

Cambridge University Press

978-0-521-03150-9 - An Index of Characters in Early Modern English Drama Printed Plays, 1500-1660 - Revised Edition

Thomas L. Berger, William C. Bradford and Sidney L. Sonderegard

Excerpt

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## Introduction

Any introductory statement to a revised edition of a reference work may seem inappropriate, but we (Berger and Sonderegard) would like readers to understand our intentions for the volume and our attempts to be as inclusive as possible and practical. The need for an index of characters in English Renaissance drama first came to our (Berger and Bradford's) attention in the 1960s. Unaware of our independent quests, we sought a work which would list all English Renaissance plays in which Julius Caesar appeared (Bradford) and in which Lazarillo de Tormes appeared (Berger). Finding no such index and ignorant of the complexities involved, we decided to compile an index of characters. Over the years, the necessity of setting some guidelines about characters for inclusion and exclusion became increasingly apparent. Our methods have, as a result, been altered and refined. We speak here of our methods and of the problems we encountered, hoping that such a discussion will facilitate the use of this index.

This revised index includes all of the characters who appear in the English printed drama of the Tudor, Elizabethan, Jacobean, Caroline, and Commonwealth 'periods': in short, Early Modern English printed drama. Our primary sources have been the lists of English and Latin plays in W. W. Greg's *Bibliography of the English Printed Drama to the Restoration*.<sup>1</sup> New to this revised index are the characters from Latin plays printed in England. New too are characters from plays in English which may have been printed or scheduled to be printed but which are no longer extant: 187 'Lost' plays (plays 'lost' to print). The methods used to index the characters in these plays have been relatively simple. Each of us read the first edition of each play listed by Greg and other sixteenth- and seventeenth-century editions of that play whenever Greg indicated they possessed substantive variants of the nature we sought. We then checked our readings against a modern edition or editions of the play (if they existed) and against extant manuscript versions of the play (whenever they were accessible) or against modern editions of the play which listed manuscript variants. From our reading, we compiled a complete *Dramatis Personae* for each play.

Each character has his or her own entry in the index, followed by the numbers (Greg's) of the plays in which he or she appears;<sup>2</sup> in most instances, the characters will have several entries in the index. In addition to the entries for his or her given name and

<sup>1</sup> 4 vols. London: The Bibliographical Society, 1939–57. The plays we have indexed are those English plays which appeared in print, Greg nos. 1–836; Latin plays in print, Greg L1–L23; and lost plays, some of whose characters are known or at least suggested, Greg, II, nos. 01–0187. We do not index plays in manuscript (Thomas Middleton's *The Witch*, for example) or English printed plays not included in Greg's *Bibliography* (*The Welcome for Philip and Mary*, a pageant printed about 1555, and *The King Found at Southwell*, an entertainment of 1646, are two examples). This latter class of plays awaits bibliographical classification in Greg's system.

<sup>2</sup> A Finding List follows the index (pp. 105–46 below).

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surname, the character may have an entry for his or her nationality, occupation, religious proclivity, and/or psychological state if any or all of these are mentioned in the text of the play (either in the *Dramatis Personae*, in the dialogue of the play, or in stage directions), or in a modern study of character types, nationalities, or occupations as they were represented in Renaissance plays.<sup>3</sup> All such names and identifying characteristics we list separately. For example, if a play were to include a character named John Smith who is a melancholic Puritan carpenter living in Islington (a suburb of London), this character would appear six times in the index, under **John, Smith, Melancholic(s), Puritan(s), Carpenter(s), and Islington**. Exigencies of space preclude our indexing this John Smith separately under **Smith, John** as well as under his 'Christian' name and his surname; no named character is so listed.

Even plays in single editions present problems, both with regard to the names of characters and to their nationalities. Obvious misprints in names we correct, but in our desire to be as inclusive as possible, we have chosen to index all substantive and semi-substantive variants in the spellings of names. In Ralph Knevet's *Rhodon and Iris* (1631; Greg no. 449; STC 15036),<sup>4</sup> for example, the *Dramatis Personae* lists **Adanthus** as a character, while throughout the text itself, the character **Acanthus** appears. We retain **Acanthus** and omit **Adanthus**. A similar problem exists with the character **Cynobastus** in the same play; we have omitted the incorrect listing of **Cynobatus** given in the *Dramatis Personae*. Again, in Robert Daborne's *The Poor Man's Comfort* (1617; Greg no. 741; STC D101), **Licurgo** and **Glisco** appear throughout the text, and we omit the **Littigo** and **Glistar** of the *Dramatis Personae*. On the other hand, in the first and only seventeenth-century edition of James Shirley's *The Example* (1634; Greg no. 521; STC 22442), the character **Fitzavarice** appears one time as **Fitzamorous** and is often corrected (in a seventeenth-century hand) in the University of Michigan's copy of the quarto to **Fitzamorous**. In this instance, we have indexed both names. A similar dilemma occurs in another play by Shirley, *The Ball* (1632; Greg no. 549; STC 4995); here, the spellings **Sentilla** and **Scutilla**, referring to the same character, appear with equal frequency. We index both names for this character, as we do with **Neophilus** and **Neophitus** in the anonymous *Nero* (1624; Greg no. 410; STC 18430). With the designation of nationalities, inconsistencies frequently appear in the early editions. The *Dramatis Personae* of Shakerley Marmion's *The Antiquary* (1635; Greg no. 601; STC M703) indicates that the play is set in Pisa and that the Duke is of that city. The text of the play reveals, however,

3 See the Bibliography (pp. 161–71 below) for a list of works consulted.

4 The date we give here and after every title is the date of the first performance, as derived from Alfred Harbage, *Annals of English Drama, 975–1700*, revised by Samuel Schoenbaum (Philadelphia: University of Pennsylvania Press, 1964), emended by Schoenbaum in his supplements (*Supplement to the Revised Edition* (Evanston, Ill.: Department of English of Northwestern University, 1966) and *A Second Supplement to the Revised Edition* (Evanston, Ill.: Department of English of Northwestern University, 1970)), and revised in the third edition by Sylvia Stoler Wagonheim (New York: Routledge, 1989). The STC (*Short-Title Catalogue*) number is for the first sixteenth- or seventeenth-century edition of that play.

that the setting is Venice. We index both **Pisa** and **Venice**, for at one time Pisa may have been important in the play's composition. The Venetian setting for John Fletcher's *The Captain* (1612; Greg no. 642; STC B1581) presents a similar problem. Though the first edition specifies no particular setting, the folio edition of 1679 lists both Venice and Spain; thus we include both **Venetian(s)** and **Spaniard(s)**.

Plays with two or more substantively different texts, unfinished printed plays, and plays with more than one edition or with a manuscript version provide distinct problems, some vexing, others less troublesome though worthy of mention. *Hamlet* (1601; Greg no. 197; STC 22275), always an enigma to scholars and critics, has proven no less a one to us. We have chosen to index all those characters in Q<sub>1</sub> whose names are changed in subsequent editions; of course, we also index the more familiar names of the subsequent editions. Thus, **Corambis** (Polonius's name in Q<sub>1</sub>) has an entry in the index, as do **Albertus**, **Voltemar**, and **Montano**, the names assigned by the bad quarto to the more recognizable **Gonzago**, **Voltemand**, and **Reynaldo**. Similarly, the first edition of Ben Jonson's *Every Man in his Humour* (1598; Greg no. 176; STC 14766) sets the play in Florence; the folio text of 1616 moves the setting to London and renames many of the characters to suit the change in setting.<sup>5</sup> We index the characters from both versions of the play, as we do for Richard Flecknoe's *Love's Dominion*, or, as it was later titled, *Love's Kingdom* (1654; Greg no. 738; STC F1228).<sup>6</sup> The text of Jonson's incomplete *Mortimer his Fall* (1637; Greg no. 615; STC 14754) presents only **Mortimer** (Earl of **March**) and **Isabel**, though the *Dramatis Personae* lists twenty-one other possible entries; we have chosen to index all twenty-four characters. The 1673 folio edition of William Davenant's *Works* necessitates three additional entries for *The Unfortunate Lovers* (1638; Greg no. 624; STC D348); the folio adds the characters **Orna** and **Phoebe** to the *Dramatis Personae* as it appeared in the first edition and changes **Friskin**'s name to **Frisklin**. In Q<sub>1</sub> of the anonymous *Wine, Beer, Ale, and Tobacco* (1625; Greg no. 426; STC 11541), the character **Tobacco** is mentioned but does not appear; his inclusion in the second edition of the play requires that he be indexed. Sometimes later editions and/or manuscript versions of plays require additional entries. The 1674 edition of Jonson's *Works* adds a **Prologue** to *Catiline his Conspiracy* (1611; Greg no. 296; STC 14759), and the manuscript in the British Library of Milton's *The Masque at Ludlow Castle* (1634; Greg no. 524; STC 17937) includes a **Prologue** to the piece, composed of lines 975–82, 987–94, 994A, 995, and 997–8 from the first edition. The Bodleian manuscript of the anonymous

5 J. W. Lever discusses these alterations in his edition of the play (Lincoln: University of Nebraska Press, 1971).

6 Flecknoe's play failed in 1654, but that did not discourage him from bringing out a second 'edition' in 1664. He explained in his Epistle Dedicatory that 'the People . . . condemn'd this Play on the Stage, for want of being rightly represented unto them'; as a result, Flecknoe declared that 'unless it may be presented as I writ it, and as I intended it, I had rather it shu'd be read than acted' (Sig. A2). For this 'reader's edition' Flecknoe changed the names of some of his characters.

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*Pathomachia* (1617; Greg no. 434; STC 19462) calls for the addition of more than seventy entries to the index for a single character. For **Urbanity**'s reading of the list of **Pride**'s names in IV.iv, the compositor was only willing to print **Urbanity**'s words as 'Sir Antoniaastro-Adriano-Alexandrino; Sir Bellarmino-Baronia-Bombo, etc.', but the manuscript provides the complete list and gives an explanation for the compositor's reluctance. The manuscript extends **Urbanity**'s speech to:

Sir Belialo Bezeco Belzebub. Sir Caligula Caracalla Came. Sir Diastrophe Dioclesiano Decio. Sir Exuperantio. Eldorada Embrodarara: Sir Ferdinando Firifacio. Hiflappo. Sir Gregoriano Guilt spurratho-Galligasken. Sir Heildebrando. Hispanioso-Hitchmctaille. Sir Juliano Jebusita Jambres. Sir Knioleflanko Kappuchino koriato knaueingrane. Sir Lucianissimo. Luciferiano Lickfame: Sir Moloniano Marprelate Molthorse. Sir Neronanello Nebuchodonzoro-Nimrod. Sir Octaviano-opobalsamo-owennist. Sir Peirpaul-Puritano-Paracelso. Sir Quarellado-quelquechose-quaintguilt. Sir Roderigo Riotossa Roaringboy. Sir Sennacheribo. Saladino. Speakbig. Sir Tully Tarquin-Traiano-Tamberlain. Sir Uselesse-Viperado-Verpendragon. Sir Widemouth-Wonderosa-Wilderim. Sir xenophon romastigo-Xerxadoro-Xileno. Sir Yield to none yea my Lord Yawnell. Sir Zealamimo-Zanzummim-Zanie.

Modern editions of Renaissance plays frequently make emendations of characters' names significant enough to merit inclusion in the index. Most modern editors omit from the first scene of *2 Henry the Fourth* (1597; Greg no. 167; STC 22288) the name Sir John Umfreville; soon after his entrance (and ever after), he is called Lord Bardolph. We index **John, Umfreville**, and **Bardolph**, just as we include **Claudio** and **Varrus** from the First Folio text of Shakespeare's *Julius Caesar* (1599; Greg no. 403; STC 22273), even though subsequent editors have changed their names to **Claudius** and **Varro**, names we also index. Though H. H. Wood, in his edition of Marston's *Histrionastix* (1599; Greg no. 290; STC 13529), emends the **Ruffetings** of Q1 to **Russeting**,<sup>7</sup> we include both character types in our index. Similarly, we enter **Semus** as his name appears in the first two quartos of Middleton's *A Mad World my Masters* (1606; Greg no. 276; STC 17888), even though one editor has determined that his name is a misprint for **Servus**, whom we also include.<sup>8</sup> Typical of vexations we faced when confronted with some editors' emendations (no matter how reasonable) is Norman Sanders's edition of Robert Greene's *James the Fourth* (1590; Greg no. 149; STC 12308). We index the character **Olive Pat**, in spite of Sanders' suggestion

<sup>7</sup> *The Plays of John Marston*

(Edinburgh: Oliver and Boyd, 1939), III.

<sup>8</sup> Ed. Standish Henning (Lincoln: University of Nebraska Press, 1965).

that ‘Olive Pat’ is a part of a description in a stage direction. The corrected quarto of the play reads:

*Enter Cirus King, humbling themselues: himselfe crowned  
 by Oliue Pat, at last dying, layde in a  
 marbell tombe with this inscription ...*

Sanders emends the stage direction to read:

*Enter Cyrus, Kings humbling themselves; himself crowned  
 by olive, that at last dying [is] laid in a  
 marble tomb with this inscription ...*<sup>9</sup>

In addition to decisions regarding various editions of individual plays, we had to confront differing problems in the texts of the plays themselves. Our intent is to include all characters who appear on stage, even if a character does not appear alive, all in one piece, or as himself. For Shakespeare’s *Richard the Third* (1593; Greg no. 142; STC 22314), for example, we have included **Henry VI of England** since his corpse is carried on stage in the opening act.<sup>10</sup> And, for *Measure for Measure* (1604; Greg no. 392; STC 22273), we index the character **Ragozine**, **Bohemia** (his native country), and **Pirate** (his occupation), for it is his head that is substituted for Claudio’s in the closing act of the play.<sup>11</sup> Disguised characters are indexed under their real names *and* the names they assume. **Ganymede** and **Aliena**, the disguises assumed by **Rosalind** and **Celia** in *As You Like It* (1599; Greg no. 394; STC 22273), are included along with their real names, as are **Caesario (Viola)** and Sir **Topas (Feste)** from *Twelfth Night or What you Will* (1600; Greg no. 396; STC, 22273), **Bellarion (Euphrasia)** from Beaumont and Fletcher’s *Philaster* (1609; Greg no. 363; STC 1681), and **Thalestris (Spaconia)** from their *A King and no King* (1611; Greg no. 360; STC 1670), among other aliases.

Often it is difficult to determine whether some named characters actually appear, but we have tried to be consistent in our inclusions by interpreting stage directions. In *Measure for Measure*, for instance, we assume that the ‘Lords’ who come on stage at the beginning of Act V are the same ones called for in IV.v.6–10 and named there as **Valentius**, **Crassus**, **Rowland**, and **Flavius**; we feel justified, therefore, in our attempts to be as inclusive as possible, in entering these names in the index. Similarly, we index the Iberian Captains **Zenon** and **Evarness** from J.S.’s *Andromana* (1642; Greg no. 813; STC s3459); although they are only mentioned as participating in the battle against the Argives, they may be among those ‘captains’ who enter later in the play. When the **Bawd** in Thomas Heywood’s *The Royal King and the Loyal Subject* (1602; Greg no. 516; STC 13364) calls on

- <sup>9</sup> *The Scottish History of James the Fourth* (Cambridge, MA: Harvard University Press, 1970), 130–1. J.A. Lavin’s edition of the play (London: Ernest Benn Limited, 1967) emends quarto’s ‘Oliue Pat’ to read ‘olive, but’ (101).
- <sup>10</sup> Other corpses abound: in Thomas May’s *Antigone* (1627; Greg no. 450; STC 17716), Polynices’ body is carried on stage; in Thomas Drue’s *The Duchess of Suffolk* (1624; Greg no. 451; STC 7242), Vandermast’s body is present; and in John Kirke’s *The Seven Champions of Christendom* (1635; Greg no. 545; STC 15014), the corpse of Prince Arbasto is seen briefly.
- <sup>11</sup> Other named heads include those of Plautus, carried on stage by the Emperor in IV.v of Matthew Gwinne’s Latin *Nero* (c. 1602–3; Greg no. 15; STC 12551), Proculus in the anonymous *Nero* (1624; Greg no. 410; STC 18430), and Lollia Paulina in Thomas May’s *Julia Agrippina* (1628; Greg no. 554; STC 17718).

sig. F2' for her whores **Sis**, **Joyce**, and **Priscilla**, and when '2 wenches enter with 2 gentlemen' on the following page, we assume that these two wenches possess two of the three names mentioned earlier; since we cannot know which two, we index all three names, as well as **Whore(s)** and **Wench(es)**. Conversely, we exclude fourteen named characters in the anonymous *The Kentish Fair* (1648; Greg no. 674.5; STC K324) who, though they are mentioned as being just off stage, do not appear or speak.

We have included all animals appearing in the plays as well as inanimate objects whose roles are taken by actors. The dogs **Crab** (from *The Two Gentlemen of Verona* (1593; Greg no. 391; STC 22273)) and **Fury**, **Silver**, **Mountain**, and **Tyrant** (from *The Tempest* (1611; Greg no. 390; STC 22273)) are indexed, as is the **Bear** that pursues Antigonus in *The Winter's Tale* (1610; Greg no. 397; STC 22273). Since **Io** becomes a **Cow** in Thomas Heywood's *Jupiter and Io* (1635; Greg no. 528; STC 13358), we feel obligated to index **Io** in her bovine state. Other animals include the **Ape(s)** in James Shirley's *Cupid and Death* (1653; Greg no. 713; STC S3464) and the **Bird(s)** in Shirley's *The Triumph of Peace* (1634; Greg no. 488; STC 22458.5) – a **Magpie**, a **Crow**, a **Jay**, a **Kite**, and an **Owl**. As it would be sacrilege to eliminate Snout's **Wall** or Starveling's **Moonshine** from *A Midsummer-Night's Dream* (1595; Greg no. 170; STC 22302), we have also included such inanimate objects as the **Windmill** in Shirley's *The Triumph of Peace*, the **Bottle(s)**, **Tun(s)**, and **Barrel(s)** of Ben Jonson's *Pleasure Reconciled to Virtue* (1618; Greg no. 608; STC 14754), and the living **Statue(s)** who appear in Francis Beaumont's *The Masque of the Inner Temple and Gray's Inn* (1613; Greg no. 309; STC 1663), in Thomas Campion's *The Lord's Masque* (1613; Greg no. 319; STC 4545), and in *The Winter's Tale*. Tray, Blanche, and Sweetheart, the dogs Lear (1605; Greg no. 265; STC 22292) calls for in Act III, exist only in his mind, or what is left of it, and are not indexed.

So-called 'ghost' characters, characters who may have one name in the *Dramatis Personae* and another in the text of the play or characters who may be listed in the *Dramatis Personae* and appear nowhere in the text, present special problems. We index them, since at some time in the process of composition they may have been important to the playwright in the conception of the play. For this reason, we include **Innogen**, the 'ghost' character in *Much Ado about Nothing* (1598; Greg no. 168; STC 22304),<sup>12</sup> and **Mandane** in Beaumont and Fletcher's *A King and no King*. The Marshal's daughter in Thomas Heywood's *The Royal King and the Loyal Subject* is called **Margaret** in the *Dramatis Personae* but has the name **Katherine** in the text; we index both names for this one character. The inner forme of sheet F of Thomas Dekker's

12 W. W. Greg discusses the nature of 'ghost' characters in *The Shakespeare First Folio* (Oxford: Clarendon Press, 1955), 112, 195.

13 W. A. Armstrong, 'The Elizabethan conception of the tyrant', *RES* 22 (1946): 161–81. See also Rebecca W. Bushnell, *Tragedies of Tyrants: Political Thought and Theater in the English Renaissance* (Ithaca: Cornell University Press, 1990).

14 See Fredson Bowers, 'The audience and the poisoners of Elizabethan tragedy', *JEGP* 36 (1937): 491–504, and Thomas P. Harrison, 'The literary background of Renaissance poisons', *Texas Studies in English*, 27 (1948), 35–67; Richard H. Peake, 'The stage prostitute in English dramatic tradition from 1558–1625', unpublished dissertation, University of Georgia, 1967; Elbert N. S. Thompson, *The Controversy Between the Puritans and the Stage* (New York: Henry Holt, 1903), Aaron M. Myers, 'Representation and misrepresentation of the puritan in Elizabethan drama', unpublished dissertation, University of Pennsylvania, 1931, and Akiko Kusunoki, "'Their testament at their apron-strings": the representation of puritan women in early seventeenth-century England', *Gloriana's Face: Women, Public and Private, in the English Renaissance*, ed. S. P. Cerasano and Marion Wynne-Davies (Detroit: Wayne State University Press, 1992), 185–204.

15 "'Those pretty devices": a study of masques in plays', *A Book of Masques in Honor of Allardyce Nicoll*, ed. T. J. B. Spencer (Cambridge: Cambridge University Press, 1967), 407–48.

16 We index rulers of cities or countries and the abstract figure of the city or country under the name of the city or country itself. Thus the Duke of Venice would be indexed under **Venice**, as would the abstract figure **Venice**. The citizens of Venice, however, have a separate entry under **Venetian(s)**. Whenever there are relatively few entries for any given city, country, or for its citizens, we choose a single entry for both. Thus we enter the citizens of **Padua** along with **Padua** as: **Padua/Paduan(s)**.

17 We include Jews (following Edward D. Coleman, *The Jew in*

*Match me in London* (1611; Greg no. 440; STC 6529) exists in three states. On the first uncorrected sheet appears a 'ghost' character named **Farentes**, but on the corrected sheet he is called **Fuentes**; here, too, we index both names.

Character types and nationalities constitute two classes of characters whose inclusion, while essential and justifiable, is frequently difficult to classify. In the plays under consideration, therefore, are more **Conspirator(s)**, **Favourite(s)**, **Murderer(s)**, **Usurper(s)**, **Villain(s)**, and **Virgin(s)** than we list. We have chosen to include such character types only when they are named either in the text of the play or in a modern study of the type on the Renaissance stage. Our listing for **Tyrant(s)**, for example, relies on the texts of the plays themselves and on an article by W. A. Armstrong.<sup>13</sup> The same criteria apply to **Poisoner(s)**, **Prostitute(s)**, and **Puritan(s)**.<sup>14</sup> There are probably more **Masker(s)** than those we include; our list is compiled from those characters called **Masker(s)** in the texts examined and described by Inga-Stina Ewbank.<sup>15</sup> Similarly, there may be many more **Londoner(s)** in English Renaissance plays than the ones indexed. Nor have we included all the **Greek(s)** or **Roman(s)** in plays set in the classical past; playwrights had every reason to count on their audiences knowing that **Agamemnon** was a Greek and that **Caesar** was a Roman, and more often than not they excluded nationalistic designations in their descriptions of such characters. Our general rule, again, has been to include nationalities only when they are used by the playwright or pointed out in a modern study of nationality in Renaissance plays.<sup>16</sup> On the other hand, we have probably indexed more **Jew(s)** than actually appeared in the plays, for some studies of the Jew in English literature designate as Jew any character who might conceivably have been considered Jewish.<sup>17</sup>

If we have inadvertently omitted characters who could have been indexed, we have intentionally excluded others for reasons of space or for more specific reasons. Nearly every play has one or all of the following characters: **Servant(s)**, **Messenger(s)**, **Page(s)**, and **Maid(s)**; accordingly, we have not admitted these figures to the index. If, however, any of these character types has a proper name, we index that name. If any character is a specific type within the broad classification, we include him or her. For example, while we exclude **Servant(s)** (the general classification), we do include specific kinds of servants: **Butler(s)**, **Chamberlain(s)**, and **Footmen**; and, though **Maid(s)** are not entered, we index **Chambermaid(s)**, **Kitchenmaid(s)**, and **Maid(s) of Honour**. Just as we omit **Servant(s)** from classification in the index, so too do we exclude the Latin tags frequently used for these characters. Thus, we do

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not admit the **Ancillae** who have parts in, among other plays, Thomas Garter's *The Most Virtuous and Godly Susanna* (1569; Greg no. 76.5; STC 11632.5), George Chapman's *The Gentleman Usher* (1602; Greg no. 226; STC 4978), and John Stephens's *Cynthia's Revenge* (1613; Greg no. 314; STC 23248); neither do we include the **Apparitor(s)** in Middleton's *The Family of Love* (1602; Greg no. 263; STC 17879) and in Fletcher and Massinger's *The Spanish Curate* (1622; Greg no. 638; STC B1581). **King(s)**, **Queen(s)**, **Duke(s)**, and other members of the nobility we have omitted unless those general titles are the only identifying names used. Shakespeare's Sir John Falstaff is not indexed as a **Knight**, but a nameless knight would be.<sup>18</sup> Adjectival descriptions which are part of a character's identification are included only when the playwright describes the character in no other way. Thus, Oedipus is not indexed as a **Blind Man**, but a nameless blind soldier would be. Though a modern editor would give the first names of **Latimer**, **Cranmer**, and **Ridley** in his or her edition of Thomas Drue's *The Duchess of Suffolk* (1624; Greg no. 451; STC 7242), we omit them, as did Drue. Since only **Briseis** is named among the five ladies accompanying the five heroes in William Cartwright's *The Siege* (1638; Greg no. 703; STC C709), only she is indexed. In Thomas Heywood's 2 *The Iron Age* (1612; Greg no. 468; STC 13340), **Diomed** is referred to as the King of **Aetolia**, and thus **Aetolia** is duly indexed. But in 1 *The Iron Age* (1612; Greg no. 467; STC 13340), **Diomed's** kingship of **Aetolia** is of no consequence, is not mentioned in the text, and is not indexed. Similarly, while it is obvious that **Melosile** and **Madina** are Ianthe's maids in both parts of William Davenant's *The Siege of Rhodes*, they are named (and indexed) only in the first part (1656; Greg no. 763; STC D339), not in the second (1659; Greg no. 827; STC D342).

A final set of dramatic roles deserves special mention because of the difficulty of determining whether these roles actually were intended to be taken by actors. In many pageants, entertainments, and masques, the texts are of little help in enabling the reader to decide whether an actor takes the role of a character or whether that character is a statue or a painting on the set. In Ben Jonson's *Lovers Made Men* (1617; Greg no. 350; STC 14775), for instance, **Humanity**, **Cheerfulness**, and **Readiness** are not characters but are parts of the arch-triumphal, and in William Davenant's *Salmacida Spolia* (1640; Greg no. 571; STC 6306), **Reason**, **Intellectual Appetite**, **Counsel**, **Resolution**, **Intellectual Light**, **Doctrine**, **Discipline**, **Fame**, **Safety**, **Riches**, **Forgetfulness of Injuries**, **Commerce**, **Felicity**, **Affection to the Country**, **Prosperous Success**, and **Innocence** are all part of the scenery described before the work

*English Drama: An Annotated Bibliography* (New York Public Library and Ktav Publishing, 1968)) in Greg nos. 177, 217, 303, 306, and 664. D. L. Cardozo (*The Contemporary Jew in English Drama* (Amsterdam: H. J. Paris, 1925)) would disagree with all of these entries, and Edgar Rosenberg (*From Shylock to Svengali: Jewish Stereotypes in English Fiction* (Stanford: Stanford University Press, 1960)) would query Greg nos. 217, 303, and 334. Cf. Emily C. Bartels, 'Malta, the Jew and the fictions of difference: colonialist discourse in Marlowe's *The Jew of Malta*', *ELR* 20 (1990): 1–16, and James Shapiro, *Shakespeare and the Jews* (New York: Columbia University Press, 1996).

<sup>18</sup> Variations upon this principle pertain also to characters such as **Wife**, **Husband**, and **Brother**. These are the only names given to three characters in Nathan Field's *Amends for Ladies* (1611; Greg no. 356; STC 10851), and they are therefore indexed. For the same reasons, we have included the **Mother** and **Father** of the bride in Thomas Nabbes's *The Bride* (1638; Greg no. 576; STC 18338).



begins. In such instances, these ‘characters’ are not indexed. Frequently, descriptions of allegorical representations are so syntactically convoluted that it is nearly impossible to determine what should and what should not be indexed. The following description is from Thomas Middleton’s *The Triumphs of Honour and Virtue* (1622; Greg no. 383; STC 17900):

Next beneath *Antiquitie*, sit *Authoritie*, plac’d betweene *Wisdom & Innocence*, holding a naked sword, a serpent wound about the blade thereof, two Doves standing upon the cross bar of the hilt, and two hands meeting at the pummel, intimating *Mercy* and *Justice*, accompanied with *Magistracie* . . . (sig. B4<sup>v</sup>)

Since the lines suggest that *Mercy* and *Justice* are symbolized by the doves and the sword, we do not index **Mercy** or **Justice** but do include **Antiquity**, **Authority**, **Wisdom**, and **Innocence**, since all appear to be represented by persons.

We have tried to be comprehensive in terms of cross-referencing without becoming overly obvious. We have not cross-referenced **Antony**, **Anthony**, and **Antonio**, for example; nor have we cross-referenced such abstractions as **Avarice**, **Greed**, and **Covetousness**; or **Lechery**, **Lust**, and **Sensuality**. **Thelema** and **Amianteros** in William Davenant’s *The Temple of Love* (1635; Greg no. 497; STC 14719), for instance, also have the names **Will** and **Chaste Love** in the text; all four names are indexed but not cross-referenced. Nor do we cross-reference **Mercury** and **Hermes**, **Jupiter** and **Jove**, or **Sol**, **Apollo**, and **Phoebus**; if such names appear interchangeably in a play, as they do in Aston Cokain’s *Trappolin Creduto Principe* (1633; Greg no. 796; STC C4894), then all such names are indexed but not cross-referenced. A thesaurus might prove useful to a reader not entirely familiar with allegorical abstractions and classical deities. When a playwright uses definite abstract or classical groups in his play, we have listed them under their group as well as individually. Thus, whenever the nine muses appear, we index **Muses** as well as their individual names. The same obtains for other collective characters: **Fates**, **Destinies**, and **Seven Liberal Arts**.

Some difficulty arose in indexing names identical to character types, abstractions, or nationalities. A character named **Cutpurse** is easily distinguished from thieving **Cutpurse(s)** by indicating plurality for the profession, just as **Smith** differs from the occupation **Smith(s)**. For differences between names like **Will** (the shortened form of **William**) and **Will** (the abstraction), we are obliged to write (**Proper Name**) after the appropriate entry. We treat the feminine name **Florence** and the ruler of the Italian city in the same manner.

Following the precedent of omitting ubiquitous stage types in plays written in English, we have not included characters from the Latin plays like the **Famulus**, or **Servant**, in Thomas Watson's *Antigone* (1581; Greg no. L1; STC 22929) in the index. The Roman senator Thræsea Paetus, in contrast, leader of the Stoic opposition in Matthew Gwinne's *Nero* (c. 1602–3; Greg no. L5; STC 12551), is indexed under **Paetus**, **Senator(s)**, **Stoic(s)**, and **Thræsea**. For the sake of efficiency, listings previously allotted to anglicized Roman and Greek names appearing in the English plays have also been used for the Latin plays (replacing *y* with *i* and *æ* with *e*: hence **Tiresias** instead of **Tyresias**, **Neophitus** for **Neophytus**, **Poppea** for **Poppæa**, **Scevinus** for **Scaevinus**, etc.).

In many cases, Latin character names dually signify the individual character and that individual's type or function.<sup>19</sup> **Mors** and **Suspicio** are female and male personifications, respectively, of death and jealousy in William Alabaster's Thyestean tragedy, *Roxana* (1590–c. 1595; Greg no. L11; STC 249), but are listed only under the Latin forms of their personifications, since these are the names the characters are called in the play. Listings appear for **Surda**, an elderly **deaf** nurse, and **Trico**, a wily (**trickster**) servant from George Ruggle's *Ignoramus* (1630; Greg no. L8; STC 21445), because the characters answer to these literal designations as their names. A musical servant brought to Don **Piedro** in the Second Act of Walter Hawkesworth's *Labyrinthus* (1603–6; Greg no. L14; STC 12956) is listed under **Citharaedus**, his given name, while the anonymous **Citharaedi** of the anonymous *Stoicus Vapulans* (1618–19; Greg no. L20; H170) appear in the index under the heading **Lyre Player(s)**. An entry is not given for the **Aruspex** of William Gager's *Meleager* (1582; Greg no. L2; STC 11515); rather he is indexed under **Soothsayer(s)**, the translation of this Latin (*haruspex*) type; and while Gager's additions to Seneca's *Hippolytus* (1592; Greg no. L3; STC 11515) refer to **Nais** (literally, *water-nymph*), the character is nameless and has been entered according to her mythic type under **Naiad(s)**.

To index 'Lost' plays seems paradoxical. By 'Lost' Greg meant plays 'lost' to print, those plays that were intended for print but never saw an edition or those plays that may have been printed but have not survived. Here we urge great care and emphasize that the principle of inclusiveness often triumphs over 'hard' evidence. Some of the 'lost' plays are well known to students of early modern drama; they include such manuscript plays as *The Switzer* (1631; Greg no. ⑤55), *Believe as you List* (1631; Greg no. ⑦79), the so-called *Second Maiden's Tragedy* (1611; Greg no. ⑧87), *The Soddered Citizen* (1629; Greg no. ⑧89), and *The Faithful Friends* (1614; Greg no. ⑩159).

<sup>19</sup> Our English translations for Latin designations of character occupation have been checked against the *OED* for period accuracy – including such designations as the **Postman/men** of Peter Hausted's *Senile Odium* (c. 1627–31; Greg no. L12; STC 12936). For an overview of Latin drama in early modern England, see George B. Churchill and Wolfgang Keller, 'Die lateinischen Universitäts-Dramen Englands in der Zeit der Königin Elisabeth', *Shakespeare Jahrbuch* 34 (1898): 221–323, and Leicester Bradner, 'The Latin drama of the Renaissance, ca. 1340–1640', *Studies in the Renaissance* 4 (1957): 31–70.