
on social satire in mystery plays, 19
on stage devils and secularization, 7, 208
on the Vice and John Heywood, 77

Chances, The (Fletcher), 162
anti-Puritanism in, 163
religious secularization in, 163
and Scot’s Discovery of Witches, 162
self-conscious theatrical illusion in, 162

Changeling, The (Middleton and Rowley), 176
Chapman, George. See titles of particular plays
Charity
and anti-Puritanism, 167
in Bussy D’Ambois, 192
defense against the devil in dying, 14, 24
failure of, as failure of community, 27, 29,
56, 63, 104, 135, 176
George Herbert on, 167
in A Knock to Knock a Knave, 155
in A New Trick to Cheat the Devil, 176, 179
as normative social virtue in If This Be Not a Good Play, the Devil Is in It, 189
as normative social virtue in The Puritan Widow, 180
prerequisite of good deeds, 48, 170
and sacramental community, 43, 46, 53, 55
and social class, 50
in The Virgin Martyr, 172
in The Witch of Edmonton, 173–74
Charney, Maurice, 233n. 21

Chester mystery plays
Antichrist, 247n. 21
Anti-christ in, 88
Dance of Death in Judgment, 37
and devil’s costume, 5
Harrowing of Hell, 201
Judgment, 28
Slaughter of the Innocents, 26
and theatrical illusion, 151, 152

Chlorida (Jonson)
serious demonology in, 158

Clark, Stuart,

Clubb, Louise,

Clopper, Lawrence,

Collinson, Patrick,

Comstock, G. W., 241n. 10

Community
and charity, 29, 43, 135
and social conflict, 36

closely tied to monarchy by reformers, 86,
91, 136, 149
conceived parochially, 35
conceived sacrally, 19, 34
defined by Protestant martyrdom, 89, 93
defined by Protestant nationalism, 149
English Protestant, and oppositional thinking about Armada, 141
focused in sacraments, 11, 14, 34, 50, 57, 81
redefined by reformers, 86

Conflict of Conscience, The (Woodes)
and apostasy in The Virgin Martyr, 171
compared to Castle of Perseverance, 101
social criticism in, 99
the Vice in, 79

Chapman, George. See titles of particular plays

Charity
and anti-Puritanism, 167
in Bussy D’Ambois, 192
defense against the devil in dying, 14, 24
failure of, as failure of community, 27, 29,
56, 63, 104, 135, 176
George Herbert on, 167
in A Knock to Knock a Knave, 155
in A New Trick to Cheat the Devil, 176, 179
as normative social virtue in If This Be Not a Good Play, the Devil Is in It, 189
as normative social virtue in The Puritan Widow, 180
prerequisite of good deeds, 48, 170
and sacramental community, 43, 46, 53, 55
and social class, 50
in The Virgin Martyr, 172
in The Witch of Edmonton, 173–74
Charney, Maurice, 233n. 21

Chester mystery plays
Antichrist, 247n. 21
Anti-christ in, 88
Dance of Death in Judgment, 37
and devil’s costume, 5
Harrowing of Hell, 201
Judgment, 28
Slaughter of the Innocents, 26
and theatrical illusion, 151, 152

Chlorida (Jonson)
serious demonology in, 158

Clark, Stuart,

Clubb, Louise,

Clopper, Lawrence,

Collinson, Patrick,

Comstock, G. W., 241n. 10

Community
and charity, 29, 43, 135
and social conflict, 36

closely tied to monarchy by reformers, 86,
91, 136, 149
conceived parochially, 35
conceived sacrally, 19, 34
defined by Protestant martyrdom, 89, 93
defined by Protestant nationalism, 149
English Protestant, and oppositional thinking about Armada, 141
focused in sacraments, 11, 14, 34, 50, 57, 81
redefined by reformers, 86

Conflict of Conscience, The (Woodes)
and apostasy in The Virgin Martyr, 171
compared to Castle of Perseverance, 101
social criticism in, 99
the Vice in, 79
Conflict of Conscience, The (Woodes) (cont.)
vice mockery in, 104
vices in, 100
Concernement of St. Paul, The (from Digby MS.),
48–50
baptism in, 48
seven deadly sins in, 49
Coogan, Sister Mary Philippa
on Manhood, 51
Cotta, John, 152
Courageous Turk, The (Goffe)
and Richard III, 194
Stoicism in, 194–95
Covetry mystery plays
and devil's costume, 5
Cox, Anna-Lisa, 23
Craik, T. W., 154
Darrel, John,
Cushman, L. W.
Crowley, Robert
Cressy, David,
Davidson, Clifford,
Davenport, Robert.
Davenant, William.
Dekker, Thomas.
Day, John
on All Souls eve, 16
and charity, 13–14, 169
and death, 12–14
defeated at death by charity in life, 13
defeated by his own wife, 39, 72, 79, 162
disguised as priest, 84
identified with traditional religion by reformers, 85
increasingly identified with commoners in commercial plays, 201–8
and illusion, 152
and magical thinking, 180–87
and Michaelmas, 16
mocked by the Vice, 104
opposes reformed church under the crown, 82
opposes sacramental community, 19, 20, 28, 29, 33, 44–45, 47–48, 49–54, 55–59, 68, 81
and ritual year, 14–16
and Rogation, 15
and sacraments, 11, 12, 16, 29
and the sacred, 11, 102
not linked with social ambivalence in mystery plays, 38
St. Dunstan famous for opposing, 133
superior to the Vice, 102
has Vice characteristics in Disobedient Child, 105
and the Vice in Protestant plays, 101–6
as Vice in De. Facius, 116
and warfare, 69
Deil and His Dame, The (Haughton), 188
Deil L. an Ais, The (Jonson)
anti-Puritanism in, 136
charitable community in, 177
and Dekker's influence, 157
theatrical illusion and anti-Puritan satire in, 159–58
Deil's Charity, The (Barnes), 189
magical thinking about language in, 182
Diedl, Hans Jürgen,
Diller, Hans Jürgen, 17, 236n. 32
on comedy and devils in mystery plays, 23
Disobedient Child, The (Angerled)
Catholic oaths in, 86
seven deadly sins in, 105
World, Flesh, and Devil in, 105
Disimulation
in Castle of Perversion, 74
in De. Facius, 115–18, 119
and fall of Lucifer, 72, 81
as euphemism in N-Town Passion Play I, 75
as euphemism in Wisdom, 75
in King John, 94
in Magnificence, 76
in Nature, 75

© Cambridge University Press www.cambridge.org
INDEX

Cambridge University Press
0521790905 - The Devil and the Sacred in English Drama, 1350-1642
John D. Cox

Index

Puttenham on, 119
satirized in pre-Reformation plays, 72-76
and social class, 80
as hellish vice in The White Devil, 176
in Wisdom, 74
in York Fall of Man, 73
Dives and Draper
on devils knowing human dispositions, 80
on devils and warfare, 68
Dollimore, Jonathan,
Dives and Pauper
Dr. Faustus (Marlowe), 110-26
anti-Catholicism in, 114-25
demonic bargain in, 116-17
demonic bargain and social relations in, 120
devil as Vice in, 116
dissimulation in, 115-18, 119
and espionage, 123
fall of Lucifer in, 110-13
compared to i Henry VI, 142-144
influence on Richard III, 141
contrasted with Knock to Know a Knave, 133
contrasted with Merry Devil of Edmonton, 156
and mystery plays, 111
oppositional thinking in, 110, 115
probably earlier than Greene’s Friar Bacon, 110
secularization in, 114, 125-26
social class in, 111, 123-25
social models for competition in, 119-25
struggle for power in, 115-17
Dryden, John
and Restoration stage devils, 151
on The Golden Ass, 199
Duffy, Eamon
on dying, 12
on Plow Monday, 214n. 35
on the ritual year, 214n. 34
Dunstan, Saint
famous for opposing the devil, 132
234n. 10
in Garm the Collier of Croydon, 234n. 11
in Knock to Know a Knave, 132-34
his miracles rejected by Protestant authorities, 133
psychomachic function of, in Knock to Know a Knave, 133
Dunsmore, Felicity, 240n. 1
Eccles, Mark, 243n. 3
Elevation (from Bamberg), 17
Enough Is as Good as a Feast (Wager): social satire in, 97
Vice mockery in, 103
Esorcium
and Protestant rejection of miracles, 153
forbidden by canons of 1604, 155
symbolic, in Jonsenian masque, 179
Fiero Queen, The (Spenser)
influences St. Patrick for Ireland, 199
Field, Nathan. See A Woman Is a Weathercock
Finedes, Thomas, 126
Fletcher, John. See also titles of particular plays
tragicomedy and stage devils, 195-201
Folly
as personalized vice, 78
Four Daughters of God
in Castle of Perseverance, 45, 46
in Processus Satanae, 105
Friar PP (Heywood), 152
Froe, John
conceives of justice theologically, not socially, 96
oppositional thinking in iconography of Acts and Monuments, 89-93
performs a dispossession, 153
on St. Dorothea, 171
Freez, Coburn, 232n. 22
Friar Bacon and Friar Bungay (Greene), 128-32
ambiguous conjuring in, 129
Bacon’s triumphs compared to Faustus’, 129
devil carries characters on his back in, 129
fall of Lucifer in, 130
nationalism and conjuring in, 130
seven deadly sins in, 131
as hellish vice in, 132
social class in, 131-32
traditional repentance in, 132
Friar Rush motif
in The Devil Is an Ass, 138
in The Golden Ass, 138
in If This Be Not a Good Play, the Devil Is in It, 168
Fry, Timothy
“Like Will to Like”
Gardiner, Harold
on suppression of mystery plays, 108
Garter, Thomas. See “Virtuous and Godly Suanae”
Geertz, Clifford, 154, 214n. 22
Gibson, Gail, 24
Goblin, The (Suckling), 197-99
Dryden on, 199
Friar Rush motif in, 198
influenced by A New Trick to Cheat the Devil, 199
Goffe, Thomas. See “The Courageous Turk”
Gosse, Henry, 173
Gower, John, 216n. 3

© Cambridge University Press  www.cambridge.org
Greenblatt, Stephen  
on exorcism, 150, 154  
on Harsnett, 238n. 30  
on Protestantism and social justice, 231n. 19  
and Keith Thomas, 10  
Greene, Robert. See also titles of particular plays  
“coney-catching” pamphlets, 202, 233n. 33  
Grim the Collier of Croydon, 188  
Gurr, Andrew, 189  
Guicciardini, Francesco, 189  
Hall, Edward  
as source of 2 Henry VI, 145  
Haller, William, 150  
Hardin, Richard F., 150  
Happé, Peter, 150  
Harty, William, 150  
Harsnett, Samuel, 150, 154, 156  
influences Volpone and The Devil Is an Ass, 156  
and religious secularization, 153  
Hattaway, Michael, 241n. 18  
Haughton, William, 188  
Helgerson, Richard  
and Benedict Anderson, 228n. 18  
on “author’s theatre”, 109, 230n. 5  
on Foxe’s depiction of commoners, 228n. 24  
Henry IV, Part 1 (Shakespeare)  
and religious secularization, 154  
Henry V (Shakespeare), 153  
Henry VI, Part 1 (Shakespeare), 140–45  
anti-Catholicism in, 142, 149  
and the Armada of 1588, 149  
compared to 1 Tamburlaine, 142  
compared to Dr. Faustus, 142, 144  
oppositional thinking and secularization in, 144  
secularization of devils in, 140, 144  
Henry VI, Part 2 (Shakespeare), 145–47  
compared to 1 Tamburlaine, 145  
death of Winchester in, 12  
prayer for the queen in, 227n. 13  
secularization of devils in, 140  
secularization and espionage in, 146  
secularization in, 147  
Henry VII (king of England)  
and charitable gifts, 13  
Henry VIII (king of England)  
and secularization, 10  
Henry VIII (Shakespeare)  
magical thinking about language in, 182  
Herbert, George  
on charity and sociality, 167  
on Rosation, 167  
Heywood, John. See also titles of particular plays  
and the Vice, 77, 79  
Heywood, Thomas. See “The Silver Age”  
Hicksen, 34, 70  
Hilton, Walter, 55  
Hittmamurs (Marston), 202  
Holbein, Hans, 91  
Houbrooke, Ralph, 214n. 23  
Hoy, Cyrus, 238n. 26  
Hunter, R. G., 169  
Hutton, Ronald, 166  
Hybrid morality play, 9  
and evolutionary assumptions, 41  
If This Be Not a Good Play, the Devil Is in It  
[Decker], 188–70  
anti-Puritanism in, 170  
charity as a normative social virtue in, 169  
Friar Rush motif in, 169  
magical thinking about language in, 183  
psychomachic features of, 169  
Illusion. See Theatrical illusion  
Ingeleid, Thomas. See “The Disobedient Child”  
James VI and I (king of Scotland and England)  
Daemonologie cited in Masque of Queens, 158  
opposed to Scot’s Discoverie of Witchcraft, 164  
symbolic exorcist in Jonson’s masques, 159  
James, Mervyn  
on social conflict in ritual community, 36  
John Baptystes Preachynge (Bale), 84  
Johnston, Alexandra F., 220n. 15  
Jones, Robert, 78  
Jouven, Ben. See also titles of particular plays and masques  
combines self-conscious theatrical illusion 
with anti-Puritan satire, 156–58  
his response to contemporary demonology, 158  
Kain, Crippelia, 235n. 24  
Kendall, Roy, 235n. 30, 235n. 35  
King John (Bale), 85  
dissimulation in, 94  
Vice mockery in, 103  
King John (Shakespeare), 98  
King Lear (Shakespeare), 154  
Kirk, John, 190  
Kirsch, Arthur, 276  
Knack to Know a Knave, A, 132–36  
anti-Puritanism in, 135  
charity in, 135  
contrasted with Dr. Faustus, 133  
debted to Friar Bacon and Friar Bungay, 133
Index

oppositional thinking in, 133
psychomachic features of, 133
social class in, 134
social satire in, 134
Kocher, Paul, 230n. 13
Kolve, V. A., 17, 212n. 31
Kuriyama, Constance, 231n. 15

Lavater, Lewes, 186
Levin, Harry
on libido dominandi, 230n. 11
on overteachers, 110, 120
Levin, Richard, 243n. 44
Like Will to Like (Fudwell)
Nichol Newfangle in, 256n. 34
social satire in, 127
Leongard, Janet, 229n. 2
Younger Thou Livest the More Fool Thou Art, The (Wager)
Cathole oaths in, 86
Confusion in, 227n. 11
Mens in, 226n. 36
Looking Glass for London and England, A (Lodge and Greene)
devil disguised as ruffian in, 107, 203
devil identified with commoners in, 203
Lucifer, as gallant
in N-Town Passion Play I, 32
in Wisdom, 66
Lucifer, fall of, 201
in Digby Mary Magdalen, 64
dissimulation, 72, 81
in Dr. Faustus, 110–13
in Faire Bacon and Faire Bangie, 130
in Merry Devil of Edmonton, 137
in mystery plays, 19–24
in Nature, 56
and social satire, 61
in “A Treatie of a Gallant”, 62
Ludus de Nativitate (from Benediktbeuren), 17
Ludus de Passione (from Benediktbeuren), 17
Luminaria (Davenant), 238n. 27
Lady Jacobes (Never)
abandon social satire, 96
Catholic oaths in, 86
Luther, Martin, 202
Lyndgate, John, 55
Macbeth (Shakespeare), 176
MacDonald, Michael, 237–38n. 17
MacDonald, Russ, 235n. 20
Machiavelli, Niccolò
and dissimulation in Pattenham, 120
his influence on English stage devils, 181, 189
his political thinking contrasted to sacramental moral analysis, 72
Machiavell and the Devil (Daborne), 243n. 5
Machiavelli, Alisticair, 16
Machray, Millan, 112
Mad Wold, My Master, A (Middleton)
and canons of 1604, 243n. 24
morally serious devil in, 177
Magical thinking
in The Atheist’s Tragedy, 185
about language, 182
about language in Bussy D’Ambois, 182
about language in Henry VIII, 182
about language in If This Be Not a Good Play, the Devil Is in It, 183
about language in The Birth of Merlin, 182
about language in The Devil’s Charter, 182
about language in The Witch of Edmonton, 183
in The Queen’s Exchange, 185
resisted by religious authorities, 180, 243n. 4
in The Silver Age, 181
and social class, 181
and stage devils, 180–87
in The Witch of Edmonton, 180
Magnificence (Skelton)
David Bevington on, 55
counter among vices in, 72
dissimulation in, 76
reason in, 54
Makbiul (from Macro MS.), 50–52
devil opposes sacramental community in, 52
Mercy and biblical narrative, 51
sacraments in, 51
sartorial satire in, 67
social class in, 68
vices and social class in, 104
Matsy, Judith, 229n. 33
Marcus, Leah, 231n. 18
Marlone, Christopher. See titles of particular plays
Marshall, John, 212n. 22–23
Marston, John, 189
Mary Magdalen (from Digby MS.)
baptism in, 59
counter among devils in, 70
fall of Lucifer in, 64
as hybrid morality play, 41
sartorial satire in, 65
social class in, 65
Mary Magdalen (Wager)
as hybrid morality play, 41
Masque of Queens, The (Jonson)
cites King James’s Daemonologie, 158
self-conscious theatrical illusion in, 158
serious demonology in, 158
social class in, 158
© Cambridge University Press www.cambridge.org
252

Index

Nature (Methwall)
conflict among vices in, 70–71
dissimulation in, 75
"policy" in, 75
reason in, 54
sacraments as standard for satire in, 75
sartorial satire in, 65–66
Bernard Spivack on, 34
New Trick to Cheat the Devil, A (Davenport)
anti-Puritanism in, 179
charity in, 178, 179
influence on The Goldenes, 198
Nicholl, Charles, 232n. 29

Nigromancer (Skelton), 96

N-Town mystery plays
Assumption of Mary, 50
devils and comedy in, 23
fall of Lucifer, 22
Lazarus as gallant in, 32
Passion Play I, 32–34
dissimulation as euphemism in, 75
oppositional thinking in, 34
social class in, 33
Satan and Pilate’s Wife, 31–32
Satan in Passion Play II anticipates the Vice, 78
Slaughter of the Innocents, 26

Tristan of Mary and Joseph, 52–53

Nyngue, Alexander, 152
Nyngue, Edward, 153

Ogilby, John, 199
Oppositional thinking
in Bale, deconstruction of, 88
in Bale, indebted to traditional religion, 88
and biblical typology, 91
of E. K. Chambers, 8, 55
and demonology, 6
and devils in Bale’s plays, 83
in Dr. Faustus, 110, 113
in the English Protestant community, about
Armada, 141
and Enlightenment, 8, 9, 164
d and espionage in Dr. Faustus, 122
in Foxe’s iconography, 89–93, 96
and George Herbert, 167
ironized in St. Patrick for Ireland, 199
in A Knack to Know a Knave, 133
and the last supper in N-Town Passion Play I, 34
in Macbeth, 176
in Methwall and Skelton, 55
and recent interpretation of stage devils, 150
in Reformation, 83
and secularization in A Henry VI, 144

McAlindon, T., 232n. 22
McLuskie, Kathleen E., 170, 230n. 3, 240n. 1
Medwall, Henry. See “Nature”
Merry Devil of Edmonton, The, 136–40
anti-Catholicism in, 139
contrast with Dr. Faustus, 136
covetousness in, 140
displaces traditional religion with romance,
137–39
fall of Lucifer in, 137
secularization of stage devil in, 137
social class in, 139
substitutes social conflict for moral and
spiritual conflict, 137
Michaëlis, Sebastien, 159
Michelet, Jules, 9
Microcosmus (Nabbes)
compared to Wisdom, 206
devil conceived oppositionally in, 207
devil’s costume in, 6
devils identified only with commoners in,
206
traditional dramaturgy in, 206
Middleton, Thomas. See titles of particular plays
Midsummer Night’s Dream, A (Shakespeare), 138
Miller, Edwin Shepherd, 227n. 8
Mirk, John
on charity, 24, 47
on devils and warfare, 68
Monarchical power and redefined Protestant community, 86, 91,
136, 149
opposes devils in Jonson’s masques, 159

Moxon Thomas (Fletcher)
anti-Puritanism in, 156
devil defeated by his own wile in, 162
and secularizing effect of tragicomedy,
156
self-conscious theatrical illusion in, 162
Morality play
devil opposes sacramental community in, 45
and sacramental community, 42
and sacraments, 42
social class and relibility in, 104
social conflict and vice conflict in, 104
The Tragedy of Caesar and Pompey as, 192
More, Henry, 239n. 5
More, Thomas, 55
Morton, John Cardinal, 55, 74
Much Ado about Nothing (Shakespeare), 139
Mullany, Peter F., 244n. 19
Murdoch et Figno
social class and Folly in, 78
Murphy, John L., 237n. 15
Nabbes, Thomas. See “Microcosmus”
and social class in mystery plays, 98
and social satire in non-cycle plays, 96
and theatrical illusion, 124
and Tyrwhitt in Mankind, 51
in Townley mystery plays, 21
Ordinarius (from Moosburg), 17
Ordo Dedicationis Eucharystiae (from Metz), 16
Palmer, Barbara, 218n. 22
Parable of the sheep and goats, 13, 24, 27
Parker, Patricia, 288n. 28
Pepys, Samuel
on The Virgin Martyr, 200
Phythian-Adams, Charles, 214–15n. 34
Play of Love, The (Heywood), 77
Play of the Sacrament (from Croxton), 39
Play of the Weather, The (Heywood), 77
Platonic Comedy Called Wily Beguile, A
anti-Catholicism in, 203
devil identified with commoners in, 203
Pollard, A. W.
on morality plays, 36
Potter, Robert, 42
Preston, Thomas. See “Cambises”
Pride of Life, The, 42, 169
Procesus Satanae
traditional dramaturgy in, 105
Prophetess, The (Fletcher and Massinger), 156–57
and traditional saint’s play, 197
devils identified only with commoners in, 203
inferred to Dr. Faustus, 197
Puttin Widow, The, 155–56
and canons of 1604, 155, 156
charity as normative social virtue in, 168
and Samuel Harsnett, 155
theatrical illusion and religious secularization in, 155
Queen’s Exchange, The (Brome)
devils associated only with commoners in, 205
magical thinking in, 185
Rasmussen, Eric,
on the date of Dr. Faustus, 230n. 8, 232n. 35
Reason
in Magnificence, 54
in Nature, 54
and sacraments in Nature, 56
and traditional religion, 55
Religious secularization, Sec. See also Secularization
and anti-Catholic satire in Protestant plays, 86
and changing attitudes toward the poor, 201
and early Protestant plays, 99
in Fletcher’s The Chosen, 163
and Samuel Harsnett, 153
and reformers’ skepticism, 83
and Shakespeare, 154
and theatrical illusion in The Passion Widow, 155
Raphaelus (Udall)
the Vice in, 79
Richard III (King of England)
and charitable gifts, 13
Richard III (Shakespeare)
and The Gunpowder Plot, 194
influence of Dr. Faustus on, 141
Riggs, David, 233n. 23
Rogation
and the devil, 15
Elizabethan homilies on, 240n. 4
George Herbert on, 167
in seventeenth century, 167
and social tension, 35
Rosador, Kurt Tetzeli von, 233n. 8
Rossiter, A. P., 35
Rowley, William. See titles of particular plays
Russell, Jeffrey Burton, 214n. 25
Sacraments
and Castle of Peregrine, 43
placed by romance in Mary Devil of Edmonton, 157–59
focus of non-cycle plays, 39
identified with the Vice in King John, 85
in Mankind, 51
and morality play, 42
and the Vice, 51
as source of community, 11, 14, 29, 49, 51, 57, 81
as standard for satire in Nature, 75
in Nature and Magnificence, 58
replaced by prayer for the monarch in reformed plays, 87, 150
resist the devil, 11, 12, 16, 29, 49, 52, 166
in seventeenth-century English social life, 166
in Wisdom, 46
in The Witch of Edmonton, 164
Sartorial satire
in Castle of Peregrine, 63
in Digby, Mary Magdalene, 63
in Life Will to Life, 57
in Mankind, 67
in Nature, 65–66
Sartorial satire (cont.)
in non-cycle plays, 68
in N-Town Passion Play I, 32
and sacramental community, 66
in Wisdom, 67
Satan and Pilate’s Wife
social class in, 31
Scott, Reginald
his ambivalence about devils, 237n, 13
and Fletcher’s The Chances, 192
influences on Samuel Harsnett, 153
on pagan gods as devils, 290
as Protestant skeptic, 164
rejects magical language, 182
and The Two Merry Millionaires, 164
on witches as exploited poor people, 241n.
Secularization. See also Religious secularization
E. K. Chambers on, 7
of devils in Henry VI, 140, 144
of devils in 2 Henry VI, 149
in Dr. Faustus, 114, 127, 51
and espionage in 2 Henry VI, 146
and Fletcherian tragicomedy, 193
reasons for, in commercial theatres, 109
John Sommerville on, 10
of stage devil in Merry Devil of Edmonton, 137
of Vice figures in Henry VI plays, 147
Scherer, Daniel, 233n, 5
Seven Champions of Christendom, The (Kirke)
stage spectacle in, 190
seven deadly sins
in All for Money, 104
and biblical narrative, 45, 59
inConversion of Saint Paul, 43
conceit in Merry Devil of Edmonton, 140
in Disobedient Child, 165
in Poor Bacon and Poor Bungay, 128
and social class, 64
as “vices,” 43
in Virtuous and Godly Susanna, 105
in Wisdom, 67
Seven Last Words of Christ
their power over the devil, 44
Shadow of Night, The (The Chapman), 192
Shakespeare, William. See also titles of particular
plays
on the devil and dying, 12
and religious secularization, 154
and traditional satire of dissimulation, 76
Shapiro, James
on competition in commercial theatres, 109
Sharpe, James, 8
Shirley, James. See “St. Patrick for Ireland”
Sider, John W., 26fn, 48
Silver Age, The (Heywood)
magical thinking in, 181
stage spectacle in, 190
Skelton, John. See “Magnificence”
Smart, Walter, K., 222n, 32
Social class
and charity, 50
and death in mystery plays, 25
and devilish dissimulation, 80
in Digby, Mary Magdalen, 65
in Dr. Faustus, 111, 123–25
and early social satire, 61
and Folly in Mundus et Infans, 78
in Poor Bacon and Poor Bungay, 131–32
in 2 Henry VI, 147
in Jonson’s Misique of Queens, 158
in Knack to Knack a Knave, 154
and magical thinking, 181
in Mankind, 68
in Merry Devil of Edmonton, 139
in mystery plays, 52
in N-Town Passion Play I, 32–33
in N-Town Satan and Pilate’s Wife, 31
and oppositional thinking in mystery plays, 38
and rebellion against God, 23
and ribulity in morality play, 104
and seven deadly sins, 64
and social ambivalence in mystery plays, 37
and social criticism in mystery plays, 23
and spiritual status, 60, 124
and stage devils in commercial plays, 201–8
in Towneley mystery plays, 22
and the Vice in Cambises, 104
and vices in Mankind, 104
in The Witch of Edmonton, 173, 175
of World, Flesh, and Devil, 64
and York Dream of Pilate’s Wife, 31
Social conflict
and community, 36
among devils in Castle of Perseverance, 69
among devils in Digby-Mary Magdalen, 70
among devils in Wisdom, 70
among devils in York mystery plays, 69
and social satire, 68, 72
substituted for moral and spiritual conflict in Merry Devil of Edmonton, 137
and vice conflict in morality play, 104
among vices in Magistrates, 72
among vices in Nature, 70–71
Social satire
abandoned by early Protestant dramatists, 94
absolutizes social class differences in Jonson’s masques, 202
Index

255

and charity in Towneley mystery plays, 29
continued by Protestant playwrights, 96–97
of dissimulation in pre-Reformation plays,
72–76
in Enough Is as Good as a Feast, 97
and the fall of Lucifer, 61
in If This Be Not a Good Play, the Devil Is in It,
169
in Knack to Know a Knave, 154
in Like Will to Like
and moral affirmation, 60
in Nature and Magnification, 58–59
and sacramental community, 59
and social class, 61
and social conflict, 68–72
in Virtue and Godly Susanna, 58
in Wisdom, 48
Somerville, John
on the devil, 11
on “sacred” societies, 16
on secularization, 10
Spector, Stephen, 278–30
Spenser, Edmund, 210n. 12, 221n. 25
Spockack, Bernard, 219n. 4
and E. K. Chambers, 9
omits Deodolent Child, 105
on devils in morality plays, 219–220, 5
on dissimulation in morality plays, 224n. 24
on evolution of morality plays, 40
on Satan, 54
on Suffolk in Henry VI, 148
on the devil and the Vice in Protestant
plays, 102
on the Vice and Shakespeare, 147
on vices and the Vice, 79
Spousae (from St. Martial),
devil carries foolish virgins in, 217n. 21
St. Patrick for Ireland (Shirley), 199–201
anti-Catholicism in, 199
indebted to The Fairy Queen, 199
oppositional thinking in, 199
Stage devils. See also Devil
and comedy in mystery plays, 23
costuming for, 5–6
and Fletcherian tragicomedy, 195–201
frequency of, in mystery plays, 23
in liturgical drama, 17
and social class, 18
and social class in commercial plays, 201–8
and Stoicism, 191–95
and theatrical illusion, 153–55
and vices, 52, 58
Stevens, Martin
on Chester Judgment, 37
on social impact of “spiritual values,” 225n. 29
Stoicism
in Bussy D’Ambois, 191–92
in The Cowansman’s Turk, 194–95
and stage devils, 191–95
in The Tragedy of Casus and Pompey, 194–94
Stone, Lawrence
on changing family structure, 157
on “friend,” 224n. 21
Tamburlaine, Part 1 (Marlowe)
compared to Henry VI, 142
Tarlton, Richard, 107, 224n. 19
Taylor, Michael, 216n. 24
Temple of Love, The (Davenant)
anti-Puritanism in, 160
devils associated only with commoners in, 205
indebted to Jonson, 193
Temptation of Our Lord, The (Bale), 81
Thy Chances (Fletcher)
anti-Puritanism in, 163
Theatrical illusion
and anti-Puritan satire in The Devil Is an Ass,
138–39
and anti-Puritan satire in Volpone, 136–38
in The Birth of Merlin, 160
and Chester mystery plays, 153, 152
and oppositional thinking, 152
and Protestantism, 151
and religious secularization in The Puritan
Widow, 155
self-conscious, in Monsieur Thomas, 162
self-conscious, in The Atheist’s Tragedy, 183
self-conscious, in The Masque of Queens, 158
self-conscious, in The Two Merry Millinards,
165
and stage devils, 153–55
in J. Hisen’s A Husbund, 161
Thomas, Keith, 110, 113n. 19
on the devil and magical thinking, 224n. 33
on John Crow as exorcist, 227n. 12
Thompson, E. N. S., 5
Tide Tarrieth No Man, The (Wapull)
the Vice in, 103
Tiner, Elza, 218n. 24
Tourneur, Cyril, 183
Towneley mystery plays
devils in, 217n. 14
Judgment, 28–29
Killing of Abel, 201
maintenance in Second Shepherds’ Play, 47
Mak as devil in Second Shepherds’ Play, 80
and social class, 22
social satire and charity in, 29
Tinturillo in, 29
on universal offer of salvation, 36

© Cambridge University Press

www.cambridge.org
Index

Tragedy of Caesar and Pompey, The (Chapman) as morality play, 192
psychomachic features of, 193
Stoicism in, 192–94
Twelfth Night (Shakespeare), 155
Tretise of Miraclis Pleying, A, 81
Two Merry Milkmaids, The and Scot’s Discoverie of Witchcraft, 164
self-conscious theatrical illusion in, 163
Two Noble Ladies, The Caro in, contrasts with Caro in The Castle of Perseverance, 205
devils corrupt only commoners in, 204
and Stoicism, 204
Udall, Joanna, 239
Udall, Nicholas, 79
Veblen, Thorsten
Theory of the Leisure Class, 61
Vice, the, 76–81
carried on the devil’s back, 103
and characters in i and a Henry VI, 147–49
in Conflict of Conscience, 79
and devil in Protestant plays, 101–6
continuity with pre-Reformation devils and vices, 78–79
in Disobedient Child, behaves like the devil, 105
inferior to the devil, 102
mocks the devil, 104
in Republica, 79
and sacramental social assumptions, 61
secularized in Henry VI plays, 147
similarities with Satan in N-Town Passion Play II, 78
uses Catholic oaths in Protestant plays, 86
Vices
in Conflict of Conscience, 100
as devils, 52, 58
Virgin Martyr, The (Decker and Massinger), 170–72
apostasy in, recalls Woods’ Conflict of Conscience, 171
charity in, 172
devil in, recalls devils in Tudor morality plays, 171
Pepys on, 200
recalls Garter’s Virtuous and Godly Susanna, 171
Virtuous and Godly Susanna (Garter) anticipates Dorothea in The Virgin Martyr, 171
seven deadly sins in, 105
social criticism in, 98

Virg, Jacques de, 215
Hypnoe (Jonson)
covetousness in, 157
theatrical illusion and anti-Puritan satire in, 156–58
Wager, William. See titles of particular plays
Walker, Greg, 222–23, 40, 206n. 34
Ward, George. See “The Tide Tarrieth No Man”
Webster, John, 76
Weil, Judith, 232
Weimann, Robert
on authorship of the mystery plays, 23
and E. K. Chambers, 9
on Digby Mary Magdalen, 225n. 7
on direct address to the audience, 224n. 18, 224n. 19
on the origin of devils and vices, 225n. 4
on the vices of Mankind, 224n. 14
and Michelet, 9
Wertheim, Albert, 128
Weyr, R. See “Lusty Juventus”
Whigam, Frank, 232n. 26
Whiston, William, 154, 237n. 14
White Devil, The (Webster), 176
White, Paul Whittlefield, 220n. 8
Wife of Babylon, The (Decker), 170
Wierum, Ann, 76
Williams, Arnold, 23
Wisdom (from Macro MS.), 46–48
compared to Microcosmus, 206
conflict among devils in, 70
devil opposes sacramental community in, 47–48
dissimulation in, 74
dissimulation as euphemism in, 75
Ludicrous as gallant in, 66
maintenance in, 47
and sacraments, 46
sartorial satire in, 67
seven deadly sins in, 67
Witch of Edmonton, The (Decker, Ford, Rowley), 172–76
charity in, 173
commoners most vulnerable to the devil in, 205
magical thinking in, 180
magical thinking about language in, 183
social class in, 173, 175
Womack, Peter, 225n. 18, 252n. 25
Wynn L a Wooton, A (Field)
sacraments resist the devil in, 161
secularizing effect of tragicomedy in, 196
self-conscious theatrical illusion in, 160
Woodbridge, Linda, 242n. 38
Index

Woodes, Nathaniel. See “The Conflict of Conscience”

Woolf, Rosemary
- on devils in mystery plays, 214n. 25
- on “hybrid” morality play, 41
- on Vice-like detractors in The Trial of Mary and Joseph, 222n. 36

World, Flesh, and Devil
- in Castle of Perseverance, 63
- in Digby Mary Magdalene, 64
- in Disobedient Child, 105
- and seven deadly sins, 63

Wright, Louis B., 41

York mystery plays
- conflict among devils in, 69
- Death of the Virgin, 25
- and devil’s costume, 6
- dissimulation in, 73
- Dream of Pilate’s Wife, 32–33
- Judgment, 28
- social class in, 31
- York Pater Noster Play, 44