

Index

- acting companies, social institution of,
 64–5, 70, 88, 190n 5, 191n 6
 Adelman, Janet, 158, 173, 200n 3, 203n 29,
 204n 34, 210n 74
admiratio, 36–7, 38, 40–1, 178n 6
l'admiration, 6–11
 Aeschylus, 33; *Agamemnon*, 33; *Persians*, 33
 aesthetics, and psychology, 136, 146, 154,
 163, 173
 Albertus Magnus, 4, 178n 6
 antitheatricalism, 43, 45–6, 66
 Aquinas, St. Thomas, 4, 43–5, 47, 54, 87,
 182n 14, 188n 25
 Ariosto, Lodovico, 185n 45
 Aristotle, 3, 4, 5, 6, 10, 11, 14, 17–21, 29–30,
 31, 32, 33, 34, 38, 39, 40, 44, 47, 60,
 100, 115, 117, 165, 185n 42, 185n 48;
Metaphysics, 26–8, 32, 32, 36; *Poetics*,
 10, 11, 14, 17–21, 25, 27, 28, 30, 32, 33,
 34, 36, 60, 180n 6, 181n 12, 182n 14,
 183n 21, 184n 26, 184n 27; *Politics*, 41;
Rhetoric, 27–8, 181n 13, 182n 18;
Topica, 180n 2
 art/nature debate, 15, 74, 156–7, 164, 167,
 175, 207n 53
 Artaud, Antonin, 146
 astonishment, 7, 18–19, 20, 22, 40, 98, 180n 1
 Auden, W. H., 209n 63
 audience, emotion in, 33, 36, 165;
 imagination of, 67, 104, 167, 170–1
 audition, 32–3, 34, 47, 53, 55, 57, 60, 62,
 113, 147
 Augustine, St., 48, 187n 14, 187n 15
 authorship, early modern, 95, 121
 Baldwin, T. W., 76, 191n 24, 193n 28, 194n
 35, 195n 48
 Barber, C. L., 66–7, 191n 9
 Barkan, Leonard, 162, 207n 53
 Barthes, Roland, 153, 206n 44
 Bate, Jonathan, 150, 155, 170, 204n 37,
 205n 39, 206n 43, 208n 59
 Blake, William, 13, 161, 170, 177
 Bloom, Harold, 160, 188n 19
 Bonaventura, St., 43
 bondage, 79–83, 85, 86, 88, 114, 153, 182n
 16, 194n 35; and the erotic, 86;
 metaphor as, 80
 Buonamici, Francesco, 40
 Buontalenti, Bernardo, 39
 Castelvetro, Lodovico, 38, 185n 48
 castration, 100, 113, 137–9
 catharsis, *see* katharsis
 Cave, Terence, 119–20, 121, 122
 Cavell, Stanley, 127, 130–1, 141, 150, 162,
 169, 202n 20, 207n 55, 208n 58, 209n 68
 Chester cycle, 48, 69, 189n 30, 190n 36
 childhood, 128, 169; innocence in, 128, 134;
 sexual knowledge in, 130–3, 135, 139,
 141, 202n 19
 Cicero, 36
 Cinthio, Giraldi, 38
 Coghill, Nevill, 153, 166
 Coke, Sir Edward, 67, 69
 Coleridge, S. T., 22
 Colie, Rosalie, 157, 196n 52, 210n 69
contaminatio, 15, 86, 172, 194n 41
 Coventry cycle, 69; *Shearmen and Taylors'*
play, 46
Cradle of Security, The, 69–70
 Crewe, Jonathan, 194n 37
 cultural criticism, Elizabethan, 66
 Cunningham, J. V., 28–9, 181n 6
 cycle-plays, relation to later drama, 63–4,
 190n 6; social character of, 66, 69;
 structure of, 42, 46, 54, 58, 62–4, 190n 2
 danger, 33–5, 99, 138, 165
De Reductione Artium ad Theologiam, 43
 death, 75–6, 80, 82–4, 85, 88, 97, 99, 101,
 119, 122–3, 131–2, 136, 138, 151–2,
 155, 159–60, 167–8, 172, 175, 177,
 194n 35

Cambridge University Press

0521550866 - Shakespeare and the Theatre of Wonder

T. G. Bishop

Index

[More information](#)

220 Index

- delivery, as childbirth, 88–9, 114, 117, 133, 210n 74; as liberation, 116, 167–8
- Denores, Giason, 40
- Descartes, René, 4, 6–11, 15, 24, 37; *Meditationes*, 8–10, 179n 13; *Les Passions de l'Ame*, 6–8, 178n 6, 178n 7; and Ovid, 180n 15
- desire, 16, 97, 98, 129, 143, 149, 163, 175, 196n 8
- development, human, 134, 141–3, 147, 149, 157, 158, 169, 172, 174, 201n 11
- Didascalion*, 43
- Donne, John, 196 n51
- Eagleton, Terry, 108
- ekplexis*, 18, 19, 21, 29, 31, 33, 180n 1, 183n 22
- Empson, William, 210n 72
- Engle, Lars, 79, 193n 29
- Enough is as Good as a Feast*, 125
- erotic, in art, 16, 22–4, 25, 86, 91–2, 97, 104, 108, 113, 115, 118, 156–7, 163–5, 174–5, 194n 40, 194n 41, 198n 34
- Eucharist, social character of, 42–5, 58, 62, 72–3, 84, 87, 89, 90–1, 187n 11, 194n 37
- Euripides, 33
- Fantasy, 15, 52, 57, 124, 129, 132, 134, 135, 139–40, 144–5, 147, 149–50, 152, 158, 160, 172, 173, 201n 11
- father, 96–9, 103–4, 118, 122, 129, 131–2, 140, 201n 10, 202n 19
- Felperin, Howard, 203n 31
- Fergusson, Francis, 71
- flux, semiotic, 47, 51, 86, 115, 117, 119; in nature, 83–6, 90, 102, 104, 156
- Ford, Andrew, 10
- Freud, Sigmund, 177, 181n 13, 200n 4, 201n 10, 202n 17, 202n 19, 204n 34
- Fry, Paul, 30
- gestation, 88–91, 109, 113, 121, 131–2, 173
- Golding, Arthur, 151, 199n 45, 204n 38, 205n 39, 205n 40, 206n 41, 206n 42
- Gosson, Stephen, 66, 67, 89
- Greenblatt, Stephen, 12, 192n 22
- Greene, Robert, 68, 72, 159, 203n 32, 205n 39, 206n 42
- Gross, Kenneth, 163, 170
- Gurr, Andrew, 153, 206n 44, 208n 56
- Hanning, R. W., 48, 53
- Hardison, O. B., 71, 72
- Hathaway, Baxter, 37, 38, 39
- Hertz, Neil, 31, 183n 23
- Hesiod, 22
- Hollander, John, 73, 180n 15
- Homer, 5, 173, 178n 5, 183n 19
- Honigsmann, E. A. J., 151, 204n 38
- Horace, 36, 185n 42
- hubris*, 27
- hysteria, 153, 208n 56; male sexual, 130, 143–4, 147, 151, 203n 29
- incarnation, 14, 15, 47, 72–3, 84, 87–8, 89, 94, 101, 114, 118, 121–2, 150, 170, 174, 192n 20, 200n 7
- incest, as metaphor, 96
- James, Mervyn, 42–3
- Johnson, Samuel, 2
- Jones, Emrys, 64
- Jones, Inigo, 39, 176
- Jonson, Ben, 67, 68, 72, 102, 121, 160, 177, 191n 11, 199n 41; *Bartholomew Fair*, 67; *Oberon*, 176–7
- katharsis*, 5, 11, 18–19, 36, 38, 39, 40, 41, 146, 160, 180n 1, 185n 48
- Knight, G. Wilson, 100, 196n 8, 198n 36
- knowledge, 4–8, 13, 26, 35, 40, 41, 54, 56–7, 89–90, 97, 99–100, 112, 118, 120, 127, 135, 136, 139, 144, 147–8, 177, 178n 6, 179n 13, 182n 14, 188n 23
- Lacan, Jacques, 183n 23
- Levin, Harry, 210n 71
- Lewis, C. S., 209n 62
- Like Will to Like*, 125
- Longinus, 5, 6, 14, 29–32, 51, 52, 62, 167, 178n 4, 182n 15, 182n 16, 185n 39, 194n 40
- Lucas, D. W., 18, 19, 180n 2
- Marlowe, Christopher, 41, 66, 88, 160, 182n 16, 191n 8
- marriage, 74, 86–7, 89, 91–2, 103, 107–8, 116, 149, 162
- masque, 176–7
- metaphor, 23, 25, 29–30, 32, 34, 35, 50, 67, 80, 86, 88, 89, 91–2, 110, 115–17, 118, 164, 167, 174
- Milton, John, 173, 175
- mimesis*, 5, 28, 37, 44, 48, 165, 181n 12, 187n 15, 201n 11
- Minturno, Antonio, 38
- misogyny, 99, 133, 144, 147, 162
- mother, 88, 91, 108–9, 122, 123, 124, 128–31, 152, 173–4, 195n 43, 197n 18, 199n 44, 199n 45, 200n 4, 204n 34, 204n 38, 206n 42, 210n 73, 210n 74
- Montrose, Louis A., 71–2
- Mount Tabor*, 69–70

Cambridge University Press

0521550866 - Shakespeare and the Theatre of Wonder

T. G. Bishop

Index

[More information](#)

Index

221

Mullaney, Steven, 95, 111, 121, 190n 6

N-Town cycle, 48, 189n 30; *Resurrection* sequence, 14, 47, 58–62, 189n 35

naming, 25, 52, 55, 61, 62, 79, 81–2, 83, 96, 105, 111, 116, 121, 125, 194n 27, 197n 18

narrative, 28–35, 40, 75, 93–4, 104, 119, 126–7; Aristotle and, 18–19, 33; as cause and effect, 5, 19, 76, 82, 132; as cultural transmission, 95, 102, 111, 122–3; as defence, 150, 152; deferral in, 23, 25, 32, 61, 117–18, 181n 13; as human practice, 94, 104, 107, 116, 168; linearity in, 13, 15, 18, 77, 78–9, 80, 84, 85, 86, 118, 193n 28, 193n 29; as play, 128–9, 141, 144; as reproduction, 104, 107–8, 116, 118, 132; sociality of, 43, 63, 74–5, 79, 87, 94–5, 108, 112, 120; temporality of, 75–78, 82–4, 88, 118; and theft, 85, 97, 159, 206n 51; and therapy, 95, 113, 117, 120, 128, 149, 160–1, 167–8, 172, 197n 9

Nevo, Ruth 150

Orgel, Stephen, 39, 202n 22

Ovid, 10, 88, 115, 150–6, 158–60, 161, 168, 172–3, 177, 180n 15, 198n 35, 199n 45, 204n 38, 205n 39, 205n 40, 206n 41, 206n 42, 206n 43, 207n 52, 208n 59, 209n 63; *Metamorphoses*, 115, 160

paradox, 89, 91–2, 117, 121, 196n 52, 198n 34

paralysis, 112–13, 116, 148, 183n 25

parody, in cycle-plays, 46, 48, 65

participation, 108, 118, 198n 25

pastoral, 102, 134, 156–7, 158–9

pathos, 4, 21, 27, 33–4, 178n 4

Patrizi, Francesco, 38, 185n 39

Paul, St., 75, 82, 83, 86, 87, 88, 89, 193n 33, 194n 35

Peele, George, 159

platea, and *locus* staging, 61

Plato, 3, 4, 5, 14, 17, 21–6, 29, 31, 36, 89,

187n 11, 183n 24; *Euthydemus* 21;*Letter VII*, 25; *Phaedrus*, 22–4, 25, 29,30, 89, 181n 13; *Symposium*, 24–6, 181n9; *Republic*, 20, 21, 25; *Theaetetus*,

21–2, 25

Plautus, 15, 74–5, 81, 89, 193n 24, 194n 41;

Menaechmi, 76–7; *Amphitruo*, 194n 38

play, 133, 135, 140–1, 143–4, 169, 172, 201n 11

pleasure, 29, 38, 40–1, 94, 97, 99, 107, 113, 118, 122, 144, 170, 181n 13, 182n 14

Proclus, 36

Prynne, William, 66

Puttenham, George, 92

rape, male desire and, 137–8, 144, 151–5, 201n 16, 203n 28, 205n 40, 206n 42

reason, 3, 4, 5, 7, 8, 14, 196n 52

recognition, 5, 19, 23, 32, 33, 48, 61–2, 73, 89–91, 112, 114–15, 120–1, 123, 137, 150, 169–70, 176, 181n 12, 190n 35, 195n 47, 198n 29

recovery, 15–16, 93–4, 104, 117–19, 159, 167, 198n 30

recreation, 43, 107, 141, 148

riddles, 25, 96, 98–9, 111, 114, 199n 1

Righter, Anne, 46, 47

ritual, in drama, 43, 65, 66, 71–2, 94, 186n 6

Robortello, Francesco, 36, 38, 185n 48

Rubin, Miri, 45

sacrament, semiotics of, 43–5, 65, 72, 84, 87, 91, 193n 33; and the erotic, 86, 194n 42

St. Victor, Hugh of, 43

Scaliger, Julius Caesar, 38, 185n 48

Schlegel, Friedrich, 73

self-consciousness, in art, 12, 31, 35, 47, 50, 52, 57, 62, 73–4, 91–2, 107, 123, 126, 133, 144–5, 160, 164, 167, 170–1, 204n 34

Shakespeare, William, *passim*; and Bible, 87–8, 150, 193n 29, 195n 45;

conservatism in, 15, 66–68; and

psychoanalysis, 149–50, 204n 34;

skepticism in, 63, 73–4, 90, 98, 162;

relation to Stratford-on-Avon, 68,

191n 10; and tradition, 15, 74, 94–6,

102–3, 121, 123, 173, 191n 9

Works: *All's Well that Ends Well*, 114,126, 200n 2; *Antony and Cleopatra*,198n 34, 208n 62; *As You Like It*, 125,200n 2, 201n 14; *The Comedy of Errors*,

13, 14–15, 63–91, 125, 150, 173, 192n

24, 193n 29; *Coriolanus*, 146, 209n 62;*Cymbeline*, 147, 199n 45; *Hamlet*, 70,

71, 111, 196n 51, 198n 34, 204n 33,

210n 71, 210n 72; *Henry IV Part One*,11, 209n 69; *Henry V*, 67, 125; *Henry**VI Part Two*, 64; *Julius Caesar*, 125;*King Lear*, 2, 74, 102, 163, 191n 11,201n 13, 208n 62; *Love's Labours Lost*,70, 125; *Macbeth*, 41, 194n 38, 195n 51,202n 18; *Measure for Measure*, 41, 108,114, 200n 2, 201n 16; *A Midsummer**Night's Dream*, 92, 104, 106, 112, 141,

195n 51, 201n 14, 205n 40, 210n 73;

Much Ado about Nothing, 74, 108, 125,138, 196n 51, 200n 2, 209n 66; *Othello*,

133, 140, 162, 195n 51, 202n 21,

Cambridge University Press

0521550866 - Shakespeare and the Theatre of Wonder

T. G. Bishop

Index

[More information](#)

222 Index

Shakespeare, William, Works (*cont.*)

208n 62; *Pericles, Prince of Tyre*, 15, 93–123, 147, 150, 160, 171, 195n 43, 196n 8, 197n 18, 197n 19, 198n 29, 199n 41, 199n 43, 201n 14, 208n 62; *The Phoenix and the Turtle*, 91; *The Rape of Lucrece*, 208n 60; *Richard II*, 72–3; *Richard III*, 11; *Sonnets*, 198n 34, 199n 42; *The Taming of the Shrew*, 200n 2; *The Tempest*, 108, 122, 126, 160, 172, 176, 177, 199n 45, 199n 1; *Twelfth Night*, 65, 66, 191n 9, 195n 47, 196n 51, 198n 25, 199n 38, 206n 43, 208n 62; *Troilus and Cressida*, 195n 51, 197n 19; *The Winter's Tale*; 2, 15, 74, 124–75, 176, 183n 24, 202n 19, 292n 22, 203n 29, 205n 39; economic language in, 141–2, 202n 24, Proserpina myth in, 151–6, 161, 172, 204n 37, 204n 38, 206n 42, 207n 52

spectacle, 14, 30–3, 39, 57, 63, 96, 102, 145–7
Sparshott, Francis, 20, 180n 1

Snow White, 2

Sontag, Susan, 16

Sophocles, 71; *Oedipus the King*, 27, 32,

34–6, 61, 184n 31, 184n 32

skepticism, 60–1, 66, 74, 90, 148, 162, 170, 203n 31, 208n 56, 208n 58

Sidney, Sir Philip, 38

Spenser, Edmund, 9, 67, 68, 173; *Faerie Queene, The*, 68, 200n 7

statues, 7, 15, 101, 152, 154, 161–7, 170, 200n 7, 203n 26, 207n 53, 208n 56, 209n 64

Stubbes, Philip, 66, 68

Tasso, Torquato, 38

Towneley cycle, 48, 190n 36, *Second Shepherds' Play*, 11, 46, 65, 73

Travis, Peter, 58

time, 75–8, 80, 83, 84, 85, 88–9, 105, 141–3, 149, 160, 169–70, 172

Treatise of Miraculis Pleyinge, 45–6, 58

Twine, Lawrence, 111

unreasonable, the, 20–1, 29

violence, 30–1, 32, 33–5, 46, 77–8, 81, 98,

110, 112–13, 131, 133, 138, 141, 146,

166, 201n 10, 206n 42

virginity, 109, 112, 121–2, 123, 124, 153–4, 195n 43, 197n 11, 199n 44

visual in theatre (*opsis*), 32–3, 39, 47, 58, 60–1, 96, 98–9, 106, 113, 135, 182n 21

Vitruvius, 39

Wagner, Richard, 177

Weimann, Robert, 186n 5

Weinberg, Bernard, 38

Wilde, Oscar, 200n 9

Wilkins, George, 94–106, 196n 1

Willis, Ralph, 69–70

Wimsatt, William K., 30

Winnicott, D. W., 132, 138, 158, 169, 200n 4, 201n 11

winter, 141, 143, 151–2, 164

wonder, 22, 31; and blockage, 9, 20, 28, 31, 57, 114, 118, 166, 176, 179n 13, 182n 14, 183n 25; definition, 3, 73, 147, 167; and difficulty, 23, 28–9, 38, 113; doubleness in, 20, 49, 53, 89–90, 92, 98, 112, 114, 118, 137, 167; dynamic of, 3, 16, 22, 29, 30, 31, 32, 47, 63, 73, 74, 92, 113, 117, 123; as emotion, 5, 6–11, 14, 15, 23, 73, 92, 121, 167, 182n 18; as epiphanic moment, 20, 35, 36, 47, 57, 88, 92, 118, 169; etymology of, 30–1, 182n 18, 183n 22; and fear, 28–9, 46, 96, 101, 160, 167, 182n 14, 184n 26; force in, 6, 15, 27, 55, 57, 73, 101, 113, 118, 148, 167, 176, 178n 7; liminal character of, 6, 19, 31, 41, 58, 84, 86, 92, 112, 115, 118, 162, 165, 167–8, 170, 176–7, 195n 47; and pleasure, 29, 94, 97, 194n 40; as political tool, 37; and purgation, 4, 10, 40, 113, 160; in Renaissance criticism, 37–41; and reversal (*peripeteia*), 23, 52–3, 117–18, 168; and the sublime, 15; and transgression, 50–2, 90, 97, 117, 118; as trauma, 7, 30, 33, 96, 98, 118

York cycle, 69, 188n 30, 190n 36; *Fall of Lucifer*, 14, 47–54, 187n 15, 188n 20; *Transfiguration*, 47, 54–8, 188n 26