

INDEX

Page numbers in *italics* refer to content in figures.

- acting
 experience in, 17, 61
 work with actors, 55–57, 61
- Alexander of Weedon, Baron, 135
- All Is True* (dir. Kenneth Branagh, 2019), 111
- All's Well That Ends Well*, 33–34, 54, 55, 103
- Alleyn, Edward, 4, 61
- ambition, 17, 106
- anecdotes, 99–102
- Anonymous* (dir. Roland Emmerich, 2011), 135
- Antony and Cleopatra*, 25, 33, 56, 99, 107
- Arden Shakespeare* (1899–present), 123
- Armstrong, Archie, 88
- Armstrong, Edward, *Shakespeare's Imagination: A Study of the Psychology of Association and Inspiration* (1943), 34
- Arnold, Matthew, xi
- As You Like It*, 1, 24, 26, 46, 55, 56, 95
- Ashcroft, Peggy, 118
- Aubrey, John, 14, 25–26
- authorship studies, 27, 39, 134–135
- Bandello, Matteo, 46
- Barnfield, Richard, 26
 Greene's Funerals (1594), 66
- Barton, Anne, 124
- Beaumont, Francis, 126
- Beethoven, Ludwig van, 96, 112
- Belott, Stephen, 24
- Bible, 2, 6, 25
- Bishops' Ban (1599), 68
- Blackfriars Gatehouse, 21
- Boccaccio, Giovanni, 46
- Bowers, Fredson, 126
- Bradley, A. C., 'Shakespeare the Man' (1909), 2–3
- Bradley, David, 53
- Brooke, Arthur, *Romeus and Juliet* (1562), 45
- Burbage, Richard, 11, 19, 20, 30, 56, 110
- Butler, Samuel, 3
- Cambridge University Press, 125
- Capell, Edward, 126
- Carey, John, *Little History of Poetry* (2020), 110
- copyright, 40–41, 58
- Chambers, E. K., *William Shakespeare: A Study of Facts and Problems* (1930), 4

INDEX

- Chandos portrait, 14, 134
 character-based criticism, 2–3
 charity, 4–5
 Charles III, King of England, 135
 Chaucer, Geoffrey, 26
 ‘The Knight’s Tale’, 44
 Chettle, Henry, *Kind Heart’s
 Dream* (1592), 10
 Cinthio, *Gli Hecatommithi* (1565),
 46
 Clark, Charles, 124
 Cobbe portrait, 14, 133–134
 collaborations, 27–28, 39–40, 113,
 128
The Comedy of Errors, 29, 39, 40,
 47, 54, 93, 124
 composition process, 51–60
 Condell, Henry, 11, 30, 57
Coriolanus, 54
 Cowley, Abraham, 19
 Craig, W. J., *Oxford Shakespeare*
 (1891), 125
 Craiova Shakespeare Prize, 136
Cunk on Shakespeare (dir. Lorry
 Powles, 2016), 137
Cymbeline, 33, 35–36, 43, 44, 54,
 60, 114
 Daniel, Samuel, 26
 Civil Wars, 44
 Dekker, Thomas, 13, 126
 Dench, Judi, 138
 dialogue composition, 57–60
 Donne, John, 85
 Drabble, Margaret, 135
 dramatic form/structure, 49–51, 52
 dramatic genre, 51, 52, 54–55
 Droeshout engraving, 14, 133
 Dubček, Alexander, 131
 Duncan-Jones, Katherine,
 Shakespeare: An Ungentle Life
 (2001, revised 2014), 4–5, 24,
 77, 134
 Earl of Southampton (Henry
 Wriothesley), 10, 30, 31, 68,
 80, 133
 Edmondson, Paul, 124, 133, 135, 137
 All the Sonnets of Shakespeare
 (2020), 136–137, 138
 Shakespeare Beyond Doubt
 (2013), 135
 Shakespeare Bites Back (2011), 135
 The Shakespeare Circle (2015), 136
 education, 25, 38–39
Edward III, 130
 Edwards, Philip, 126
 Eliot, John, *Ortho-epia Gallica*
 (1593), 46–47
 Eliot, T. S. 18
 Elizabeth I, Queen of England, 32,
 40–41, 105
 Elton, Ben, 111
 empathy, 29–30
 epitaph, 108
 Fallow, David, *The Shakespeare
 Circle* (2015), 5
 family, 5–6, 21, 106–107
 female roles, 56
 Feynman, Richard, x
 fictional influences, 26, 43–47, 67

INDEX

- financial affairs, 5–6, 19–21
 First Folio (1623), 11, 14, 17, 18, 32,
 50, 51, 57
 five-act structure, 50
 Fletcher, John, 27, 28, 95, 113, 126, 128
 Forman, Simon, 7
 four humours, 7
 Froissart, Jean, *Chronicles*, 44
 Fry, Stephen, 104, 135
 Fundación Shakespeare Argentina, 136
- Gammer Gurton's Needle* (c.1566),
 50
 Garfield, Leon, 119
 Gaskell, Elizabeth, *Life of Charlotte
 Bronte* (1857), 7
 genre, 51, 52, 54–55
 gentleness, 4–5
 Glasgow University Library, 17
 Globe Theatre, 21, 41, 113
 Golding, Arthur, 67
 Gower, John, *Confessio Amantis* (*A
 Lover's Confession*) (c.1386–
 1390), 45
 Graves, Robert, x
 gravestone, 108
 Gray's Inn, 40
Greek Anthology, 78
 Greene, Robert, 14, 26, 121
 Greene's Groatworth of Wit
 (1592), 10
 Orlando Furioso (1592), 61
 Pandosto (1588), 46
 Guinness, Alec, 118
- Hall, John, 133
- Hamlet*, 3–4, 29, 33, 43, 47, 52, 54,
 56, 95, 99, 112, 117, 124, 127, 131
 handwriting, 58
 Harsnett, Samuel, *A Declaration of
 Egregious Popish Impostures*
 (1603), 26, 44
 Hathaway, Anne, 21, 38, 109
 Haughton, William, *Englishmen
 for My Money* (1598), 91
 Havel, Václav, 131
 health, 113
 Heminges, John, 11, 30, 57
 Frederick, Henry, Prince of Wales,
 32
Henry IV, Part One, 1, 33, 46, 51,
 104, 120, 127–128
Henry IV, Part Two, 6, 29, 30, 33,
 42, 51
Henry V, 46, 51, 101–102, 107, 138
Henry VIII, 128
 historical influences, 6, 43–44
 Holinshed, Raphael, *Chronicles*
 (1577), 43, 46, 107
 Holland, Norman N., *Shakespeare's
 Personality* (1989), 5–6
 Holland, Peter, 130
 Holy Trinity Church bust, 14, 15
 Honigmann, Ernst, *The Stability of
 Shakespeare's Text* (1965), 127
 humour. *See* sense of humour
- image clusters, 34–36
 imagination, 12, 34, 52, 105, 111, 113
 influences
 fictional, 26, 43–47, 67
 historical, 6, 43–44

INDEX

- Ingleby, Clement Mansfield, *Shakspeare Allusion Book* (1932), 10
 Inns of Court, 37
- Jackson, MacDonald P., 64
 Jaggard, William, 72
 James I, King of England, 105
 Jermyn Street Theatre, 138
 Johnson, Samuel, 98
 Jones, Davy, 39
 Jonson, Ben, 4, 11–12, 14, 26, 114
 Every Man in His Humour (1598), 17, 91
 Sejanus His Fall (1603), 17
 Timber (1641), 11
 Volpone (1607), 27–28
 Jowett, John, 125
Julius Caesar, 56
- Keats, John, 7, 111
 Kemp, Will, 19
King Lear, 26, 33, 35, 43, 44, 45, 53, 54, 99, 103, 112, 127, 132
 King's Men, 49, 50, 105
 King's New School, 38
 Knights, L. C., 'How Many Children Had Lady Macbeth?' (1933), 2
 Kyd, Thomas, 26, 39
- language skills, 22–23, 47
 legal affairs, 12–13, 24
 Leigh, Vivien, 118
 Lodge, Thomas, 26
 Rosalynde (1580), 46
 Lord Admiral's Men, 61
- Lord Chamberlain's Men, 27, 40, 41–42, 105. *See also* King's Men
Love's Labour's Lost, 29, 54, 58–60, 65, 93–94, 98–99, 102–103
 Lyly, John, *Euphues* (1586–1588), 46
- Macbeth*, 13, 34, 42, 49, 62, 120, 128
 Manningham, John, 23–24, 110
 Marlowe, Christopher, 13, 26, 27, 28, 39, 68
 Edward II (c. 1592), 43
 Hero and Leander (1598), 26
 Marston, John, 27
 Massinger, Philip, 126
Measure for Measure, 29, 33, 55, 62, 81, 111–112, 114
The Merchant of Venice, 47, 55, 94, 120, 137
 Meres, Francis, *Palladis Tamia (Wit's Treasury)* (1598), 66–68
The Merry Wives of Windsor, 33, 41, 42, 63, 91–93, 94, 100, 101, 105
 Middleton, Thomas, 27, 28, 49, 95, 113, 128
A Midsummer Night's Dream, 44, 48–49, 52, 61, 65, 117, 124, 132
The Mirror for Magistrates (1559), 44
 mirror scenes, 53–54
 Montgomery, William, 125
 Morgan, Diane, 137
 mortality, concern with, 34, 111–112
 Mountjoy family, 24, 107
 Mozart, Wolfgang Amadeus, *The Marriage of Figaro* (1786), 94

INDEX

- Much Ado About Nothing*, 7, 19, 23,
 33, 52–53, 55, 56, 91, 94, 98, 103
 Muckle, John, 88
 music, 50–51, 54, 110
- Nashe, Thomas, 14, 26, 27
 Neville, Henry, 135
New Penguin Shakespeare (1967–
 1987), 122–124
 New Place, 6, 20, 22, 106, 107
 Nicoll, Allardyce, 121, 125
 North, Thomas, *Lives of the
 Roman and Greek Emperors*
 (translation, 1579), 46
 Notre Dame London Shakespeare
 Lectures, 138
- Olivier, Laurence, 118
 Orlin, Lena, *The Private Life of
 William Shakespeare* (2021),
 14, 21
Othello, 33, 36, 41, 46, 54, 103, 117, 127
 outward appearance, 13–14, 15, 18
 Ovid
Amores, 67, 68
Fasti, 67
Metamorphoses, 44, 67
*Oxford Shakespeare: The Complete
 Works* (1986), 63, 125–130
 Oxford University Press, 124–125
- Painter, William, *The Palace of
 Pleasure* (1556), 46
Parnassus plays (1598–1601), 10
The Passionate Pilgrim (1598/1599),
 66, 72
- Peele, George, 27, 28, 39
 Penguin Books, 122–124
 Pennington, Michael, 138
 Pepys, Samuel, 7
Pericles, 27, 29–30, 45, 93, 128
 Philip, Duke of Edinburgh, 135
 Phillips, Augustine, 54
 ‘The Phoenix and the Turtle’
 (1601), 32
 physical appearance, 13–14, 15, 18
 Plautus, 39, 50, 93
 plays and narrative poems
All’s Well That Ends Well, 33–34,
 54, 55, 103
Antony and Cleopatra, 25, 33, 56,
 99, 107
As You Like It, 1, 24, 26, 46, 55,
 56, 95
The Comedy of Errors, 29, 39, 40,
 47, 54, 93, 124
Coriolanus, 54
Cymbeline, 33, 35–36, 43, 44, 54,
 60, 114
Edward III, 130
Hamlet, 3–4, 29, 33, 43, 47, 52, 54,
 56, 95, 99, 112, 117, 124, 127, 131
Henry IV, Part One, 1, 33, 46, 51,
 104, 120, 127–128
Henry IV, Part Two, 6, 29, 30,
 33, 42, 51
Henry V, 46, 51, 101–102, 107,
 138
Henry VIII, 128
Julius Caesar, 56
King Lear, 26, 33, 35, 43, 44, 45,
 53, 54, 99, 103, 112, 127, 132

INDEX

- Love's Labour's Lost*, 29, 54, 58–60, 65, 93–94, 98–99, 102–103
- Macbeth*, 13, 34, 42, 49, 62, 120, 128
- Measure for Measure*, 29, 33, 55, 62, 81, 111–112, 114
- The Merchant of Venice*, 47, 55, 94, 120, 137
- The Merry Wives of Windsor*, 33, 41, 42, 63, 91–93, 94, 100, 101, 105
- A Midsummer Night's Dream*, 44, 48–49, 52, 61, 65, 117, 124, 132
- Much Ado About Nothing*, 7, 19, 23, 33, 52–53, 55, 56, 91, 94, 98, 103
- Othello*, 33, 36, 41, 46, 54, 103, 117, 127
- Pericles*, 27, 29–30, 45, 93, 128
- The Rape of Lucrece*, 10, 17, 30, 67, 72, 81
- Richard II*, 41, 43–44, 51, 53, 114, 124
- Richard III*, 33, 40, 51
- Romeo and Juliet*, 29, 50, 54, 55, 56, 65, 99–100
- The Taming of the Shrew*, 23, 40, 120
- The Tempest*, 44, 52, 54, 112, 138
- Timon of Athens*, 23, 27, 128
- Titus Andronicus*, 25, 28, 39, 44
- Troilus and Cressida*, 23, 43, 60, 103, 127
- Twelfth Night*, 1, 13, 33, 54, 55–56, 94–95, 103, 104, 105
- The Two Gentlemen of Verona*, 29, 40, 53, 91, 93, 97
- The Two Noble Kinsmen*, 44
- Venus and Adonis*, 10, 17, 26, 30, 44, 67, 72, 89–91
- The Winter's Tale*, 2, 29, 36, 46, 114
- playwriting, 38–43
- actor considerations, 55–57, 61
- composition, 51–60
- dialogue, 57–60
- dramatic forms, 49–51, 52
- genre, 51, 52, 54–55
- plotting, 28–29, 43–49
- rehearsals and production, 60–62
- revisions, 48–49, 59–60, 61–62
- plotting, 28–29, 43–49
- Plutarch, *Lives of the Roman and Greek Emperors*, 46, 107
- privacy, 66, 69, 77, 82, 112–113
- Propeller Theatre Company, 136
- property ownership, 5, 20–21, 22, 106
- psychoanalysis, 5–6
- publication, indifference to, 30
- puns, 38, 82–84, 98–99
- The Rape of Lucrece*, 10, 17, 30, 67, 72, 81
- reading tastes, 25–26, 44–47
- Redgrave, Michael, 118
- rehearsals, 61–62
- religious belief, 25, 85–86, 111–112
- revisions, 48–49, 59–60, 61–62
- Richard II*, 41, 43–44, 51, 53, 114, 124
- Richard III*, 33, 40, 51
- Richardson, Ian, 94
- Romanian Festival Theatre, 136
- Romeo and Juliet*, 29, 50, 54, 55, 56, 65, 99–100

INDEX

- Rose Theatre, 115
 royal court, 37, 41–42
 Royal Shakespeare Company, 115, 120
- Salisbury, John, 32
 Sam Wanamaker Award, 136
 Schoenbaum, S., 13
 Records and Images (1981), 4
 Shakespeare: A Documentary Life (1977), 4
 Schubert, Franz, 112
 Scolasticus, Marianus, 38
 Seneca, 51
 sense of humour, 29, 89–105
 anecdotes, 99–102
 comic antagonists, 94–95
 darker comedy, 95–96
 puns and wordplay, 38, 82–84, 98–99
 sexual life, 23, 37, 66–67, 68–72, 83–84, 110–111
 Shakespeare Birthplace Trust, 17, 115, 132, 135
 Shakespeare Institute, University of Birmingham, 121–122, 130, 132
 Shakespeare, John, 5–6, 38
Shakespeare Survey (1948–present), 63, 116, 125
Shakespeare: The Animated Tales (1992–1994), 119–120
 Shakespeare's Globe, 115, 136
Shakespeare's Sonnets, never before imprinted (1609), 65–66, 72–78
 Shattuck, Charles, 118
- Sher, Antony, 135
 Sidney, Philip, 26
 Arcadia, 44
 signet ring, 14–17, 18
Sir Thomas More (c. 1592), 58, 130
 Sixty Minutes with Shakespeare (campaign), 135
 sociability, 25–26
 Sonnets, 32, 37, 38, 110, 117, 136–137
 background, 63–66
 Francis Meres's reference to, 66–68
 group 1 to 17, 79–80
 group 78 to 86, 75, 82
 group 127 to 152, 66, 68–72, 81–86
 publication of *Shakespeare's Sonnets* (1609), 72–78
 satire and parody, 91
 sexual content, 23, 68–72, 83–84, 85, 111
 Spencer, Terence, 30, 122, 124
 Spenser, Edmund, *Faerie Queene* (1590), 26
 spoken words, 23–24
 Sprague, Arthur Colby, 118
 Spurgeon, Caroline, *Shakespeare's Imagination and What it Tells Us* (1935), 34
 Standing Up for Shakespeare (campaign), 120–121
 Stephens, Robert, 53
 Stratford tithes, 21
 Stratford-upon-Avon, 5, 8, 21, 38, 106, 107–108
 Strříbrný, Zdeněk, 131

INDEX

- subconscious mind, 34–36, 99
 subject matter, choice of, 32, 40–41
- The Taming of the Shrew*, 23, 40,
 120
- Taylor, Gary, 125, 127
 teaching Shakespeare, 118–121, 137–138
The Tempest, 44, 52, 54, 112, 138
 Terence, 39, 50
 Terry, Ellen, 35
 theatre administration work, 17
 theatre-based criticism, 118
 theatrical colleagues, 19, 40
 Thorpe, Thomas, 3, 72–74, 77–78
 Tilney, Edmund, 58
Timon of Athens, 23, 27, 128
Titus Andronicus, 25, 28, 39, 44
Troilus and Cressida, 23, 43, 60,
 103, 127
Twelfth Night, 1, 13, 33, 54, 55–56,
 94–95, 103, 104, 105
The Two Gentlemen of Verona, 29,
 40, 53, 91, 92, 93, 97
The Two Noble Kinsmen, 44
- Venus and Adonis*, 10, 17, 26, 30, 44,
 67, 72, 89–91
- Waite, William, 13
 Wardman, Judith, 124
We Three Loggerheads (painting), 88
 Weever, John, 10
 Welcombe estate, 5, 21, 24, 107
- Wells, Stanley
All the Sonnets of Shakespeare
 (2020), 64–65, 136–137, 138
Coffee With Shakespeare (2008),
 133
Is It True What They Say About
Shakespeare? (2007), 133, 135
Shakespeare and Co. (2006), 132
Shakespeare Beyond Doubt
 (2013), 135
Shakespeare Bites Back (2011),
 135
The Shakespeare Circle (2015), 136
Shakespeare's Sonnets (2004), 63
 'What Was Shakespeare Really
 Like?' (2020), 138
- Westall, Richard, 92
 Wheler, Robert Bell, 15–17
 Wilde, Oscar, 3
 Wilkins, George, 27, 128
 will (legal), 21, 106
 Williams, Rowan, 137
 Wilson, J. Dover, *New Shakespeare*
 (1921–1966), 122–123
The Winter's Tale, 2, 29, 36, 46, 114
 Wolfit, Donald, 117
 wordplay/puns, 38, 82–84, 98–99
 Wordsworth, William, 110
 work ethic, 17–19, 62, 106
 Wright, John Massey, 101
 Wriothesley, Henry, Earl of
 Southampton, 10, 30, 31, 68,
 80, 133