

Cambridge University Press

978-1-107-02894-4 - Problem Fathers in Shakespeare and Renaissance Drama

Tom Macfaul

Index

[More information](#)*Index*

Note: Plays which receive frequent mention or detailed analysis are indexed by title; works receiving only passing reference appear as subheadings under the author's name (where known).

- Addled Parliament 157
 Adelman, Janet 224
 Aeschylus 149
 Agamemnon 92
 Eumenides 8
 The Libation Bearers 8, 236
 Alexander, Peter 112
 Alexander VI, Pope (Rodrigo Borgia)
 129–30
 allegory 14–15
 moral 30
 political 28–9
Alphonsus, Emperor of Germany (anon.) 109
Alphonsus King of Aragon (Greene) 51–2
 amorality 52–4
anagnorisis see recognition
 Anne, Queen (wife of James I) 157
Antonio's Revenge (Marston) 110–11
Anything for a Quiet Life (Middleton/Webster)
 187–8
Apus and Virginia ('R.B.') 25, 56, 160
Appius and Virginia (Webster) 17,
 208–11
 father–daughter relationship 208–9
 Ariosto, Ludovico
 I Suppositi 31
 Orlando Furioso 220
 Aristotle 5
 Armin, Robert see *The Two Maids of
 More-Clacke*
As You Like It (Shakespeare) 103–7, 108, 146,
 174, 231
 recognition scene 105–6, 167
 treatment of filial piety 103–5
The Atheist's Tragedy (Tournear) 124–5,
 192–3
 Aubrey, John, *Brief Lives* 1–2
 audiences, increasing sophistication 221
 Bacon, Francis, *In Felicem Memoriam
 Elizabethae* 46
 Bamber, Linda 4
 Barnes, Barnabe see *The Devil's Charter*
 Barry, Lording see *Ram Alley, or Merry Tricks*
 bastardy
 false allegations of 148–9, 202–3,
 209–10
 invoked/suspected in response to unfilial
 behaviour 50, 135
 role in plot/characterization 55, 77–8, 79,
 115–16, 140–1, 147
 Bayley, John 149
 Beaumont, Francis see Beaumont and Fletcher;
 The Knight of the Burning Pestle
 Beaumont and Fletcher
 Cupid's Revenge 114, 231
 Love's Care 233
 see also *A King and No King*
Beggar's Bush (Fletcher) 176–7
 confusions of plot 176–7
 Belsey, Catherine 4, 70–1
 Berger, Harry 16, 236
 Beza, Théodore, *Abraham's Sacrifice*
 29–30
 Bible
 referencing of episodes from 196
 tragedies based on 29–30
 biological theory 12, 40, 227
The Birth of Merlin (Rowley) 153–5, 237
 blessing, paternal 6, 74, 154, 176, 222
 problematic nature 72–3
The Blind Beggar of Bednall Green (anon., poss.
 Chettle/Haughton) 99–100
The Bloody Banquet (Middleton/Dekker)
 122–4
 Borgia, Rodrigo see Alexander VI
 Bower, Richard see *Apus and Virginia*

Cambridge University Press

978-1-107-02894-4 - Problem Fathers in Shakespeare and Renaissance Drama

Tom Macfaul

Index

[More information](#)

252

- Bradbrook, M. C. 201
 brothers
 rivalry between 53
 Buckingham, George Villiers, 1st duke of 157
- Calvinism 29–30
The Captain (Fletcher) 179–80
The Captives (Heywood) 180–1
The Case Is Altered (Jonson) 97–8
 catharsis 10
 Cave, Terence 170, 221, 236
 Cavell, Stanley 16
 Chapman, George see *Eastward Ho!*;
 A Humorous Day's Mirth
 Charles, Prince (later Charles I) 157, 196–7
A Chaste Maid in Cheapside (Middleton)
 198–200, 201
 Chettle, Henry see *The Blind Beggar of Bednall*
 Green; *The Tragedy of Hoffman*
 childlessness 46–7, 130–2
 children
 acceptance of another's as one's own
 198–201
 deaths of 151, 164
 exchange of 40
 Christianity, conversions to (in Islamic plays) 54
 see also protestantism
 Cicero, M. Tullius 151
 civil war, (dramatized) fears of 45–6, 80–1
Chyomon and Clamydes (anon.) 32–3
 comedy 2
 early Elizabethan 31–44
 generic rules 185
 impact of history plays on 64
 late Elizabethan 82–98, 119
 late Jacobean 215
 role of recognition 5–6, 221–2
The Comedy of Errors (Shakespeare)
 84–5, 86
Common Conditions (anon.) 33–5, 226
Coriolanus (Shakespeare) 18, 183, 217–19
The Costly Whore (anon.) 188–90
 cruelty, depictions of 53, 54
 linked with affection 4
Cupid's Whirligig (Sharpham) 155–6
A Cure for a Cuckold (Webster/Rowley) 17,
 200–1, 215
 cursing
 of children by fathers 154
 of fathers by children 8
Cymbeline (Shakespeare) 35, 84, 150, 163–4,
 165–7, 168
 generic characteristics 165
 plot developments 167
 (possible) satire on James I 165–6

Index

- Danson, Lawrence 64
 Darnley, Henry Stuart, Lord 28–9
 daughters
 assumption of paternal role 106–7
 conflict with parents over choice of husband
 86, 89–94
 death of 151
 elopement 91–2
 fathering of, distinguished from sons 178
 fathers' love for 92–3, 208; absence of 94–5
 killed by fathers 25, 92–4, 182–3, 208, 210–11
 presence alongside sons, rarity of 15–16
 (projected) role in family advancement 159–60
 relationships with fathers 15–16, 99–100
 reunification with 164–5, 180–1
 in Shakespeare 158, 160–7, 168
 supportive role 154
 in tragicomedy 158–62
 as unnecessary 146
 wicked 138–40, 179–80
 Day, John
 The Knave in Grain 239
 see also *Humour out of Breath*; *Law Tricks*
 de Grazia, Margreta 235–6
 death(s) (of fathers) 194–5
 as essential preliminary to inheritance 74
 falsified/wrongly assumed 134, 144, 161–2,
 186–7
 respecting of wishes after 7
 welcomed by children 7, 18, 73–4, 136, 186
 see also children; daughters; patricide; sons
 Dekker, Thomas
 The Honest Whore, Part 2 138
 If This Be Not a Good Play, the Devil Is
 in It 159
 Satiromastix 13–14
 see also *The Bloody Banquet*; *Match Me in*
 London; *The Noble Spanish Soldier*;
 Northward Ho!; *The Welsh Ambassador*
 Deloney, Thomas, *Jack of Newbury* 43
The Devil's Charter (Barnes) 12
The Devil's Law Case (Webster) 202–3
 Dolce, Ludovico 27–8
 Donne, John, 'A Valediction: Forbidding
 Mourning' 200, 239
 Dostoyevsky, Fyodor, *The Brothers*
 Karamazov 215
 early Elizabethan drama 2–3, 20–44
 evolution of father figure 20–1, 44
 influence on Shakespeare 33, 35, 36, 42
 early Jacobean drama 3, 120–72, 173
Eastward Ho! (Chapman/Jonson/Marston) 91,
 139–40, 235
Edmund Ironside (anon.) 47–9

Cambridge University Press

978-1-107-02894-4 - Problem Fathers in Shakespeare and Renaissance Drama

Tom Macfaul

Index

[More information](#)

Index

253

- Edward I* (Peele) 47, 66
Edward II (Marlowe) 68, 78, 92, 116
Edward III (anon., multi-author) 66–9, 228
 Edward VI (historical figure) 128–9
 Elizabeth, Princess (daughter of James I) 157, 191–2, 197
 Elizabeth I 14, 38, 39, 76, 81, 106, 127–8
 compliments paid to 46, 47
 concerns over succession 21, 27, 34
 (implied) critiques 23, 44, 126, 128–9
 (indirect) stage depictions 43, 130
The English Traveller (Heywood) 17, 205–8, 240
Englishmen for My Money (anon., poss. Haughton) 94–5
 Erickson, Peter 4, 76
 Essex, Robert Devereux, 2nd earl of 128
 Euripides 223
 Alcestis 10
 Bacchae 8–9
 Electra 8, 236
 Helen 10
 Heracles 223
 Hippolytos 9
 Iphigenia among the Taurians 10
 Iphigenia in Aulis 9
 Orestes 9
 Phoenissae 27
A Fair Quarrel (Middleton/Rowley) 178–9, 201–2
 family life, politicization 4, 12, 13–14
The Family of Love (anon., poss. Middleton) 222–3
The Famous Victories of Henry V (anon.) 74–6, 229
The Fatal Dowry (Massinger/Field) 181–3
 fathers
 abrupt changes of plan 90–1
 absent 33–5, 38, 119
 backed by political authority 89
 castration 155–6
 as central hero 108–9
 circumscription of role 20–1
 conflict with children over marriage
 choices 86
 deceased 85–6; overshadowing of present 33–5
 duality of role 2, 12–13, 62–3, 76, 145, 178–9, 207–8
 evolution of role 215
 fear of fatherhood 169
 as figures of suffering 85, 87–8, 90–1
 humiliation 177, 188–90
 indirect action 42–3
 irresponsible 37–9
 limiting of powers 3
 loss of authority 120, 153, 172, 180, 185–7, 197–205
 as models 36, 50–1, 64–5, 160–1; impossible to live up to 49
 as moral centre 21–2
 obligations owed to 9, 32–3
 passivity/powerlessness 84–5, 152, 165–7, 169–70
 phases of presentation 2–3
 powerlessness 36
 precariousness of position 8, 174–5
 presence/absence, significance of 14–15
 as a problem 4
 (problems of) emotional connection 216–18
 prodigal 137–8, 142–5
 rebellion against 53–4
 repudiation 48–9, 134–5, 139–40, 179
 responsibility for children's actions 13, 31–2
 rivalry between 207
 social attitudes to 12
 supernatural/inhuman 154–5
 taboo status 1, 4–5, 7–8, 20, 188–9
 trend back towards increased powers 205–14
 violence against 42
 wicked 211–14; emergence of 30–1
 Faustian characters/plots 129–30, 137
 see also Marlowe
 Field, Nathan see *The Fatal Dowry*
 filial piety 103–5, 117–19, 152–3, 185–6
 excessive 51
 failures of 91–2, 212–13
 restorative function 111–12
 subordinated to self-realization 193
The First Part of Jeronimo (anon.) 60–1
 Fletcher, Anthony 13
 Fletcher, John 17, 98, 212
 death 17
 The Loyal Subject 183
 Monsieur Thomas 142, 145
 The Night Walker 224
 see also Beaumont and Fletcher; *Beggar's Bush*; *The Captain*; *The Pilgrim*
 Ford, John see *The Laws of Candy*
Fortune by Land and Sea (Heywood/Rowley) 152–3
The Four Prentices of London (Heywood) 95–6
 Fowler, Alastair 12, 16
 Freud, Sigmund 6–7, 141, 216, 222
 Frye, Northrop 5, 221–2
Gallathea (Lyly) 37–9
 Garter, Thomas, *The Virtuous and Godly Susanna* 30
 Gascoigne, George see *Jocasta*; *Supposes*

Cambridge University Press

978-1-107-02894-4 - Problem Fathers in Shakespeare and Renaissance Drama

Tom Macfaul

Index

[More information](#)

254

Index

- genres
 arbitrary laws of 185
 interplay between 17–18, 20
 variations in paternal role 18
 see also comedy; history plays; romance;
 tragedy; tragicomedy
- Geoffrey of Monmouth 44
- ghosts, appearances by 117–18, 190–1, 214, 215–16
 see also *Hamlet*
- gods/goddesses, stage presentations 36, 38, 39
- Golding, Arthur 29
- Gorboduc* (Norton/Sackville) 2, 21–4, 34, 64
 characterization/motivations 22–4
 comparisons with Shakespeare see *King Lear*
 goodness, excessive, as leading to tragedy 24
 political agenda 21–3, 24
 portrayal of hubris/egotism 22–4
 significance in development of tragedy 31,
 63, 98
 title 21
- Gossett, Suzanne 169, 171
- grandfathers, as passive/superannuated figures 41
- grandsons, appearances on stage 224–5
- Greek drama 8–12, 216
 Elizabethan versions 25–9
 human/divine fathers 9
 relationship with Shakespeare 223
- Greenblatt, Stephen 4
- Greene, Robert see *Alphonsus King of Aragon*;
A Looking-Glass for London and England;
Selimus
- Guy of Warwick* (anon.) 36–7
- Haber, Judith 3–4, 71
- Hamlet* (Shakespeare) 3, 14, 15–16, 18, 64, 131,
 176, 181, 202, 232
 contrast of father/son figures 112–14, 117–19
 foreshadowings in Shakespeare's earlier work
 76, 77
 foreshadowings in other playwrights' works
 97, 110, 111–19
 imitations/allusions 7, 121–2, 141, 145, 187, 191,
 204, 212
 influence on development of drama 115–17,
 120, 125, 133, 140
 role of ghost 117–18, 214, 215–16
 role of mother 15, 204
 temporal disjunction 112, 117
 treatment of idea of kingship 118, 232
 treatment of masculine ideal 113–14, 117, 133
- Harington, Sir John 220
- Harvey, William 227
- Haughton, William see *The Blind Beggar of
 Bednall Green*; *Englishmen for My Money*
- heaven, judgment left to 114
- Henry, Prince (son of James I) 76, 128
 death 157, 175, 192, 193
- Henry II (historical character) 79–82
- Henry IV Part 1* (Shakespeare) 68, 70, 71–3, 87,
 127, 144, 229
 source material 74–6
- Henry IV Part 2* (Shakespeare) 68, 73–6, 127, 197
 sensitivity of subject matter 76
 source material 74–6
- Henry V (historical character) 22
- Henry V* (Shakespeare) 70, 79
 source material 74–6
- Henry VI Part 1* (Shakespeare) 48, 64–6
 characterization 65; bad characters 66
- Henry VI Part 3* (Shakespeare) 45, 69–71,
 72, 81
 moral centre 70
- Henry VIII (historical figure)
 indirect/allegorical referencing 22, 24,
 49, 159
 stage depictions (non-Shakespeare) 43, 128–9
- Henry VIII* (Shakespeare) 173, 174–5, 197–8, 200
- Heywood, Jasper 232–3
- Heywood, Thomas
 2 *If You Know Not Me* 7
The Rape of Lucrece 132, 234
A Woman Killed with Kindness 205
 see also *The Captives*; *The English Traveller*;
Fortune by Land and Sea; *The Four Prentices
 of London*; *The Wise Woman of Hogsdon*
- history plays 2, 62, 64–82, 119, 125
 irony based in audience's foreknowledge 67
- Holbrook, Peter 218
- Homer, *Odyssey* 216
- The Honest Lawyer* ('S.S.') 203–5
- honour 173, 181–91
 derived from father 181–3
 familial/political, conflict between 183–5
 national 191–2
 paternal action to preserve 190–1
 related to ideal of family 181
- Horestes* (Pikeryng) 28–9
- Hughes, Thomas see *The Misfortunes of Arthur*
- A Humorous Day's Mirth* (Chapman) 96–7
- Humour out of Breath* (Day) 157–8
- humours plays 98
 narrative trends 96–7
- Hutson, Lorna 221
- identity, of son with father 18, 44–5, 65, 69–71,
 102, 110, 111–12, 115, 124–5, 133, 161–2,
 178–9, 195
- illegitimacy see bastardy
- impasse, situations of 64, 95–6
 see also vacillation

- incest, implied/desire for 38–9, 44–5, 179–80, 212
 infidelity 67–8, 182–3, 190, 203–5, 207
 see also bastardy; paternity, uncertainty over
 Islamic world, plays set in 49–54
- James I of England/VI of Scotland 14, 43, 76, 115,
 128, 159, 175, 238, 239
Basilikon Doron 43
 death 17
 deaths of children 157, 196
 disillusion with 156–7, 196–7
 influence on political drama 125–6, 128,
 191–2, 193
 and *Macbeth* 131
 (possible) satire on 165–6, 178, 235
James IV (Greene) 42–4
 James IV of Scotland (historical figure) 43–4
 Jardine, Lisa 4
The Jew of Malta (Marlowe) 92–4, 230
Jocasta (Gascoigne/Kinwelmersh, after
 Euripides) 27–8
- Jonson, Ben 106, 192–3
Every Man in His Humour 97, 134, 143
Every Man out of His Humour 7
The Staple of News 17, 224
 see also *The Case Is Altered; Eastward Ho!*
- Joyce, James 240
Ulysses 216
- Kahn, Coppélia 8
 Kerrigan, John 228
A King and No King (Beaumont and Fletcher)
 167–8
King John (Shakespeare) 77–9, 81, 202
 characterization 78–9; Falconbridge 79
 (probable) model 77–9
King Lear (Shakespeare) 3–4, 18, 118, 145–51, 181,
 216, 217, 235
 compared with *Gorboduc* 22, 23, 24, 146
 compared with Greek tragedy 28
 compared with Jacobean drama 189, 235
 compared with other Elizabethan plays 49, 53,
 58, 99–100, 139, 230
 echoes in Shakespeare's later work 166, 167,
 168, 170
 foreshadowings in Shakespeare's earlier work
 77, 81–2, 88, 94, 105
 fusing of genres 120–1, 145
 influence on later works 152, 153–4, 159, 177
 political dimension 235
 recognition scene 149–51, 171–2
 significance of letter 147–8
 source material 145–6, 236
 superfluity, theme of 146–7
 treatment of death 150–1
 treatment of filial relationships 147–9, 160
 treatment of old age 146–7
King Leir (anon.) 145–6, 236
 kings/rulers
 abdication 120, 127
 analogy with fathers 13–14, 18, 43,
 132–3, 194
 disguised 75, 127
 dispossession 156–7
 ideal, vision of 46–7
 murder, avenged by sons 71
 restoration 156–8
 willing renunciation of title 167–8
 King's Two Bodies doctrine 12, 118, 126
 Kinwelmersh, Francis see *Jocasta*
A Knack to Know a Knave (anon.) 42, 43, 48
The Knight of the Burning Pestle (Beaumont)
 142–5, 215
 Knights, L. C. 130
 Kyd, Thomas 77
 see also *The Spanish Tragedy*
- Larkin, Philip 240
 late Elizabethan drama 3, 64–119
 treatments of father–son relationship 133
 late Jacobean drama 3, 173–214, 215
 motivations 173
Law Tricks (Day) 136–7
 Lawrence, D. H. 240
The Laws of Candy (prob. Ford) 183–5, 239
 Leggatt, Alexander 240
 legitimacy, proofs of 148–9
 see also bastardy
 Leicester, Robert Dudley, 1st earl of 34
 Lepanto, battle of 197, 239
Like Will to Like (anon.) 30
Lochrine (anon.) 107–8
 Lodge, Thomas see *A Looking-Glass for London
 and England; The Wounds of Civil War*
The London Prodigal (anon.) 134–5
Look About You (anon.) 79–82
A Looking-Glass for London and England
 (Lodge/Greene) 48, 228
 love, superiority over filial duty 35
 love poetry 12
 lovelessness, as cause of tragedy/family
 breakdown 94
Love's Labour's Lost (Shakespeare) 85–6
 low-born characters, ascent to power 48–9
Lust's Dominion (anon.) 115–17
 Lyly, John 37–41
 influence on later writers 42
Love's Metamorphosis 39
Midas 39
 see also *Gallathea; Mother Bombie*

- Macbeth* (Shakespeare) 47, 76, 120, 130–3, 147, 151, 169, 217, 234
 characterization: Lady Macbeth 132; Macduff 131–2
 foreshadowings in Shakespeare's earlier work 80
 foreshadowings in others' works 124
 treatment of masculinity 133
- Machiavelli, Niccolò 52
- A Mad World My Masters* (Middleton) 137–8
- Malory, Thomas, *Morte d'Arthur* 44
- Marlowe, Christopher 77, 78
 influence on Shakespeare 92, 230
Doctor Faustus 130
 see also *Edward II*; *Tamburlaine*
- marriage
 disregarding of obligations of 37
 father/child conflicts over 87
 see also daughters; remarriage; sons
- The Marriage of Wit and Science* (anon.) 14–15
- Marston, John
Antonio and Mellida 110, 157
Jacke Drums Entertainment 95
The Malcontent 127
 see also *Antonio's Revenge*; *Eastward Ho!*
- Mary Queen of Scots 21, 28, 43, 44, 115
- masculinity, ideal of 113–14
 incompatibility with emotional responses 217–18
 unattainability 4
 undermined 114–15, 173–4
 see also Shakespeare
- Massinger, Philip see *The Fatal Dowry*;
The Unnatural Combat
- Match Me in London* (Dekker) 158–9
- McCabe, Richard 44, 163–4
- melancholia, treatments of 97
- Merbury, Francis, *The Marriage between Wit and Wisdom* 14–15
- The Merchant of Venice* (Shakespeare) 91–2, 93, 95, 230
- Michaelmas Term* (Middleton) 138–9
- Middleton, Thomas
 death 17
More Dissemblers Besides Women 224
The Nice Valour 198
The Puritan Widow 7
A Yorkshire Tragedy 201
Your Five Gallants 7
 see also *Anything for a Quiet Life*; *The Bloody Banquet*; *A Fair Quarrel*; *The Family of Love*; *A Mad World My Masters*; *Michaelmas Term*; *The Old Law*; *The Phoenix*; *The Revenger's Tragedy*; *The Second Maiden's Tragedy*
- A Midsummer Night's Dream* (Shakespeare) 89, 229, 230
- miscegenation 55
- The Misfortunes of Arthur* (Hughes) 44–7, 49, 108, 188
- morality, precedence over psychology 16
- Moretti, Franco 215
- Mother Bombie* (Lyly) 39–41
- mothers
 absent/deceased 15, 31, 51, 100–1, 135, 148, 160
 associated with death 229
 as avengers 122
 encouraging of filial disrespect 175
 as moving figures in plot 89–90
 presence, as indicator of children's immaturity 15
 repudiation 218–19
 security/naturalness of role 155
 in Shakespeare 224
- Mucedorus* (anon.) 17
- Much Ado about Nothing* (Shakespeare) 87–8, 174, 222–3, 230
- murder
 see also patricide
- names, importance of 6
- Nashe, Thomas 65
The Unfortunate Traveller 43
- nature
 tension with law 187
 tension with social mores 180
- Neville, Alexander see *Oedipus*
- The Noble Spanish Soldier* (prob. Dekker) 194–5, 215, 239
 compared with *The Welsh Ambassador* 195–6
- nominalism 53–4
- Northward Ho!* (Dekker) 136
- Norton, Thomas see *Gorboduc*
- 'nothing', as leitmotif 18–19, 146–7, 235
- Novy, Marianne L. 11, 167
- Nuttall, A. D. 106, 112
- Oedipus* (Neville, after Seneca) 25–7
 treatment of self-mutilation 26–7
- The Old Law* (Middleton/Rowley) 185–7
 popular attitudes to old people 187
- Orwell, George 236
- Othello* (Shakespeare) 77
- Overbury, Sir Thomas 157
- Palfrey, Simon 3, 118
- Palliser, D. M. 13

Cambridge University Press

978-1-107-02894-4 - Problem Fathers in Shakespeare and Renaissance Drama

Tom Macfaul

Index

[More information](#)

Index

257

- paternity, uncertain 3, 40, 66, 109, 139–40, 155–6,
163–4, 173–4, 198–205
partial/conditional declarations of 145–6
retrospective, fuelled by present suspicions
112–14, 141
see also bastardy
- patricide 6–7, 54, 228
rarity 8
regicide equated to 132–3
taboo on 132
temptations to 75–6
unwitting 70
- patrilineality 3, 18, 47–8, 107–8
importance in history plays 64–5
problematized 135
- Peacham, Henry, *The Compleat Gentleman* 175
- Peele, George, *David and Bathsheba* 49
see also *Edward I*
- Pericles* (Shakespeare) 168–72
characterization 169–71
father–daughter relationship 170–2
recognition scene 171–2
- Perry, Curtis 235
The Phoenix (Middleton) 126–8, 196
physical comedy 2
The Pilgrim (Fletcher) 6, 177–8
- Plato, *Cratylus* 187
- Plautus, T. Maccius, *The Rope* 33, 221, 226
plays within plays 61–2
poets, as characters 136
- political drama 120, 125–33, 191–7
- Pope(s)
hostile stage depictions 30, 129–30
rejection of authority 7
- Porter, Henry see *The Two Angry Women of Abingdon*
- pregnancy/childbirth, (rare) depictions of 174–5,
178–9, 190–1, 222–3, 238
- Preston, Thomas, *Cambyzes* 64
- 'prodigal son' comedies 3, 120, 133–45, 168
inversion of plot conventions 142–5
- prostitution 138–9, 179–80, 188, 204
- protestantism
abandonment of intercessory saints 6–7
impact on family life 12
influence on drama 26, 196
- public duty, as mainspring of character 55–6,
58–60, 61, 125
- race see *miscegenation*
- Raleigh, Sir Walter 1–2, 128
- Raleigh, Walter (son) 1–2, 138
- Ram Alley, or Merry Tricks* (Barry)
141–2
- The Rare Triumphs of Love and Fortune* (anon.)
35–6
- recognition scenes 5–6, 32, 98, 149–51, 167, 171–2,
176, 194–5, 221
avoidance 37
in history plays 64
importance of naming 6
mediation by objects 221
role in comedy 6, 221–2
role in tragedy 5–6
in romance 99–100, 102–3, 105–6
- Reformation 7
- remarriage 32
- repertoire, presence in Elizabethan/Jacobean
theatre 17–18
- Restoration drama 3
- Revenge, as character 60, 61
- revenge tragedy 6, 109–11, 116–17, 119, 120–5, 228
classical precedents 112–13
early examples 28–9
gendering of roles 233
Shakespearean 55–63
tragicomic elements 123, 125
- The Revenger's Tragedy* (prob. Middleton) 233–4
- Richardson, Samuel, *Clarissa* 218
- role-playing, as keynote of character 71–2, 73
- romance (genre) 20, 32–44, 98–107, 180–1
plot contrivances 99, 102
unsympathetic portrayals of fatherhood
101–2
- Rome (Ancient)
comedy 41 (see also Plautus)
family values 108–9
- Romeo and Juliet* (Shakespeare) 89–91, 191
- Rowland, Richard 240
- Rowley, William 239
see also *The Birth of Merlin; A Cure for a Cuckold; A Fair Quarrel; Fortune by Land and Sea; The Old Law; When You see Me; You Know Me*
- Ryan, Kiernan 104
- Sackville, Thomas see *Gorboduc*
- Sampson, William see *The Vow-Breaker*
- Satan, as character 29–31
- scholasticism, depictions 136–7
- The Second Maiden's Tragedy* (prob. Middleton)
159–60, 237
- self, valorization of 16, 218–19
limited to masculine figures 218
- Selimus* (anon., poss. Greene) 52–4, 108,
224–5, 227
- Seneca, L. Annaeus 17
Oedipus 25–6, 225
Thyestes 112–13, 114, 117, 122, 232–3

- servants
 desire to earn freedom 41
 as trickster figures 40
- Shakespeare, William
 developing portrayals of fatherhood 84–92,
 215–19
 importance of daughter figures 160–72
 as individualist 218–19
 influences on 98 (see also early Elizabethan
 drama)
 manipulation of generic convention 18
 treatment of gender relations 11
 treatment of masculinity 4, 113–14, 133, 169
All's Well that Ends Well 119, 222–3
Measure for Measure 75, 119, 127, 212, 222–3
Richard II 92
Sonnets 114, 184
Twelfth Night 119
 see also *As You Like It*; *Cymbeline*; *Edward III*;
Hamlet; *Henry IV Parts 1–2*; *Henry V*;
Henry VI Parts 1–3; *King Lear*; *Macbeth*;
Much Ado about Nothing; *Pericles, Romeo
 and Juliet*; *The Tempest*; *Titus Andronicus*;
The Winter's Tale
- Sharpham, Edward
The Fleer 138
 see also *Cupid's Whirligig*
- Shepard, Alexandra 13
- Sidney, Philip
Arcadia 52, 98, 99
The Defense of Poesy 21
- Small, Helen 150
- Smith, W. see *The Hector of Germany*
- social change, impact on family life/drama
 4, 12, 157
- Somerset, Robert Carr, 1st earl of 157
- sons
 affection for, in otherwise bad characters 55
 attempted murder by father 194–5
 avenging of deaths 152
 betrayal by fathers 72
 challenges to fathers 212–13
 as co-hero with father 66–7
 compensating for father's inadequacy 68–9
 competition with fathers 45–6, 183–5, 192–3
 deaths of 65, 162–3, 164, 190–1, 196–7;
 falsified 197
 demands placed on 9–10
 denial 218–19
 disinheritance 69–70, 204
 disobedient 42
 displacement of fathers 82–4
 as fathers' rivals in love 100–2
 killed as proxy for father 111
 killed by parents 23, 51, 55–6, 70, 122, 201, 213
 parents' failure to take seriously 51
 as proxy consciences 204
 rebellion against fathers 79–82, 188–90, 194
 resemblance to fathers 163–4
 strength of bond with fathers 164
 trickery of fathers 41, 94–5, 141–2
 unworthy of fathers 122–3
 worthier than fathers 28, 123–4, 126, 204–5
 see also filial piety
- Sophocles
Electra 8
Oedipus 26
Oedipus at Colonus 9–10, 11–12, 18
Women of Trachis 9–10
- The Spanish Tragedy* (Kyd) 3, 20–1, 58–63, 161,
 192–3, 211, 228
 female characters 61
 influence 42–3
 influence on development of tragedy 62–3,
 190, 239
 play within play 61–2
 political context 59–60
- Spenser, Edmund, *The Faerie Queene* 14, 169
 'stay', father presented as 2–3, 14, 21, 24, 26, 34–5,
 40–1, 97
- stepfather, role of 176–7
- Stern, Tiffany 3
- succession 69–70
 failure of 130, 153–4
 in political dramas 125–6, 127–8
 range of models 77
- suicide 190–1
- Supposes* (Gascoigne) 31–2
- Swetnam the Woman Hater* (anon.) 196–7
- Tamburlaine* (Marlowe) 49–51, 64, 227
 imitations 51–2
- The Taming of the Shrew* (Shakespeare) 87, 94
- Taylor, Charles 12, 16
- The Tempest* (Shakespeare) 3, 18, 35, 120, 160–2,
 219, 238
 characterization: Ferdinand 161–2, 237;
 Prospero 160–1
 compared with Greek tragedy 11–12
 treatment of generations 161, 168
- Tennenhouse, Leonard 235–6, 238
- The Hector of Germany, or The Palsgrave* (Smith)
 192–3
- Thirty Years War 173, 191–2, 238
- Thomas, Lord Cromwell* (anon.) 224–5
- Three Lords and Three Ladies of London* (anon.) 15
- Titus Andronicus* (Shakespeare) 15–16, 20–1, 55–8,
 67, 109, 113, 122, 208, 211, 224–5, 227
 characterization 55–6
 compared with Kyd 62–3

- domesticated scenes 57
 female characters 58
 influences on 25
 shifting alliances 56–7
- tragedy 2
 discarding of comic/romance traditions 44–63
 early 21–31
 fatherless state of heroes 15
 impact of history plays on 64
 increasing domination of repertoire 20–1
 late Elizabethan 107–19
 late Jacobean 205–14, 215
 role of recognition 6
The Tragedy of Hoffman (Chettle) 121–2
- tragicomedy 3, 120–1, 151–72, 198, 207, 237, 239
 defining features 151–2
 role of daughters 158–62
 role of fathers 151–2
 see also revenge tragedy
- The Trial of Chivalry* (anon.) 98–9, 231
- trial scenes 209–10, 211–12
- trickery see servants; sons
- Tromly, Fred 4
- The Troublesome Reign of King John* (anon.)
 77–9, 81, 202, 230
- The Two Angry Women of Abingdon* (Porter)
 82–4
- The Two Maids of More-Clacke* (Armin) 140–1
- The Unnatural Combat* (Massinger) 17,
 211–14, 215
- vacillation, as character note 14, 42, 60
 associated with femininity 114–15
 avoidance of 56
 see also impasse, fathers, passivity/
 powerlessness
- Virgil (P. Vergilius Maro), *Aeneid* 104, 186
- virtue, Roman conceptions of 55–6
The Vow-Breaker (Sampson) 190–1
- A Warning for Fair Women* (anon.) 17
- The Weakest Goeth to the Wall* (anon.) 102, 105
- Webster, John see *Anything for a Quiet Life*;
Appius and Virginia; *A Cure for a Cuckold*;
The Devil's Law Case
- Weldon, Sir Anthony 166
- The Welsh Ambassador* (Dekker *et al.*) 195–6, 239
- When You See Me, You Know Me* (Rowley)
 128–9
- Wiggins, Martin 97
- Wilkins, George 169
- Wily Beguiled* (anon.) 14
- The Winter's Tale* (Shakespeare) 3, 10, 18, 105,
 120, 125, 146, 155, 156, 162–5, 231
 echoes in later works 168, 169, 204, 238
 treatment of father–son relationship 162–4
- The Wisdom of Doctor Dodypoll* (anon.) 100–2
- The Wise Woman of Hogsdon* (Heywood) 135–6
- Wittgenstein, Ludwig 176
- women
 as cause of strife 82–4
 changing social role 4, 13
 cleansing/recovery 10
 critique of rule 34, 156–7
 increasing authority/complexity of role 175–81
 political staus derived from 176
 portrayed as emotion-driven 23
 sacrifice to masculine requirements 205, 207
 sexual double standard 10
 Shakespearean characterizations 58
- Womersley, David 228
- Woods, Nathaniell, *The Conflict of Conscience* 30–1
- Woolf, Virginia 240
- The Wounds of Civil War* (Lodge) 108–9