

Index

- actors
see body, boy actors, and individual actors' names
- Adelman, Janet 31n, 35
- Aers, David 20
- Alleyn, Edward 14n
- All's Well that Ends Well* 62, 63, 183, 188, 197–204
- Altman, Joel 24, 198n
- Anderson, Benedict 146, 164, 185
- anti-theatricalism 32–34, 76–77, 79, 91, 133
 in *Bartholomew Fair* 152, 154–55
 and iconoclasm 133, 171
- Antony and Cleopatra* 3, 15, 32, 166, 201
- Archer, William 20n, 34
- Armin, Robert 14
- As You Like It* 32, 72, 81–84, 114
- Ashcroft, Peggy 12n
- Aston, Margaret 132n, 133n, 134n, 144n, 147n, 167, 172
- audiences
 behavior of 90–91
 collective vs. individual response of 2, 3, 79–81, 85–86, 92–98, 102, 105, 161–68
 distraction among 91–92, 95–98
 effect of plays on 6, 12–13, 18–21, 23, 26–27, 29–30
see also theatrical pleasure
- Austen, Jane 182, 185
- Bacon, Francis 75, 157
- Baker, Richard 38, 64
- Bakhtin, Mikhail 5, 115–16
- Bald, R. C. 39n, 44n
- Bale, John 135n, 144, 146
- Barber, C. L. 22n, 27, 28, 136, 149n, 171n
- Barker, Francis 20n, 43n, 105n
- Beckwith, Sarah 21n
- Becon, Thomas 99–100
- Bell, G. J. 30–31
- Berger, Harry 35n
- Bible 145, 146, 147, 157
- Bishop, T. G. 106n
- Black, James 98n
- body
 actor's 12–16, 18–23, 37; effect of 26–27, 29–30, 92–93; and participation 11–12
 boy actor's 34–36, 104
 humoral 16–17
 and ideology 13–14, 35–37
 and memory 172–73
- boy actors 13, 19–20, 31–36
- Braunmuller, A. R. 187n
- Bristol, Michael D. 5n, 42
- Bromham, A. A. 50n, 51n
- Brown, John R. 13n, 31n
- Bruster, Douglas 5n, 102n, 112n, 140n
- Bucer, Martin 24
- Burbage, Richard 14, 15, 22, 53
- Burke, Kenneth 122, 128
- Burke, Peter 164
- Burns, Edward 14n, 93n
- Burt, Richard 195n
- Butter, Nathaniel 193, 195
- Bynum, Caroline Walker 21n
- Calvin, John 23n, 24, 28, 134, 135, 170, 171
- Campbell, Naomi 53
- Carey, John 45n
- Carr, Robert (Earl of Somerset) 44, 49, 50, 51, 53, 54, 55, 187, 193
- Caruth, Cathy 174, 177n
- Cecil, William (Lord Burleigh) 167
- Chamberlain, John 50, 51, 187, 188n, 202
- Chambers, E. K. 21n
- Chapman, George 183
- character
see person, Shakespeare
- Clare, Janet 191n
- Collinson, Patrick 134n, 136n, 170n
- Comedy of Errors, The* 140–42

Cambridge University Press
 978-0-521-80016-7 — The Culture of Playgoing in Shakespeare's England
 A Collaborative Debate
 Anthony B. Dawson, Paul Yachnin

Index

[More Information](#)

Index

211

- commodity 139, 140–42
 in *Bartholomew Fair* 150–52
 books as 146
see also fetishism, market
- Connerton, Paul 164n, 172–73
- Cook, Ann J. 46n
- Corpus Christi* plays 135
- Cranfield, Lionel 55
- Cranmer, Thomas 24, 25, 100
- Crockett, Bryan 100, 136, 167
- Crosse, Henry 103
- Cust, Richard 188n, 189n, 191n
- Cymbeline* 103–105, 143
- Davidson, Clifford 21n
- Davies, Horton 23n, 24n
- Day, John 190
- de Grazia, Margreta 137n
- Dekker, Thomas 198
Gull's Hornbook 90–91, 184
Meeting of Gallants at an Ordinary 190
Roaring Girl 70, 80–81, 86, 94–96, 106, 199
Whore of Babylon 190
- de Léry, Jean 118
- Devereux, Robert (third Earl of Essex) 49, 50,
 51, 52, 53, 54
- Diderot, Denis 16, 18, 20, 22
- Diehl, Huston 21, 22, 28, 29n, 33, 34n, 134n,
 135n, 136n, 150n, 171n, 179n
- Digby, Kenelm 129
- Digges, Leonard 121
- Dollimore, Jonathan 43n
- Donne, John 38, 39, 47, 48, 63, 65
Satyres 44, 45, 46, 49, 64, 184
- Drummond, William 192n
- du Laurens, André 74, 75
- Dudley, Robert (Earl of Leicester) 111n
- Duffy, Eamon 100, 168n, 170, 179n
- Eagleton, Terry 123n
- Eisenstein, Elizabeth 146n
- Elam, Keir 138n
- Elizabeth I 76, 132, 133, 134, 145, 157, 167
- Erasmus, Desiderius 144
- Essex, third Earl of
see Devereux, Robert
- Eucharist 2, 13
 controversies about 11–12, 23–26, 28
 and *Julius Caesar* 168–70
 and visibility 98–100
see also participation
- Evans, G.B. 11n, 31n, 88n, 119n
- Fairchilds, Cissie 40
- Fentress, James 164n, 173
- fetishism 115, 121–26
 aesthetic version of 123, 128
 and Desdemona's body 128–30
 and gender 124–26, 128
 and reification 121
- Fineman, Joel 20n
- Flaskett, John 183
- Fletcher, John 190
- Forman, Simon 30, 31, 32n, 103–105
- Foxe, John 135n, 136n, 144–45, 146, 147n
- Freedberg, David 74n
- Freedman, Barbara 190n
- Friedenreich, Kenneth 51n
- Frye, Northrop 117, 118, 127
- Fuller, William 132, 133
- Gadamer, Hans-Georg 113
- Gainsford, Thomas 195
- Gardiner, S. R. 49n
- Gibson, Gail McMurray 179n
- Globe theatre 41, 53, 82, 96, 130, 138, 161,
 164, 165, 177, 181, 186, 187, 199, 203
 burning of 88–89, 92, 95, 119, 128
 New Globe 96n, 139
 Simon Forman at 30, 103
- Goldberg, Benjamin 74n
- Gondomar, Condé de 191, 193, 195
- Gosson, Stephen 76, 80, 91, 119–20
- Greenaway, Peter 156n
- Greenblatt, Stephen 28, 35n, 74, 117, 118, 127
- Gregerson, Linda 105n
- Griffiths, Paul 62n
- Gurr, Andrew 15n, 46n, 53n, 59n, 119n, 183n,
 199
- Halbwachs, Maurice 172
- Hamlet* 74, 104, 118, 138, 143, 200
 and audience 94, 97–98
 Hamlet and acting theory 16, 17, 18
 Hamlet and interiority 20–21, 48, 83, 85
 memory in 163, 175–80, 186
 news in 197–98, 199
- Hanson, Elizabeth 105n
- Harbage, Alfred 89, 103, 117n
- Harris, Jonathan Gil 137n
- Harrison, G. B. 14n, 72n
- Heal, Felicity 129n
- Heinemann, Margot 50n
- Helgerson, Richard 164, 165–66
- Henry, Prince of Wales 51
- Henry IV* 24, 39, 56
- Henry V* 24, 94, 136
 and national memory 161–68, 174, 176,
 180
 and news 197–98

- Henry VI* 14, 15, 16, 18, 162
Henry VIII 88, 89, 119
 Henslowe, Philip 137, 147
 Heywood, Thomas 32n, 118–19, 145, 157
 Hine, Thomas 40n
 Hodgdon, Barbara 82n
 Holinshed, Raphael 168
 Holles, John 187, 188, 193, 202
 Hooker, Richard 13, 23, 24–26, 28
 Howard, Jean 32
 Howard, Lady Frances 49–52, 54
 Howard-Hill, T. H. 187n
 Hunter, G. K. 47
 Hurstfield, Joel 153n
- iconoclasm 4, 131–37
 and anti-theatricalism 133, 171
 and images 133–35, 167–68, 169–70
 and national identity 171–72
 and Shakespeare's father 131
 see also idolatry
- iconophobia 134, 139, 170
 idolatry 99–100, 131–33, 150, 151, 152
 Infanta of Spain 187, 195
 Inns of Court 38, 39
- Jackson, Henry 19, 20, 32n, 34, 37, 127
 Jacobus, Mary 174, 178n
 James I 51
 Jewel, John 132
 Jenkins, Harold 197
 Jones, Inigo 128
 Jonson, Ben 46, 94, 120, 135, 188n, 202
Alchemist, The 61
Bartholomew Fair 62, 151–55, 199
Devil is an Ass, The 184–85
 masques of 52, 54, 189, 190
Sejanus 191
Staple of News, The 111, 184, 186, 189,
 191–98
Volpone 111, 114, 143, 150–51
Julius Caesar 119, 143, 162–63, 168–71, 173,
 174, 176, 186
- Kemp, Will 198, 199
 Kiefer, Frederick 145n, 146
King Lear 14, 62, 79, 81, 83, 96–98, 104, 131,
 152, 191
 King's Players (King's Servants) 19, 42, 46,
 88, 119, 128, 189–90, 194, 198, 205
 Kirkman, Francis 82
 Korda, Natasha 126n, 137n
 Kyd, Thomas
Spanish Tragedy, The 46, 57, 58, 83, 114, 199

- Lancashire, Anne 51n, 57
 language
 heteroglossia in 116–17
 and personhood 58–60
 and Protestantism 135, 143–44, 150
 and theatre 135
 Laqueur, Thomas 73
 Leggatt, Alexander 145n
 Leland, John 131n
 Lenz, Joseph 40n
 Levine, Laura 32, 33, 76
 Levy, F. J. 188n
 Lindley, David 49n
 Lord Chamberlain's Servants
 see King's Players
 Lord's Supper
 see Eucharist
Love's Labor's Lost 143
 Lukács, Georg 121
 Luther, Martin 25, 26, 170
 Lyly, John 190
- Macbeth* 14, 57, 148, 149
 Lady Macbeth in 29–31, 34–36
 Macherey, Pierre 115–16
 MacLure, Millar 100
 Mancini, Giulio 73, 74n
 margin and center 5–6, 102
 market 2, 4, 5, 55, 140–42
 and land 128–30
 luxury goods in 55–56, 140–42
 and nationhood 185–86
 and Othello's handkerchief 122–24, 138
 patronage compared to 70–71
 theatre as 54
 see also commodity, fetishism
 Marlowe, Christopher 35, 134, 135
Doctor Faustus 46, 77–78, 83, 136n, 137,
 143–50, 156–57, 171
Hero and Leander 151
Jew of Malta, The 143
Tambrlaine 11–12, 26, 78, 148, 155
 Marston, John 32, 47–48, 59
 Marx, Karl 123, 137n, 139
 masquerade 39–41, 48–49, 64–65
 definition of 44
 eroticism of 61
 and gender 58
 see also theatrical pleasure
 Maus, Katharine 20n, 43n, 105n
 McKendrick, Neil 41
 McKenzie, D. F. 194, 195n, 196n
 McMullan, John L. 39n
 memory 4, 161–81
 cultural 4, 164, 172–75

Cambridge University Press
 978-0-521-80016-7 — The Culture of Playgoing in Shakespeare's England
 A Collaborative Debate
 Anthony B. Dawson, Paul Yachnin

Index

[More Information](#)

Index

213

- and forgetting 164–65, 171–72, 178
 in *Hamlet* 175–81
 and meta-theatre 161–66
 and nationhood 161–62, 164–68, 178
 and performance 161–64, 174, 176–77
 and Protestantism 179–80
 and social rank 164–66
 and trauma 174, 177, 178
Merry Wives of Windsor, The 143
 meta-theatre 7, 22, 23, 43, 47–48, 97–98,
 101–105
 and *Doctor Faustus* 150
 and iconoclasm 170–71
 and *Macbeth* 29–30, 35
 and memory 161–66, 174
 and Middleton 80–81, 94–95
 representational power of 37
 and *The Taming of the Shrew* 57–60
 Middleton, Thomas
Changeling, The 62
Chaste Maid in Cheapside, A 52n, 141
Game at Chess, A 186–87, 190–93, 196, 198
Meeting of Gallants at an Ordinary 190
Michaelmas Term 62
Roaring Girl 70, 80–81, 86, 94–96, 106, 199
 satirical technique of 52
Witch, The 38, 49–57, 183, 191
Women Beware Women 95n
Midsummer Night's Dream, A 17, 114, 200
 Milton, John 120
 Montrose, Louis 5n, 22, 27, 28, 136, 149n, 171n
Most true and strange report of A monstrous fishe,
The 189, 204
 Mullaney, Steven 5n, 13n
 Munday, Anthony 73, 76, 77n

 Nashe, Thomas 14–15, 17, 18, 37, 42, 93–94, 96
 nationhood 4–5, 161–62, 164–68, 174, 178,
 185, 192, 197, 203–204
 Neill, Michael 176n, 179n
 Newman, Karen 19n, 195n
 news 4–5, 182–207
 censorship of 188
 court versions of 183, 186, 204
 Elizabethan versions of 183
 and fashion 199–200
 fiction as 190–91
 and *Game at Chess* 186–87, 191–92
 long-term change in 186
 nineteenth-century versions of 182, 185
 popular versions of 183, 204
 professional writers of 187–89, 195
 Shakespeare as 197–98
 and social prestige 183, 188–89, 199–201,
 204

 and theatre 183–85, 189–91, 194, 197,
 198–99
 theatrical critique of 183, 191–96, 198,
 201–206
 Norbrook, David 185

 O'Connell, Michael 21n
 Olivier, Sir Laurence 98
 Orgel, Stephen 13n, 32, 33, 76n, 113n, 155n,
 157, 189n, 206
Othello 17, 81, 104, 152
 Desdemona in 19–20, 34, 36, 98, 128–30
 Dexter/Olivier production (1964) 98
 handkerchief in 4, 111–17, 122–27, 137–38,
 140–42
 Overbury, Thomas 50, 51, 92
 Ovid 17, 120n, 143, 157

 Parker, Patricia 162n
 Parker, R. B. 52n
 Parkhurst, John 132, 133
 Parr, Anthony 111n, 193n
 Parrot, Henry 120
 participation 2, 11–13, 22, 37, 38–39, 79, 98,
 107, 113, 204, 207
 definition of 23–26
 and meta-theatricality 101–102, 105
 and scopic management 101–102
 and theatre 24, 26–28, 37
see also Eucharist
 Paster, Gail Kern 17, 76
 Patterson, Annabel 191n, 198
 Pechter, Edward 115n
Pericles 62
 person 2, 3, 7–8, 14–16, 20–22, 26, 27, 34,
 37, 173
 Cleopatra as 15
 definition of 14–15
 Hamlet as 20–21
 immateriality of 72
 Lady Macbeth as 31
 materiality of 76–77
 modern versions of 70, 117–18
see also body, subjectivity
 Pickford, Mary 82
 playhouses
 Blackfriars 41, 54–57, 82, 127, 184, 189,
 194, 195
 Curtain 199
 Fortune 94, 96, 100, 137
 Paul's 41, 47
 Red Bull 100
 Rose 12, 137
 Theatre 41, 57, 60
see also Globe theatre

- pleasure
 see theatrical pleasure
 Plutarch 168
 populuxe 3, 56–57, 65, 89, 90–91, 102, 114, 185, 196
 definition of 40
 eighteenth-century versions of 40–41
 and modern fashion industry 53
 and *Playboy* magazine 53
 politics of 42, 49–50
 and theatre 42–43
 Pory, John 187, 188n, 189
 Potts, Thomas 72n
 Prestwich, Menna 55n
 prostitution 38–40, 62–64
 Protestantism 4, 21, 28–29, 34
 and books 146–47
 Eucharistic theology of 23–26
 and images 98–101, 133–36
 and language 99, 135, 143–44, 150
 and memory 179–80

 Quilligan, Maureen 137n
 Quintilian 16

 Rackin, Phyllis 165n, 166n
 Reformation
 see Protestantism
Richard II 77–78, 79, 81, 129, 190, 197
Richard III 81
 Riche, Barnabe 33n
 Ridley, Nicholas 23n, 24, 25
 Riggs, David 151n
 Roach, Joseph 16, 17, 76n, 96n
Romeo and Juliet 14, 39, 98
 Ross, Lawrence J. 111n
 Roth, Michael 177, 178
 Rous, John 188
 Rowley, William 195
 Rubin, Miri 21n
 Rubinstein, Frankie 39n

 Sanders, Julie 193n
 Schoenbaum, Samuel 131n
 Scot, Reginald 54, 72, 73, 74
 Scott, Thomas 191
 Scudamore, Sir John 189, 193
 Shaaber, Matthias A. 188n
 Shakespeare, John 131
 Shakespeare, William
 and actors 7, 15–17, 19–21, 27, 29–37, 97–98, 103–104, 155–58
 characterization in 14–16, 20–23, 69–70, 77–78, 84–87
 First Folio of 113, 120, 121, 156n
 and iconoclasm 131, 167–72
 interiority in 20–21, 105
 ironic technique of 57–60
 language of 14, 27, 31–32, 138
 and memory 161–81
 meta-theatre in 29–30, 35–37, 105, 173
 and nationhood 164–68, 179–80, 197, 203–204
 recognition scenes in 12–13
 and scopic management 96–98, 103–105, 106–107, 112
 Second Folio of 120
 stage props in 137–42, 155–58
 visual effects in 78–79, 81–83, 155–58
 wonder in 114, 106–107, 117–18
 see also titles of individual works
 Shapiro, Michael 32, 33n
 Sheridan, Richard 30
 Shuger, Debora 28
 Siddons, Sarah 30, 31
 Siemon, James R. 133n, 135n, 169n
 Smith, Maggie 98
 social rank 40–42, 44–48, 60, 64, 164–67
 and gender 58
 and news 183, 188–89, 199–206
 Somerset, Anne 49n
 Somerset, Earl of
 see Carr, Robert
 Sonnet 24 (Shakespeare) 69–71, 85, 200
 Sowthernes, Elizabeth 72
 Sprague, A. C. 30n
 stage prop(s) 4, 132, 137–58
 actor as 155, 157–58
 in *Bartholomew Fair* 151–55
 Bible as 144–46
 books as 143–47, 156–57
 in *Comedy of Errors* 140–42
 in *Doctor Faustus* 143–44, 145
 and iconophobia 132, 138–39, 150
 Othello's handkerchief as 111–15, 137–38
 in *The Tempest* 155–58
 and theatrical aesthetics 138–39, 142
 Stallybrass, Peter 5n, 13n, 31n, 33, 35, 122n, 124, 137n
 Stubbes, Philip 33, 86, 91, 120
 subjectivity 20, 22–23, 29, 44–47, 57–61, 148–49
 see also person

Taming of the Shrew, The 56, 57–63, 72, 79
 Katherina in 38–39, 46, 83, 86–87
 Stratford, Ontario production (1997) 82
 Taylor, Elizabeth 82
Tempest, The 117, 118, 122, 143, 152, 155–58

Cambridge University Press
 978-0-521-80016-7 — The Culture of Playgoing in Shakespeare's England
 A Collaborative Debate
 Anthony B. Dawson, Paul Yachnin

Index

[More Information](#)

Index

215

- theatrical pleasure 1, 5, 7, 71, 119–20
 and actor's body 13, 21–22, 30–31
 and anti-theatricalism 149–50
 and impersonation 35–37
 literary pleasure compared with 112–15,
 120–21
 and masquerade 39, 44–46, 48–49, 54, 58,
 60, 63–64
 and meta-theatre 102, 104–105
 and possession 118–19
 and self-display 90, 184–85
 and visual spectacle 70, 80–82, 95–96,
 106–107, 135
 and *The Winter's Tale* 106–107
 and wonder 106–107, 113
see also audience, masquerade, visibility
- Thomas, Keith 72n, 87n
- Titus Andronicus* 143, 171–72, 199
- topicality 49–51, 54–55, 189–91
- Trewin, J. C. 13n
- Troilus and Cressida* 84–86, 114, 143
- Twelfth Night* 11–14, 25, 27, 32, 81
- Varholy, Cristine 63
- visuality
 hearing compared with 73
 and images 133–35, 147–48, 169–70
 and interiority 80–81, 148–49
 long-term change in 70, 77, 85–86
 and magic 72–76, 83
 material versions of 72
 and participation 23, 27–29, 101–102, 207
 and person 14–16, 69–72
 and playing space 81–83, 92–98
 and pleasure 70, 79–83, 95–96, 102,
 106–107, 135
 and sacring 99–100, 149
 and *The Tempest* 155–58
 theories of 74–75
 and witches 72, 87
see also theatrical pleasure
- Webster, John
Duchess of Malfi, The 17, 62
 “Excellent Actor, An” 21n, 92–94, 96
- Wedgwood, Josiah 40, 41
- Weimann, Robert 81n
- White, Beatrice 49n, 51n
- Whitehall 44, 46, 52, 54, 190
- Wickham, Chris 164n, 173
- Wiles, David 199
- Wilson, Richard 126
- Winter's Tale, The* 4, 17, 113, 114, 115, 118, 128,
 197
 statue scene in 70, 106–107, 119, 127,
 204–207
- Woodbridge, Linda 83n
- Woolley, John 187n
- Wotton, Henry 88, 89, 96, 100, 119, 122
- Wright, Thomas 18, 92
- Wroth, Lady Mary 33
- Yates, Frances 178n
- Zitner, Sheldon 120n
- Zwingli, Ulrich 26