<table>
<thead>
<tr>
<th>Actors</th>
<th>boy players, 115, 116–17, 120, 137, 177, 179, 191–2, 236</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Greene’s attack on, 10</td>
</tr>
<tr>
<td></td>
<td>portrayal of grief, 175–6, 187–8</td>
</tr>
<tr>
<td></td>
<td>style in <em>Hamlet</em>, 175–6, 179–80</td>
</tr>
<tr>
<td></td>
<td>technical skill of, 177–8</td>
</tr>
<tr>
<td>Adaptation</td>
<td>see also borrowing; imitation</td>
</tr>
<tr>
<td></td>
<td>in chronicle history, 65–6</td>
</tr>
<tr>
<td></td>
<td>in Elizabethan theatre, 1, 3</td>
</tr>
<tr>
<td></td>
<td>and multiple versions of a text, 21–2</td>
</tr>
<tr>
<td></td>
<td>in Shakespeare’s plays, 1–2, 3, 9–10, 25, 265–7</td>
</tr>
<tr>
<td></td>
<td>of the ‘Shrew’ plays, 87–90</td>
</tr>
<tr>
<td></td>
<td>truth vs. invention, 14–15</td>
</tr>
<tr>
<td>Admiral’s Men</td>
<td>14–15, 127, 133, see also Jew of <em>Malta, The</em> (Marlowe); Prince Henry’s Men; <em>Tamburlaine</em> (Marlowe)</td>
</tr>
<tr>
<td>Aesop (crow image)</td>
<td>7, 10–11</td>
</tr>
<tr>
<td>Agincourt, Battle of, 158–60</td>
<td></td>
</tr>
<tr>
<td><em>All Is True</em> (Henry VIII), 12, 15, 230, 261–3</td>
<td></td>
</tr>
<tr>
<td>Alleyn, Edward, 29, 127, 133, 161, 174–5, 187</td>
<td></td>
</tr>
<tr>
<td>anti-Semitism, 127–9</td>
<td></td>
</tr>
<tr>
<td>anti-theatrical polemic and comedy, 93, 101</td>
<td></td>
</tr>
<tr>
<td>Gosson on moral purpose of comedies, 93, 124</td>
<td></td>
</tr>
<tr>
<td>Gosson on non-naturalistic comedies, 123, 124</td>
<td></td>
</tr>
<tr>
<td>and theatrical representation, 123</td>
<td></td>
</tr>
<tr>
<td><em>Antonio and Mellida</em> (Marston), 165, 177, 179–80, 188–90</td>
<td></td>
</tr>
<tr>
<td><em>Antonio’s Revenge</em> (Marston) intertextuality with <em>Hamlet</em>, 165, 177–8, 180–1, 182–4</td>
<td></td>
</tr>
<tr>
<td>as revenge tragedy, 179</td>
<td></td>
</tr>
<tr>
<td>and Senecan form of revenge, 178–9</td>
<td></td>
</tr>
<tr>
<td>Ariosto, Ludovico (<em>I Supposti</em>), 92–3</td>
<td></td>
</tr>
<tr>
<td>art and human emotions, 188</td>
<td></td>
</tr>
<tr>
<td>as imitation, 3</td>
<td></td>
</tr>
<tr>
<td>Ascham, Roger, 4</td>
<td></td>
</tr>
<tr>
<td>audience courtly, 116–17, 120</td>
<td></td>
</tr>
<tr>
<td>dual perspective in <em>Richard III</em>, 56, 58</td>
<td></td>
</tr>
<tr>
<td>impact of venue on the viewing experience, 252–3</td>
<td></td>
</tr>
<tr>
<td>as knowing spectators, 25–7, 247–8</td>
<td></td>
</tr>
<tr>
<td>mediation through gentlemen-cum-courtiers, 253</td>
<td></td>
</tr>
<tr>
<td>on-stage audience, 56, 58, 91–2</td>
<td></td>
</tr>
<tr>
<td>reception, 12, 72, 82–3, 98, 113, 156, 157, 181, 231, 247–8</td>
<td></td>
</tr>
<tr>
<td>and theatrical knowledge, 25–6, 33, 45–8, 157, 167, 233–4</td>
<td></td>
</tr>
<tr>
<td>wealthy Jacobean, 251–2</td>
<td></td>
</tr>
<tr>
<td>authorship and dramatic expansion, 187</td>
<td></td>
</tr>
<tr>
<td>and extempore writing, 5–7</td>
<td></td>
</tr>
<tr>
<td>and imitation, 4–5</td>
<td></td>
</tr>
<tr>
<td>and individuality, 11</td>
<td></td>
</tr>
<tr>
<td>and metatheatricity, 15</td>
<td></td>
</tr>
<tr>
<td>and originality, 5–6, 7</td>
<td></td>
</tr>
<tr>
<td>and plagiarism, 5–7</td>
<td></td>
</tr>
<tr>
<td>proprietary, 13</td>
<td></td>
</tr>
<tr>
<td>rights, 11–13</td>
<td></td>
</tr>
<tr>
<td>of Shakespeare and fraudulent claims by publishers, 36, 88</td>
<td></td>
</tr>
<tr>
<td>and translation, 3, 8, 102–2</td>
<td></td>
</tr>
<tr>
<td>of <em>The Taming of a Shrew</em>, 12, 88–91, 98–9</td>
<td></td>
</tr>
<tr>
<td>of <em>The Taming of the Shrew</em>, 88–91, 98–9</td>
<td></td>
</tr>
<tr>
<td>of <em>The Troublesome Reign of King John</em>, 12, 34, 36</td>
<td></td>
</tr>
</tbody>
</table>

Bacon, Sir Francis, 227–8, 261
Baldwin, T. W., 18–19
Baldwin, William, *see Mirror for Magistrates, A* (Baldwin)
Bale, John, 41, 42
Barber, C. L., 116
Barton, Anne, 249
*Basilicon doron* of King James VI, *The*, 206–7, 208
Beaumont, Francis, *see also* *Philaster* collaboration with John Fletcher, 232, 234, 241, 243
*Knight of the Burning Pestle, The*, 91, 249–50, 251–2
<table>
<thead>
<tr>
<th>Page</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>296</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Beaurline, L. A., 37–8</td>
</tr>
<tr>
<td></td>
<td>Bentley, G. E., 250</td>
</tr>
<tr>
<td></td>
<td>Berliner Ensemble, 68</td>
</tr>
<tr>
<td></td>
<td>Blackfriars theatre</td>
</tr>
<tr>
<td></td>
<td>and staging effects, 251</td>
</tr>
<tr>
<td></td>
<td>venue's impact on plays' dramaturgy, 250–1, 252–3, 263</td>
</tr>
<tr>
<td></td>
<td>Bland, Desmond, 109</td>
</tr>
<tr>
<td></td>
<td>Bliss, Lee, 236, 240</td>
</tr>
<tr>
<td></td>
<td>Boccaccio, Giovanni, 64–5</td>
</tr>
<tr>
<td></td>
<td>Bodin, Jean, 76</td>
</tr>
<tr>
<td></td>
<td>Bolingbroke, Henry (Henry IV), 65–7, 69, 70, 78, 84–5, see also Henry IV, Parts I and II; Mirror for Magistrates, A (Baldwin)</td>
</tr>
<tr>
<td></td>
<td>borrowing, see also adaptation; imitation</td>
</tr>
<tr>
<td></td>
<td>as distinct from plagiarism, 7–9</td>
</tr>
<tr>
<td></td>
<td>tradition of, 2–3</td>
</tr>
<tr>
<td></td>
<td>and translation, 5, 8</td>
</tr>
<tr>
<td></td>
<td>Boyd, Michael, 68–9</td>
</tr>
<tr>
<td></td>
<td>Bradley, A.C., 223</td>
</tr>
<tr>
<td></td>
<td>Brecht, Bertolt, 92, 158, 266</td>
</tr>
<tr>
<td></td>
<td>Brustor, Douglas, 9, 19</td>
</tr>
<tr>
<td></td>
<td>Bullough, Geoffrey, 18–19</td>
</tr>
<tr>
<td></td>
<td>Burbage, Richard, 55, 114, 133, 161, 175, 187, 190, 250</td>
</tr>
<tr>
<td></td>
<td>burlesque</td>
</tr>
<tr>
<td></td>
<td>emotions as portrayed in art, 188–9</td>
</tr>
<tr>
<td></td>
<td>as parody of revenge plays, 189–90</td>
</tr>
<tr>
<td></td>
<td>in The First Part of Jeronimo, 191–2</td>
</tr>
<tr>
<td></td>
<td>Burre, Walter, 249–50</td>
</tr>
<tr>
<td></td>
<td>Bushy, Sir John, 76</td>
</tr>
<tr>
<td></td>
<td>Butler, Martin, 235</td>
</tr>
<tr>
<td></td>
<td>Cambridge, University of, 171</td>
</tr>
<tr>
<td></td>
<td>Carey, Henry, 115</td>
</tr>
<tr>
<td></td>
<td>censorship</td>
</tr>
<tr>
<td></td>
<td>deposition scene, Richard II, 61, 82–3, 85</td>
</tr>
<tr>
<td></td>
<td>of King Lear, 227, 228</td>
</tr>
<tr>
<td></td>
<td>non-censorship of Edward II, 83–4</td>
</tr>
<tr>
<td></td>
<td>and multiple versions of a text, 22</td>
</tr>
<tr>
<td></td>
<td>of Woodstock, 61, 71–2</td>
</tr>
<tr>
<td></td>
<td>Chamberlain's Men, see Lord Chamberlain's Men</td>
</tr>
<tr>
<td></td>
<td>Chettle, Henry, 10–11, 30</td>
</tr>
<tr>
<td></td>
<td>Children at Blackfriars, 190, 191</td>
</tr>
<tr>
<td></td>
<td>Children of Paul's, 116–17, 177, 179, 236</td>
</tr>
<tr>
<td></td>
<td>Children of the Chapel, 189, 190</td>
</tr>
<tr>
<td></td>
<td>Children of the Queen's Revels, 194, 236, 251</td>
</tr>
<tr>
<td></td>
<td>children's companies, 190–3</td>
</tr>
<tr>
<td></td>
<td>chronicle history, see also Holinshed, Raphael</td>
</tr>
<tr>
<td></td>
<td>adaptation of by playwrights, 34–5</td>
</tr>
<tr>
<td></td>
<td>and adaptation of sources, 65–6</td>
</tr>
<tr>
<td></td>
<td>King Lear as, 224</td>
</tr>
<tr>
<td></td>
<td>Mirror for Magistrates, A (Baldwin), 21, 64–6, 71–2, 224, 262</td>
</tr>
<tr>
<td></td>
<td>of Richard II, 77–8</td>
</tr>
<tr>
<td></td>
<td>source adaptation, 64–6</td>
</tr>
<tr>
<td></td>
<td>Chronicle History of Henry V, The, see Henry V</td>
</tr>
<tr>
<td></td>
<td>civic humanism, 196–7</td>
</tr>
<tr>
<td></td>
<td>Clark, Sandra, 97</td>
</tr>
<tr>
<td></td>
<td>clowning figures</td>
</tr>
<tr>
<td></td>
<td>Derick (Famous Victories), 146, 154</td>
</tr>
<tr>
<td></td>
<td>diminished role of, 252–3</td>
</tr>
<tr>
<td></td>
<td>Falstaff, 144–5, 154, 155–6</td>
</tr>
<tr>
<td></td>
<td>Feste (Twelfth Night), 135, 142</td>
</tr>
<tr>
<td></td>
<td>in Hamlet, 172, 267</td>
</tr>
<tr>
<td></td>
<td>in Henry IV, Parts I and II, 155–6</td>
</tr>
<tr>
<td></td>
<td>in Richard III, 55–6</td>
</tr>
<tr>
<td></td>
<td>in The Famous Victories of Henry V, 23, 154–5, 158–9</td>
</tr>
<tr>
<td></td>
<td>in The True Chronicle of King Leir, 237</td>
</tr>
<tr>
<td></td>
<td>in When You See Me, You Know Me, 258</td>
</tr>
<tr>
<td></td>
<td>role in Elizabethan drama, 154–6</td>
</tr>
<tr>
<td></td>
<td>and role-playing, 23</td>
</tr>
<tr>
<td></td>
<td>Sly (The Taming of a Shrew), 91–2, 97</td>
</tr>
<tr>
<td></td>
<td>use by Queen's Men, 41–2</td>
</tr>
<tr>
<td></td>
<td>Coleridge, S. T., 186</td>
</tr>
<tr>
<td></td>
<td>comedy, see also individual plays</td>
</tr>
<tr>
<td></td>
<td>classical comedy, 92–3, 100–1, 102</td>
</tr>
<tr>
<td></td>
<td>cross-wooing, 134–6</td>
</tr>
<tr>
<td></td>
<td>humanist critique of, 198</td>
</tr>
<tr>
<td></td>
<td>in The Few of Mada, 128, 129</td>
</tr>
<tr>
<td></td>
<td>romantic contrasted with satiric, 133–4, 139–40, 141, 142–3</td>
</tr>
<tr>
<td></td>
<td>in Shakespeare's canon, 86, 114</td>
</tr>
<tr>
<td></td>
<td>Comedy of Errors, The</td>
</tr>
<tr>
<td></td>
<td>commission for the festival of misrule (1594), 24, 87, 99–100, 103, 109–10, 113</td>
</tr>
<tr>
<td></td>
<td>dating of, 102–3</td>
</tr>
<tr>
<td></td>
<td>intertextuality with Plautus (MenANDchi), 25–7, 99, 103, 111, 113</td>
</tr>
<tr>
<td></td>
<td>links with classical comedy, 100–1, 102</td>
</tr>
<tr>
<td></td>
<td>referenced in Gesta Grayorum, 106</td>
</tr>
<tr>
<td></td>
<td>and restoration of order, 112–13</td>
</tr>
<tr>
<td></td>
<td>role of Emilia, Abbess, 112</td>
</tr>
<tr>
<td></td>
<td>use of sorcery, 111–12</td>
</tr>
<tr>
<td></td>
<td>and translation of Plautus (Warner), 100–1, 102</td>
</tr>
<tr>
<td></td>
<td>Cooper, Helen, 231–2, 244</td>
</tr>
<tr>
<td></td>
<td>Cormack, Bradin, 110</td>
</tr>
<tr>
<td></td>
<td>costumes, 199–200</td>
</tr>
<tr>
<td></td>
<td>courtly theatre, aping of Henry IV, Parts I and II, 155–6</td>
</tr>
<tr>
<td></td>
<td>Creede, Thomas, 100–2, 103, 146–7, 158</td>
</tr>
<tr>
<td></td>
<td>cross-dressing</td>
</tr>
</tbody>
</table>
Index

Cymbeline, 246–8
Philaster, 246, 247
cross-wooing, 134–6
Cupid’s Revenge (Fletcher and Beaumont), 234
Cymbeline
chronology with Philaster, 243
comedy in, 247
and cross-dressing, 246–8
dramatic language, 245–6
dramaturgy, 234–6, 247, 248–50, 253
impact of venue on the performance, 252
intertextuality with Philaster, 19, 234–5, 244
pathos in, 246
role of gentlemen-cum-courtiers, 253
Cynthia’s Revels (Jonson), 189
Davison, Francis (‘Masque of Proteus’), 108–9
Dawson, Anthony, 61
Declaration of Egregious Popish Impostures, A, 17
disguise
in Cymbeline, 246, 247–8
in Every Man Out of his Humour, 136
in Galatea, 118–19
in King Lear, 217, 221–2
in Measure for Measure, 208
in The True Chronicle of King Leir, 217
in Twelfth Night, 136–8
in When You See Me, You Know Me, 257–8
Dowden, Edward, 231
Draakakis, John, 131–2
dramaturgy, see also individual plays
and compositional strategies, 23
ideology, 24, 32–3, 35
link with performance event, 24
Shakespeare as a dramaturg, 23, 266–7
of Shakespeare’s later plays, 262–3
of the Queen’s Men, 23, 24–5, 29–30, 32–3, 216, 217
term, 22–3
duddling, comic, 138
Earl of Derby’s company, 235
Edward II (Marlowe)
deposition scene, 80–2
with Richard II, 60–1
as morality play, 84
non-censorship of, 83–4
shared dramaturgy with Richard II, 80–2
visual imagery, 80
Edwards, Philip, 166
Elizabeth I, Queen of England, 116
court performance, 116–17, 108–9
Lyly’s portrayal of love and chastity, 120
personal mythology, 116
Rodrigo Lopez (physician), 127
government and court, 90–1
Earl of Derby’s company, 235
Edward II (Marlowe)
deposition scene, 80–2
with Richard II, 60–1
as morality play, 84
non-censorship of, 83–4
shared dramaturgy with Richard II, 80–2
visual imagery, 80
Edwards, Philip, 166
Elizabeth I, Queen of England, 116
court performance, 116–17, 108–9
Lyly’s portrayal of love and chastity, 120
personal mythology, 116
Rodrigo Lopez (physician), 127
Elyot, Thomas, 150
Eudymion (Lyly), 117
Enterline, Lynn, 4–5
Erasmus, 4
Erne, Lukas, 13, 185, 191–2
Every Man Out of His Humour
intertextuality with Twelfth Night, 19, 134–8, 141–2
publication of, 142
as satiric comedy, 133–4
title page, 101
extempore writing, 5–7
Faithful Shepherdess, The (Fletcher), 233–4, 236–7
Famous Victories of Henry V, The
Battle of Agincourt, 158–9
crowning figures in, 23, 134–5, 158–9
disguise, 257
intertextualities with Henry IV Parts 1 and 2, 19, 146, 147, 152–3, 163
lawlessness of the Prince, 148–51, 156–7
publication of, 12, 146–7
Richard Tarleton, association with, 146, 154
staging, 152–3
title page, 147, 148
transformation from Prince to King, 149, 151–2, 157
viewed as source for 1 and 2 Henry IV, 147–8
Finkelpearl, Philip, 241
Fiorentino, Ser Giovanni (Il Pecorone), 125–6
First Part of Jeronimo, The, 190
as burlesque, 191–2
First part of the true and honorable historie, of the life of Sir John Oldcastle, the good Lord Cobham, The, 14–15
First parte of the Mirrorre for Magistrates, 65–6
Fletcher, John, 230, 267, see also Philaster
apologia for tragicomic genre, 236–7
and Beaumont, mutual influence on Shakespeare, 243
collaboration with Shakespeare, Henry VIII, 253–4
Cupid’s Revenge (Fletcher and Beaumont), 234
Faithful Shepherdess, 233–4, 236–7
use of nostalgia, 232
works as critiques of court politics, 241–2
Florio, John, 1, 6, 7, 118, 267
Foakes, R. A., 103, 211
folk tales
in Lyly’s work, 115, 117–18, 120–1
in The Merchant of Venice, 125
in A Midsummer Night’s Dream, 121
in The True Chronicall of King Leir, 216–17
in When You See Me, You Know Me, 257–8
Forker, Charles, 37, 61, 67–8
Forman, Simon, 12
Foucault, Michel, 13
Foxe, John, 255, 256
Furnival’s Inn, 200
Galatea (Lyly) use of disguise, 118–19
dramaturgy, 118–19, 120–1
use of folklore and myth, 117–18, 119–21
portrayal of love and chastity, 119–20
publication of, 117
gerustic characters in, 120–1
Galfridian pseudo-history, 210, 248
Gascoigne, George (Supposes), 88, 92–3, 110, 126
Geoffrey of Monmouth (History of the British Kings), 210, 212
Gesta Grayorum or, the History of the High and Mighty Prince, Henry of Purpoole, 99–100, 103, 105–7
Gesta Romanorum, 125
Gillespie, Stuart, 201
Golden Age, The (Heywood), 234
Golding, Arthur, 16
Gosson, Stephen accused of plagiarism, 8–9
anti-theatrical polemic, 93, 94, 123, 124–5, 116
Granville-Barker, Harvey, 249
Gray’s Inn, the Honourable Society of (Inns of Court) commission of The Comedy of Errors, 24, 87, 99–100, 103
festival of miracle (1594), 87, 99–100, 103–7, 113
restoration of order, 108–9
Supposes (Gascoigne), 88, 92–3, 110, 126
Greenblatt, Stephen, 17, 27, 266
Greene, Robert, 6–7, 10–11, 30, 167
Greg, W. W., 89, 167–8
Gurr, Andrew, 24, 26, 61, 114, 133, 242, 244
Hall, Edward, 30, 34, 66, 261
Hamlet
cloaking figures, 172
dramaturgy, 192–3
evolution of texts, 167–9, 170–1
Ghost, 168–9, 180
Hamlet as revenge figure, 176–7
increased prominence of the role of Hamlet, 181
interiority of Hamlet, 175–6
intertextuality with Antonio’s Revenge, 165, 177–8, 180–1, 182–4
Q1 and Q2 relationship, 21–2, 193–4
Q1 text, 169–70, 171–4, 180, 192
Q2, publication of, 184–5
stage traffic of, 165–6
three texts of, 21–2, 165, 166–7
title page, 171, 184–5, 194
Ur-Hamlet, 167–8
Harrington, John, 98
Harsnett, Samuel, 17
Harvey, Gabriel, 6, 176–7
Helme, John, 36, 88
Helmes, Henry (Prince of Purpoole), 100, 105–9
Heminges, John and Condell, Henry, 265
Henke, Robert, 237, 239
Henry IV, Parts 1 and 2, see also Bolingbroke, Henry (Henry IV)
aping of courtly theatre, 155–6
cloaking figures in, 155–6
intertextuality with Famous Victories, 13, 146, 147, 152–3, 156–7, 163
lawlessness of Prince Hal, 156–7
Prince Hal’s transformation to King, 151–2, 157
role of Falstaff, 155, 157
role-playing, 155
title page, 144–5
Henry V and audience prior knowledge, 25
Battle of Agincourt, 158, 159–60
intertextuality with Famous Victories, 147, 163
inter-theatricality with Tamburlaine, 160–1
and the morality of war, 162
Quarto text, 160
role of the Chorus, 25, 159–60, 161–2
title page, 12, 145, 158
versions of the text, 21–2, 160–2
Henry VI, 30
Henry VIII as celebration of national destiny, 255
collaboration between Shakespeare and Fletcher, 253–4
dramaturgy, 253, 259–61, 262
historiography, 15, 258–9, 262
original title as All Is True, 261
role of gentlemen-cum-courtiers, 253
Henslowe, Philip, 168, 186, 199, 210
Heptameron of Civil Discourses, An, 197
Heywood, Thomas, The Golden Age, 234
Higgins, John, 65
Hillman, Richard, 20, 232
History of Richard III (More), 49, 50
history plays as cyclical, 144
and national heroism, 163–4
two-part presentation, 39
within genre borrowing, 64–6
Index

Hodgdon, Barbara, 90, 96, 148
Holinshed, Raphael, 32, 68, 261
on the Bastard, 47
and Henry VIII, 10, 260–1
Richard II, 76, 77
as source material, 16, 21, 34–5
as source for Richard III, 52, 57, 66–7
and True Chronicle of King Leir, The, 212
Honigmann, E. A. J., 37
Hope, Jonathan and McMullan, Gordon, 237
Hosley, Richard, 89
humanism, civic, 196–7
Hutcheon, Linda, 26
Hutson, Lorna, 110
imagination and theatrical representation, 122–4
imitation, see also adaptation; borrowing
actors as poor imitators, 10
and Aesop’s crow image, 7, 10–11
art as, 3
Ben Jonson on, 3, 8
compared to borrowing, 5, 8, 9
compared to extemopore writing, 6–7
and conversion, 3–5
and rhetorical training, 4–5
use by playwrights, 4–5
in poetry, 3–4
in Richard II and Edward II, 82
in schooling, 3, 4–5
and translation (The Comedy of Errors), 99–103, 101
Inner Temple, The Honourable Society of, 100, 106, 107, 108
Inns of Court, 92, 118, see also Furnival’s Inn; Gray’s Inn, the Honourable Society of (Inns of Court); Inner Temple, The Honourable Society of; Middle Temple Furnival’s Inn, 200
and Gesta Grayorum, 104–5
Inner Temple, The Honourable Society of, 100, 106, 107, 108
Middle Temple, 12, 26, 104, 138–9
and satire, 139–40
and staging of The Comedy of Errors, 110
staging of Supposes (Gascoigne), 88, 110
intertextuality
and audiences’ prior knowledge, 25
and borrowing, 5
in The Comedy of Errors, 25–7, 86–7, 99, 103, 111, 113
concept, 20–1
in Cymbeline, 19, 234–5, 244
and dating of plays, 16–17
in Hamlet, 165, 177–8, 180–1, 182–4
in Henry IV, Parts 1 and II, 19, 146, 147, 152–3, 163
in Henry V, 147, 163
in King John, 33–4, 36–8, 40, 42–8
in King Lear, 17, 19, 212, 219–20
Lyly’s apologia for, 117–18
in Measure for Measure, 18, 201–3, 205
in The Merchant of Venice, 14, 125–6, 127–8, 132
in A Midsummer Night’s Dream, 117, 118
and new historicism, 17–18
parameters of, 20–1, 23
in Richard II, 60–1, 63, 67–71, 73–4, 74–5
in Richard III, 48–50, 52–4, 58–9
in Shakespeare’s plays, 19–20, 21–2, 265
and source studies, 18–20
studies of, 18–21
in The Taming of the Shrew, 86–7
in Twelfth Night, 19, 134–8, 141–2
Jackson, MacDonald P., 61–2, 62, 63, 68
James I, King of England
anti-interventionist stance, 227
as anti-type to King Lear, 228
Basilikon doron, 206–7, 208
similarities with the Duke (Measure for Measure), 206
and unification, 210, 225
Jew of Malta, The (Marlowe)
anti-Semitism in, 129
Barabas–Abigail relationship, 131
comedy in, 128, 129
dramaturgy, 58, 125, 159–160
intertextuality with The Merchant of Venice, 14, 127–8, 132
mentioned in Henslowe’s Diary, 168
publication and reception, 127
revenge in, 128–30
role of Barabas, 128–30, 131
John, King of England, 35
Johnson, Dr Samuel, 223
Jones, Richard, 31, 145, 158
Jonson, Ben
and authorial rights, 13
as author of Shakespeare’s elegy, 264
as author of the additions to The Spanish Tragedy, 186
Cattline, 9
Discovery, 8
Every Man in His Humour, 3, 175
Every Man Out Of His Humour, 133–4
on imitation, 3, 8
Poetaster, 2, 8
revenge mocked in Cynthia’s Revels, 189–90
Index

Richard Crookback, 2
Sejanus, 15
Joughin, John, 76
Jowett, John, 49, 51–2
Kamps, Ivo, 18, 201
Kastan, David Scott, 151–2
Kemp, William, 114
Kermode, Frank, 222
King Johan (Bale), 41, 42
King John
death of Arthur in, 42–4, 47–8
intertextuality with The Troublesome Reign of King John, 33–4, 36–8, 40, 42–8
nationalistic agenda of, 40, 48
referred in ‘Of King Richard the Third’ (ballad), 35
rival matriarchies in, 44–5
role of the Bastard in, 33–4, 40, 46–8
King Lear
Albany’s reunification of the kingdom, 224, 225, 227–8
censorship of, 227, 228
compared to the Queen’s Men’s version, 2, 224
divergence between the Folio and Quarto texts, 21–2, 225–7
dramaturgy, 24, 221
French invasion in, 226–8
ideological stance, 229
initial production of, 193
intertextuality with A Declaration of Egregious Popish Impostures, 17
intertextuality with King Lear, 19, 212, 219–20
Lear as anti-type to James I, 128
and portrayal of despair, 218
reunion of Lear and Cordelia, 221–2
shock of the tragic ending, 222–4
theological stance of, 218–19
title page, 1–2, 224, 265–6
King, Ros, 103, 109–10
King’s Men
and evolving playscripts, 12–13
performance venues, 252–3, 263
play production criteria, 195
Shakespeare’s later plays, 230–1, 235
kingship
Albany’s reunification of the kingdom (King Lear), 224, 225, 227–8
and divine authority, 76–7
Fletcher’s work as critique of, 241–2
of James I (Basilicon dorum), 206–7
kings above the law, 150, 156–7
loyalty to the crown (Richard II), 70–1
in Measure for Measure, 206–9
and misrule, portrayal of Richard II, 71–5
in Richard III, 55–8, 59
and transference of power, 149, 153
transformation from Prince to King (Henry V), 149, 151–2, 157
transient nature of, Edward II and Richard II, 80–2
and unification of Great Britain, 210
Knapp, Jeffrey, 144
Knight of the Burning Pestle, The (Beaumont), 91, 249–50, 251–2
Knutson, Roslyn Lander, 192–3, 194
Kuller Shuger, Debora, 203, 206
Kyd, Thomas, 166–6, 167–8, see also Spanish Tragedy, The (Kyd)
Lake, David, 61–2
Lanier, Douglas, 109
Laroque, Francois, 116
law
kingship as above the law, 150, 156–7
lawlessness of Prince Hal (1 and 2 Henry IV), 148–51, 156–7
as upheld (Promos and Cassandra), 203–4
Lee, Sidney, 211
Lesser, Zachery and Stallybrass, Peter, 184–5, 194
letters, as dramatic devices, 216–17
Life and Death of King John, The, see King John Life of Jack Straw, The, 60, 66
Ling, Nicholas, 88, 185
lion hide, symbolism of, 33–4, 45–7
Lodge, Thomas, 8–9, 168–9, 176–7
Loewenstein, Joseph, 8, 13
Logan, Robert, 127–8
Lopez, Roderigo, 127
Lord Chamberlain’s Men, see also Merchants of Venice, Th e, Richard III
acknowledgement of a play’s authorship (absence of), 12
and accession of James I, 195
and anti-Semitic plays, 133
at Blackfriars Theatre, 250
Shakespeare as the company playwright, 114
Loves Labour’s Lost, 159
Lull, Janice, 49, 53
Lyly, John, see also Galatea (Lyly)
apologia for intertextuality, 117–18
use of dreams and illusions, 123, 124
Endymion, 117, 123
use of folklore and myth, 115
Midas, 117–18
as paradigmatic model for Shakespeare, 115, 116
Index

publication and performance of his works, 116–17
Sappho and Phao, 123
as writer of comedies of love, 123
Lynch, Stephen, 19–20, 218–19
magic and identity, 107, 111–12
Malcontent, The (Marston), 190–1, 196, 236
Manningham, John, 12, 26–7, 139–40
Marlowe, Christopher, see also Edward II
(Jmarlowe); Jew of Malta, Th (Marlowe); Tamburlaine (Marlowe); dramaturgy, 29, 30
Marlowian language in A Shrew, 94–5
Marston, John, see also Antonio's Revenge
(Marston)
Antonio and Mellida, 165, 177, 179–80, 188–90
criticism of Jonson, 15
Malcontent The, 190–1, 192, 196, 236
'Masque of Proteus' (Davison), 108–9
masques, 108–9
McKellen, Sir Ian, 82
McMillin, Scott and MacLean, Sally-Beth, 31, 32, 145–6, 212
McMullan, Gordon, 233
Measure for Measure and Basilicon daven (James I), 206–9
as a comedy, 195–6
dramaturgy, 24, 204, 209–10
ideological stance of, 229
initial production of, 195
interertextuality with Promos and Cassandra, 18, 201–3, 205
role of the Duke, 206
roles of Isabella and Mariana, 204–5
shared dramaturgy with Promos and Cassandra, 209–10
medley ballads, 145
Menacechmi (Plautus), 99, 104, 111, 113
Merchant of Venice, The
anti-Semitism in, 128
dramaturgy, 110–1
interertextuality with The Jew of Malta, 14, 127–8, 132
interertextuality with Il pescorono, 125–6
as The Jew of Venice, 14, 127, 132
lost pre-text, 124–5
role of Shylock, 130–1
Shylock–Jessica relationship, 131–2
metatheatricality
and the business of theatre, 15
in Cymbeline, 249–50
in Hamlet, 175–6
in Henry IV, Parts 1 and 2, 156–7
in The Knight of the Burning Pestle, 249–50, 251–2
plays within a play, 91, 95, 122–3
in Richard III, 34–5
in Twelfth Night, 139–40, 141, 142–3
Midas (Lyly), 117–18
Middle Temple, 12, 26, 104, 138–9
Midsummer Night's Dream, A
and courtly aesthetic, 115, 124
critical responses to, 116
dramaturgy, 121
interertextuality with Lyly's works, 117, 118
mechanicals' play within a play, 121–3
and source studies, 115–16
theatrical illusion and imagination in, 122–4
use of folklore and mythology, 121
Miller, Stephen, 98
Miola, Robert, 111
Mirror for Magistrates, A (Baldwin), 21, 64–6, 71–2, 162
Mirror for Magistrates, Th e (Higgins), 224
Monk of Evesham, 77–8
Montrose, Louis, 116
More, Thomas (History of Richard III), 49, 50
Morrison, Conall, 92
Mowat, Barbara, 232
Mowbray, Thomas de, First Duke of Norfolk, 61–7
Muir, Kenneth, 18–19, 211
Munro, Lucy, 216
mythology, see also folk tales
and folklore, 115, 117–18, 120–1
in Galatea, 119–21
Nashe, Thomas, 6–7, 163, 167, 176–7
new historicism
impact on source studies, 17–18
interertextuality of Promos and Cassandra and Measure for Measure, 201
'Of King Richard the Third' (ballad), 35
Oldcastle, Sir John, 14–15
oral traditions
and dissemination of plays, 170
and The Famous Victories of Henry V. Th e, 145–6
influence in Promos and Cassandra, 204–5
Palfrey, Simon, 245
pastoral drama
in The Faithful Shepherdess, 233–4, 236–7
in Philaster, 238
oral traditions
and dissemination of plays, 170
and The Famous Victories of Henry V. Th e, 145–6
influence in Promos and Cassandra, 204–5
Index
Index

Patterson, Annabel, 160, 228, 229
Paul’s Boys, see Children of Paul’s
Paul’s Playhouse, 165, 180, 181
Pavier, Thomas, 190
Pecorone, Il (Fiorentino), 125–6
Peele, George, 34, 36, 37–8, see also Troublesome Reign of King John, The (Peele)
Pembroke’s Men, 12
and The Taming of a Shrew, 87–8, 91
Pericles, 231
Peterson, Lene, 169, 170
Peterson, Richard, 8
Philaster chronology with Cymbeline, 243
as critique of court politics, 241–2
cross-dressing in, 246, 247
dramaturgy, 253
inter/textuality with Cymbeline, 234–5, 244
and over-wrought emotions, 237–8, 239–41
parhos in, 238–9
political readings of, 232
role of gentlemen-cum-courtiers, 253
and romance dramaturgy, 232, 242–3
and the search for pastoral idyll, 238
plagiarism
charges of, 8–9
as distinct from borrowing, 7–9
origination of concept, 5, 8
Plautus, Titus Maccius (Menaechmi), 99, 111, 113
plays adaptation of for indoor theatre, 230, 250–1, 253
censorship of, 82–3
and commercial competition, 14, 166–7
dating of, 16–17, 62–3
and manuscript ownership, 11
publication of, 11–12, 31–2, 194
texts of and dramaturgical analysis, 24–5
truth vs. invention, 14–15
as written for adult or children’s companies, 190–2
plays within a play, 91, 95, 121, 122–3
Poetaster (Jonson), 2, 8
poetry
imitation in, 3–4
Shakespeare’s poetic language, 232–3, 264, 267
Prince Henry’s Men, 254–5
Promes and Cassandra
Furnival’s Inn as possible venue, 200
inter/textuality with Measure for Measure, 18, 201–2, 205
and law and justice, 203–4
narrative structure of, 198–9, 205
shared dramaturgy with Measure for Measure, 209–10
and social hierarchy, 203
source from oral tales, 204–5
as source material for Measure for Measure, 197, 200–1
theatrical staging of, 199, 200
title-page advertisement, 198–9
visual conception of, 199–200
‘Promes and Cassandra’ (An Heptameron of Civil Discourses), 197
Prospect Theatre Company, 82
Providence, belief in Promes and Cassandra, 204
True Chronicle of King Leir, 218–19
Puttenham, George, 7
Queen’s Men, 155–6, see also Famous Victories of Henry V. Thor; Tarlton, Richard;
Troublesome Reign of King John, The (Peele); True Chronicle of King Leir, and his three daughters, Gonerill, Ragan, and Cordelia;
True Tragedy of Richard III, The
dramaturgy, 23, 24–5, 29–30, 32–3, 216, 217
history plays, 38
ideological stance, 32–3, 35, 59, 54
influence on Shakespeare’s histories, 30
play manuscripts, 31–2
and portrayal of psychological experience, 213
publication of plays, 31–2
theatricality, 155–6
and title pages, 12, 36
use of clowing, 31, 41–2, 145–6, 154
Rare Triumphs of Love and Fortune, The, 235–6
revenge in Hamlet, 176–7
in Hamlet and Antonio’s Revenge contrasted, 177–81
in The Jew of Malta, 128–30
in The Merchant of Venice, 132
parodies of, 177–81, 189–90
in Richard II and Woodstock contrasted, 69–70
in Richard III, 31–2
in The True Tragedy of Richard III, The, 50–1
Senecan form (Antonio’s Revenge), 178–9
rhetoric and dramatic training, 4–5
extempore writing as superior to, 6–7
and pedagogy, 4
in The Spanish Tragedy, 188
Richard II
censorship of deposition scene, 61, 82–3, 85
Christological imagery in, 76
and chronicle history, 66–7
deposition scene, 78–82, 81
Index

and divine kingship, 76–7
ideological stance of, 85
intertextualities with Edward II, 60–1
intertextualities with Woodstock, 61, 63, 67–71, 72–3, 74–5
misrule of Richard II, 72–4
Richard II as performer, 76
Richard II as victim, 75–6
role of John of Gaunt, 69, 70–1, 72–4, 76
shared dramaturgy with Edward II, 80–2
title page, 63, 83
as Trauerspiel, 76
visual imagery in, 80, 81
Richard III
dramaturgy, 52
and editors, 48–50
ideological stance of, 59
intertextualities with The True Tragedy ofRichard III, 52–4, 58–9
as play of revenge, 51–2
Richard as the player king, 55–8, 59
role of Stanley, 52–3
title page, 54
Richard III, King of England, 35
role-playing and clowning figures, 154–6
comic, 23
in The Famous Victories of Henry V, 154–5
in Henry IV, Part I, 155
in A Midsummer Night’s Dream, 121–3
in Richard III, 55–8, 59
in The True Chronicle of King Leir, 214–16
in Twelfth Night, 137
romances
dramaturgy, 242–3
and jealousy motif, 244–5
political readings of, 232
Shakespeare’s later plays as, 231–2
Romeo and Juliet, 2
Rossiter, A. P., 68
Rowley, Samuel, 62, 63, see also When You See Me, You Know Me (Rowley), as author ofWoodstock
satire
contrasted with romantic comedy, 133–4, 139–40, 141, 142–3
rise of, 142–3
Seneca, Lucius Annaeus (Seneca the Younger), 3, 4, 49, 51, 167, 168, 175, 176, 178–9, 182, 264
Shakespeare Association of America (seminar, 1988), 169
Shakespeare, William, see also individual plays academic bias for originality of, 16–17
as an adaptor, 16–17, 33–4, 243, 264–6
and audience’s theatrical knowledge, 25
as author of additions to The Spanish Tragedy, 186
and authorial rights, 13, 224
collaboration with Fletcher, Henry VIII, 253–4
and commercial competition, 15
as company playwright (Chamberlain’s men), 114
critical classifications of the later plays, 231–3
dating of plays, 16–17
as dramaturg, 23, 266–7
dramaturgical influences, 30
and evolving play-scripts, 12–13, 18
impact of indoor theatres on, 210–1, 250–1
influence of George Whetstone, 197–8
influence of the Queen’s Men’s dramaturgy, 30–4, 48–9
as literary playwright, 34, 185, 265–6
source studies of, 16
status as author, 36, 88
title-page credits, 36, 87, 184–5, 224, 234
Shapiro, James, 128
Sidney, Sir Philip, 6–7, 198, 232
Simmon, James, 18, 49–50
Simmes, Valentine, 36, 88
Smethwick, John, 87–8
Smith, Bruce, 108
source studies
and dating of plays, 16–17
and dramaturgy, 22
impact of new historicism, 17–18
and intertextuality, 18–20
and A Midsummer Night’s Dream, 115–16
and Richard III, 48–9
and The True Chronicle of King Leir, 211
Spanish Tragedy, The (Kyd)
additions to, 165, 186–8
and expressions of grief, 144, 175, 187–8
and oral memorial tradition, 170
publication of, 165–6
role of Hieronimo, 174–5
role of the Painter, 188
title page, 170, 186, 188
stage properties
crown and sceptre, 79
lion hides, 45–7
Stationers’ company, 83, 127, 146, 147
Stevenson, Warren, 186
Stow, John (Arnald), 67, 150, 152
Strange’s Men, 190
Straw, Jack, 65
Supposes (Gascoigne), 88, 92–3, 110, 126
Suppositi, I (Ariosto), 92–3

© in this web service Cambridge University Press
www.cambridge.org
Tamburlaine (Marlowe)
dramaturgy, 29, 30, 162
inter-theatrically with Henry V, 160–1
publication of, 31
relationship with The Troublesome Reign of King John, 38–9

Taming of a Shrew, The
authorship, 12, 88–91, 98–9, 168
female subordination, 96, 99
Marlovian language in, 94–5
publication, 87–8
role of Sly, 91–2, 97
title page, 87–8
wooing/lovers’ declarations, 93–5

Taming of the Shrew, The
authorship of, 88–91, 98–9
dramatic framing, 92
female subordination, 95–6
ideological stance of, 96, 99
intertextuality, 86–7
links with classical comedy, 92–3
publication, 87–8
role of Sly, 92
title page, 87
wooing/lovers’ declarations, 93–4, 95

Tarlton, Richard
as Derick (Famous Victories), 146, 154
improvisation in comic roles, 6, 23, 31, 146, 154

Tasso, Torquato
4

Taylor, Gary
244

Tempest, The, 231

Terry, Richard, 8
theatre
and anti-theatrical polemic, 93, 101, 122–3, 124
business of, 15, 133, 192–3
impact of venue on performances, 252, 265 and production considerations, 24
staging effects, 234, 251
theatrical illusion, 122–3

Thomas of Woodstock: or, King Richard the Second, Part One, see Woodstock

Thompson, Ann
89

Thomson, Leslie, 251

Thomdike, Ashley
243

Tillyard, E. M. W., 63
title pages
and authorship, 12, 13, 191
of Every Man Out of his Humour, 101
of The Famous Victories of Henry V, The, 147, 148
of The Golden Age, 234

of Hamlet, 171, 185–6, 194
of Henry IV, Parts 1 and 2, 144–5
of Henry V, 145, 158
of King Lear, 1–2, 224, 234, 265–6
of Menacechmi (Plautus), 101
of Promus and Cassandra, 198–9
of Richard II, 63, 83
of Richard III, 54
of The Spanish Tragedy, 170, 186, 188
of The Taming of a Shrew, 87–8
of The Taming of the Shrew, 87
of The Troublesome Reign of King John, 36
Titus Andronicus, 12, 168
Tolstoy, Lev Nikolaevich (Leo), 211
Tom Tyler and His Wife, 97
tragicomedy
conjunction with pastoral drama, 236–7
as exemplified in Cymbeline, 246–7
Henry VIII as, 258–9
John Fletcher’s apologia for, 236–7
Shakespeare’s later plays as, 231, 263
translation and borrowing, 5, 8
of Plautus by William Warner, 100–2
Triumphs of a Re-united Britannia, 224–5
Troublesome Reign of King John, The (Peck) anti-papalism, 41–2
role of the Bastard in, 33, 41, 42, 45–6, 47
death of Arthur in, 42–4
dramaturgy, 39–40
intertextuality with King John, 33–4, 36–8, 40, 42–8
publication and authorship, 12, 34, 36
relationship with Tamburlaine, 38–9
rival matriarchies in, 44–5
theatrical context of, 38
title page, 36
True Chronicle of King Leir, and his three daughters, Gonorill, Ragan, and Cordella, The
and belief in Providence, 218–19
cloven figures in, 217
dramaturgy, 38, 212–13, 216–17, 222
and family relations, 213–14
French invasion in, 226
gender roles, 214
identity and ‘nothingness’ in, 218–19
intertextuality with King Lear, 219–20
motives in, 213–14
portrayal of despair, 217
publication of, 216
relationship to King Lear, 1–2, 19, 212
reunion of Leir and Cordella, 221
role-playing, 214–16
and source study, 211
theological stance of, 218–19
**Index**

and unification of Britain, 210, 228–9

*True Tragedy of Richard III, The*
- ideological stance of, 59
- intertextualities with *Richard III*, 52–4, 58–9
- as revenge play, 50–1
- Richard as dissembler in, 55–6, 57
- role of Stanley, 52–3, 54

*Twelfth Night*
- cross-wooing in, 134–5
- Feste, 135, 142
- humiliation of Malvolio, 140–1
- intertextuality with *Every Man Out of His Humour*, 19, 134–8, 141–2
- John Manningham’s view of, 12, 26–7
- performances at Inns of Court, 138–40
- publication of, 142
- and satiric vs. romantic comedy, 139–40, 141, 142–3

*Ur-Hamlet*, 167–8

*Ure, Peter*, 68

*Virgil (Publius Vergilius Maro)*, 7, 8

*Walsh, Brian*, 32, 49, 145–6, 154, 158

*Walsingham, Thomas*, 77–8

*Warner, William*, 100–2, 103

*Waren, Roger*, 233, 244

*WEBbe, William*, 197

*WEBster, John*, 186

*Weimann, Robert*, 32, 154–5, 173–4

*When You See Me, You Know Me (Rowley)*, 2
- as celebration of national destiny, 254–5
- clowning figures in, 258
- in competition with *Henry VIII*, 254, 263
- disguise, 257–8
- dramaturgy contrasted with *Henry VIII*, 262

- Protestant agenda, 255–7, 258
- Whetstone, George, 18, see also *Promos and Cassandra*
- as drama critic, 198–9, 204
- *Heptameron of Civil Discourses*, 197
- humanist concerns of, 196–7
- influence on Shakespeare, 197–8
- Whitworth, Charles, 109–10

*Winter’s Tale, The*
- dramaturgy, 231, 233
- symbiosis with *The Faithful Shepherdess*, 233–4

*Wolsey, Cardinal Thomas*, 2, 256, 259–60

*Wolsey plays (lost)*, 2, 256

women
- feminist viewpoint in later history plays, 257
- and male jealousy, 244–5
- in shrew-taming literature, 95–8
- physical violence against, 97–8

*Woodstock*, 61
- as citizen play, 75
- censorship of, 71–2
- dating of, 61–3
- and divine kingship, 76
- ideological stance of, 63, 85
- and misrule of *Richard II*, 71, 74–5, 77
- re-titling of, 67–8
- Samuel Rowley as possible author of, 62, 63
- as source material for *Richard II*, 61

*Woolf, Donald*, 260

*Wotton, Henry*, 126–2

*Wriothesley, Henry, Third Earl of Southampton*, 107–8

Yachnin, Paul, 61

Zumthor, Paul, 20