

## INDEX

- Actaeon emblem  
   *Merry Wives of Windsor* 191–196  
   *Twelfth Night* 196  
   *Titus Andronicus* 196–197
- Adlington, William, *Golden Ass* 109,  
 182, 187
- Aeneas and Anchises, images of 224–227
- Aesthetic exchanges, in 1590s, 259–260
- Ages of man  
   and astrology 221–223  
   visual tradition 220–223  
   see also *As You Like It*
- Agricola 45
- À Kempis, Thomas, *Imitation of Christ* 232  
 woodcut 232, Fig 76
- Alberti, Cherubini, *Jupiter and Antiope*  
 image 172, Fig 56
- Alberti, Leon Battista  
   *De equi animante* 64  
   *De pictura* 32  
   on mirrors 160–161
- Alciati, Andrea, *Diverse imprese* 15, 191,  
 Fig 63
- Aldus Manutius 44–45  
   see also *Hypnerotomachia Polyphili*
- Allegorical Court Scene tapestry 104, pl 12
- Allegory and composition, balance of 97–99
- Allori, Alessandro, *Venus and Cupid* 166
- Allusion, complexity of, in painting 9–10
- Amicitia 9
- Amman, Jost, *Death of Lucretia* 78–79, Fig 27
- Anamorphic painting 134–138  
   as political comment 136  
   see also Holbein, Richard II, *Scrots*
- Anonymous reclining Venus image 166, Fig 53
- Antony and Cleopatra* 241–243  
   and *Rape of Lucrece* 242  
   and *Venus and Adonis* 263
- Aphthonius, *Progymnasmata* 45
- Apollo and Daphne  
   anonymous image 95–96  
   and *Shrew* 52–53
- Apuleius, see Adlington, William
- Arches, triumphal 11  
   see also James I, Jonson
- Architectural forms, pictorial 23
- Art and counterfeit, in *Shrew* 35–36
- Art and nature debate, in *Venus and Adonis* 62, 69–70
- As You Like It* 205–231  
   Aeneas and Anchises allusion 224–227  
   ages of man 220–223  
   deer emblems 210–211  
   melancholy in 211–220  
   metatheatre in 227–228  
   new order of visual invention 228, 231  
   sobbing deer 206–211  
   structural function of visual allusions  
     228–231  
   visual elements and role of Jaques 206
- Astington, John 124–125, 171
- Awdeley, John 124–125, Fig 36

## INDEX

- Babb, Lawrence 214–216
- Babwynes  
 as indications of status 185  
 as manuscript marginalia 184, 185–186  
 in visual forms 183  
 see also Gorleston Psalter, Luttrell Psalter,  
 Midsummer Night's Dream
- Barber, Tabitha 103
- Barckley, Richard, *Felicite of Man* 237
- Barry, James, *Lear* paintings 231
- Bartholomaeus Anglicus, *De proprietatibus rerum*  
 150–151, Fig 47
- Bate, Jonathan 200
- Bateman, Stephen, *Batman upon Bartolome* 4, Fig 1
- Belsey, Catherine 31, 93  
 and desire 57
- Bible, title pages of 25
- 'Blackamoors', show of, in *Love's Labour's* 131
- Blazon, and horses, in *Venus and Adonis* 68–69
- Blunt, Anthony 32
- Boccaccio, *Decameron* 84–85
- Boldrini, Niccolò, Jupiter and Antiope image 172,  
 Fig 55
- Bonjour, Adrian 263
- Book of Common Prayer*, and *Richard II* 147
- Books, illustrated 25–27
- Botticelli, Sandro *Tragedy of Lucretia* 76, 93
- Bowers, A. Robin 78
- Boydell Shakespeare Gallery, and *Choice of Hercules* 268
- Bradbrook, Muriel 97
- Bradford, Alan Taylor 221–223
- Breughel, Jan, the Elder, *Aeneas and Anchises* 224
- Bright, Thomas, *Treatise of Melancholie* 212, 214
- Broadside ballads 23
- Broeck, Crispin van der, *Choice of Hercules*  
 engraving 270–271, Fig 81
- Brown, Beryl Paston, on *Hamlet* 243
- Brun, Franz Isaac, engraving of melancholy 214
- Bulwer, John 203
- Burrow, Colin 86  
 on narrative poems 57
- Burrow, J. A. 220
- Burton, Richard, *Anatomy of Melancholy* 211–212, 217
- Callaghan, Dympna 104
- Camille, Michael, on manuscript illumination 183
- Campagnola, Domenico, reclining Venus image  
 166, Fig 52
- Campbell, Thomas B. 32
- Capell, Edward, and *Sonnets* 71
- Carpets 23
- Carracci, Annibale  
*Aeneas and Anchises* 224  
*Choice of Hercules* 271  
*Dead Christ Mourned* 231  
 Jupiter and Antiope image 172, Fig 57
- Carroll, William C. 100
- Cassone, in *Lucrece* 83–85  
 see also *Cymbeline*
- Castiglione, *Il cortegiano*  
 see Hoby, Thomas
- Cave, Terence 28
- Cawte, E. C. 184–185
- Chambers, E. K. 157
- Character, concept of 240  
 in *Venus and Adonis* 70–71  
 in *Winter's Tale* 249–252
- Chaucer, Geoffrey, *House of Fame* 182–183
- Chimney piece, *Lucrece* 23
- Choice of Hercules* trope 16–18, 268–272  
 and morality plays 270
- Cibber, Colley 212
- Classical painting, and *Lucrece* 86
- Cockson, Thomas 25, Fig 10
- Colonna, Francesco 44–45  
 see also *Hypnerotomachia Polyphili*
- Composition, visual  
 in plays of 1590s 30  
 in Shakespeare 2–3
- Compositional force, in large paintings 11–14
- Connoisseurship, in *Shrew* 48
- Continuous present, in *Venus and Adonis* and  
 multitemporal painting 71
- Cooper, Helen 22
- Copia 6–9, 29  
 in *As You Like It* 196  
 in *Titus Andronicus* 204–205  
 serioludic, in *Love's Labour's* 107–108
- Coriolanus*, balancing structures of 263
- Cort, Cornelius, after *Titian Rape of Lucrece* 78–79,  
 Fig 26
- Court and country, in landscape images 99  
 in Shakespeare's plays 99

## INDEX

- Cranach, Lucas  
 Lucrece paintings 56
- Creton, Jean, *Histoire rimée de Richard II* 156–157, pl 18
- Cuffe, Henry, *Differences of the Ages of Mans Life* 221–223
- Cunningham, Henry 169
- Cupid and Psyche myth 186
- Cymbeline 244–248  
 cassone in 245  
 ekphrasis in 246  
 enargeia in 246–248  
 ethopoeia in 246–248  
 and Lucrece 245
- Cythera, island of 245
- Da capo aria, and ethopoeia 240
- Da Vinci, Leonardo 32  
 anamorphic images 136  
 horse sketches 63, Fig 17  
 notebooks 32
- Dance of Death 124  
 Day's Christian Prayers 125–128, Figs 41–4  
 Holbein woodcuts 125–128, Figs 37–40  
 Holy Innocents paintings 124  
 Pardon Churchyard paintings 124  
 see also *Love's Labour's*
- Daniel, Samuel, *Complaint of Rosamund*, and Lucrece 82–85
- Day, Richard, *Christian Prayers* 125–128, Figs 41–4
- Deceit, in poetry 93–94  
 in poetry and painting  
 in Lucrece 87, 90  
 in *Venus and Adonis* 70
- De Grazia, Margreta 231–232
- De Heere, Lucas, *Family of Henry VIII* 153
- Del Piombo, Sebastiano, *Death of Adonis* 45
- Desire, poetics of 93
- De Vosthem, D. *Les aages [sic] de L'homme* 220, Fig 72
- Disegno 27
- Doebler, John 32, 133
- Dolce, Lodovico  
*Le trasformazioni* 49–50  
 Actaeon image 191–196, Fig 64  
 Jupiter and Io image in 49–50, Fig 13  
 on response to painting 28  
 and Titian's *impresa* 265
- Donne, John, *Songs and Sonets* 260
- Dossi, Dosso, *Adonis paintings* 96  
*Circe and her Lovers* 108, pl 22
- Drayton, Michael, *Polyolbion* 4
- Dream, worth of, in *Shrew and Dream* 38
- Duncan-Jones, Katherine 118
- Dürer, Albrecht  
*Large Horse* 64–65, 67, Fig 19  
*Melencolia I* 213–214, Fig 69  
*Small Horse* 64, 67, Fig 18  
*St Eustace* 65–66, 67, Fig 20
- Ekphrasis 27–29, 91–92, 241
- Elizabeth I  
 at Christ Church Oxford 114  
 entry into London 11  
 and hunting 104  
 identification with Richard II 157  
 images of  
 centrally-composed portraits 153–154  
 Ditchley portrait 97  
 Eworth Goddesses 112–113  
 Hardwick Frieze of Diana 105  
 Judgment of Paris 111–112  
 'Procession Portrait' 96–97  
 Rainbow portrait 97  
*Regia maiestas* engraving 157, Fig 51  
 Rogers engraving 97, Fig 28  
 see also *Hoefnagel*  
 and Richard II 153–154
- Emblem 190  
 of Actaeon, in *Merry Wives* 191–196  
 in *As You Like It* 30  
 dramatic use of 18  
 European tradition of 15–18  
 in plays 30, 258  
 structure of 190  
 and *Winter's Tale* 252–254  
 without images 190
- Embroidery 23
- Enargeia 28–29, 241  
 and Lucrece 28–29, 62
- English Wagner Book 53
- Engraving  
 in England 68  
 of older art works 22

## INDEX

- Epigrammatic language, in art and poetry 15  
     Erasmus, Desiderius, 182  
     and enargeia 28
- Moriae encomium* 186
- Ethopoeia 28–29  
     in *Cymbeline* 246–248  
     and da capo aria 243–244  
     in *Lucrece* 91–92  
     new form in later plays 30  
     ‘Niobe all tears’ example (*Hamlet*) 28  
     and stage action in *Winter’s Tale* 248–250  
     and verbal visual exchange in later plays 240–248
- Ethopoeic ekphrasis 258
- Evvett, David 32
- Evidentia 28–29
- Eworth, Hans, *Elizabeth and the Three Goddesses*  
     112–113, **pl 8**
- Exhibition catalogues, listed 32
- Fairbanks, Arthur W. 32  
     and Parrhasios 86–87
- Feeling, cult of, in eighteenth century 212
- Ficino, Marsilio, *Libri de vita triplica* 214
- Field, Richard 25
- Figures, symbolic, in tradition 18–19
- Fontainebleau, School of 8–9
- Forker, Charles 138
- Fortune 18–19, **pl 18**  
     as familiar concept in *Macbeth* 19  
     in Fortune Theatre 18  
     in Jonson arch, 18, Fig 4  
     in *Titus Andronicus* 18–19  
     see also Lydgate, John, *Reignes*
- Foxe, John, *Acts and Monuments* 25
- Galle, Philips 15, 124–125  
     *Winter* Fig 45  
     *Summer* Fig 46
- Generic, not specific, visual allusion in  
     Shakespeare 40
- Gent, Lucy 32
- Ghisi, Giorgio  
     Shakespeare’s knowledge of 267–268  
     Venus and Adonis engraving 41–45, Fig 9  
     and Venus and Adonis 42–43  
     Venus and the Rose 43–45, Fig 10  
     after Scultori, *Fall of Troy* 225–226, Fig 75
- Ghisi, Teodoro, Venus and Adonis design 41–43
- Giorgione, *La tempesta* 96
- Giorgione and Titian *Sleeping Venus* 166, **pl 20**
- Giulio Romano  
     Achilles and Anchises 224–225, Fig 73  
     and Hermes sculpture 255, **pl 27**  
     Mars pursuing Adonis, Palazzo Te 45, **pl 29**  
     modelle 255  
     Palazzo Te frescoes 255–256, **pl 29**  
     Palazzo Te horses 67, **pl 5**  
     Shakespeare’s knowledge of 265–266  
     and *Shrew* 38–39  
     Tarquin and Lucretia 78, Fig 25  
     trompe l’oeil frescoes 255–256  
     Venus and Adonis engraving 46–47, Fig 12  
     and *Winter’s Tale* 255
- Golding, Arthur see Ovid, *Metamorphoses*
- Goltzius, Hendrik  
     and interior design 166  
     Jupiter and Io engraving 51, Fig 15  
     reclining Venus engraving 166, Fig 54  
     *Story of Lucretia* 78, Fig 23
- Gombrich, Ernst 86–87
- Gordon, Dillian 139
- Gorleston Psalter 186
- Graziani, René 124
- Green, Henry 18  
     and deer emblem 208, Fig 68
- Groenning, Gerard, *Ages of Man* 220, Fig 71
- Haaker, Ann 201, 260
- Hagstrum, Jean 58
- Hale, John 32
- Hamlet* 1  
     verbal-visual exchange in 243–244  
     and *Winter’s Tale* 243
- Hand, emblematic 201  
     in Hilliard 201  
     in Paradin 201  
     in Rollenhagen 201  
     in Whitney 201, Fig 66
- HE (Hans Eworth?) 3–10
- Hardwick Frieze of Diana 105–108, **pl 13**, **pl 14**  
     light effect on 105–107
- Harington, John, *Orlando Furioso* translation  
     25–27, 77  
     Book 1 frontispiece 25, Fig 8

## INDEX

- Book 33 frontispiece 25, frontis.  
 on licensed deceit in art 35  
 and *Pericles* 260–261, Fig 78  
 on perspective in visual art 73–74  
 perspectival narrative in engravings 74, Fig 22
- Harison, Stephen 11, Fig 4
- Harrison, G. B. 235
- Hattaway, Michael 197, 200, 228
- Haydocke, Richard, Lomazzo translation 68, Fig 21
- Heckscher, William S. 32
- Heemskerck, Maarten van, Worthies engravings  
 122–123, Fig 35
- Heffernan, James 33
- Henry VI part 3 223
- Henry VIII, King  
 Portrait commissions 19–20
- Hero and Leander legend, image list 55
- Hilliard, Nicholas  
*George Clifford* 103  
*Henry Percy* (miniature) 211–212  
*Henry Percy* (portrait) 211  
*Man Clasping a Hand* 201, pl 25  
 see also Bulwer, John
- Hoby, Thomas *The Courtier* 99
- Hodges, C. Walter  
 and *Love's Labour's* 4.3 115, Fig 33  
 and *Richard II* 150
- Hoefnagel Joris, *Fête at Bermondsey* 264  
 Nonsuch Palace and procession, 97, 100–101, pl 7
- Holbein, Hans, the Younger 19–21  
*Ambassadors* 137–138, pl 17  
 Chimney piece design 23, Fig 7  
*Christina of Denmark* 19–20, pl 2  
 Dance of Death woodcuts 125–128, Figs 37–40  
 'Henry VIII in his Privy Chamber' 153, Fig 49  
*Hillebrandt von Wedigh* 19, 20–21, pl 3  
 Shakespeare's knowledge of 265  
*Solomon and the Queen of Sheba* 153
- Holinshed *Chronicles* 25  
 and Choice of Hercules trope 270–271  
*Macbeth* 268–272, Fig 80  
*Richard II* 142–143
- Horses, in *Venus and Adonis* 61–69  
 accurate depiction of 67–68  
 destrière 62  
 Leonardo studies of 62, Fig 17  
 palafréno 62  
 and rank of rider 62–64  
 Renaissance debate about 62–68  
 Shakespeare's knowledge of images of 67–68  
 see also Alberti, Blazon, Dürer, Lomazzo,  
 Haydocke, Uccello
- Hulse, Clark 25, 32, 91
- Hunting 104  
 in *Titus Andronicus* 208–210  
 Tudor arguments against 208  
 see also Elizabeth I
- Hypnerotomachia Poliphili*, 44–45, 96  
 English translation 177–178, Figs 60–61  
 Jonson annotations 267  
 and reclining Venus 177–180, Fig 59  
 Shakespeare's knowledge of 266–267
- Hypnerotomachie* (Paris, 1561) 44, Fig 11
- Ikon 27–29, 91–92, 241
- Images of 1550s, and Shakespeare 22
- Inscriptions, on English paintings 4
- James I, King  
 entry into London 11–14  
 marriage entertainment 131
- Jephtha's Daughter* 91, pl 9  
 and contemporary setting 61  
 and *Venus and Adonis* 61  
 design of, and poem 61
- Johnson, Anthony 267
- Johnson, Charles, *Love in a Forest* 212
- Jonson, Ben  
*Every Man in his Humour* 217–218  
 and *Hypnerotomachia* 267  
 marginal glosses 7  
 masques 263–264  
 James I entry into London 11–14, 33, Fig 4
- Joust, anonymous drawing of 154, Fig 50  
 drawing of Elizabeth I at 154
- Judgment paintings, medieval 270
- Judgment of Paris trope 109  
 tapestry 111  
 in visual art 109–111
- Jupiter and Io  
 in Golding's *Metamorphoses* 48  
 Goltzius engraving 51, Fig 15  
 images of 48–52, Figs 13–15  
 in *Shrew* 48–52

## INDEX

- Kahn, Coppélia 93  
 Kermode, Frank 231  
 Kernodle, George R. 31  
 Kerrigan, John 32, 90  
     and *Sonnets* 71  
 Kiefer, Frederick 32  
*King Lear* 231–232  
 Klibansky et al., on images of melancholy 212  
 Knapp, James 263  
 Krieger, Murray 33  
 Kyd, Thomas, *Spanish Tragedy* 170  
 Kyp, William 11–14, Fig 4
- Lafont, Agnés 105  
 Landscape painting  
     English 96–97  
     European 95  
     foreground figures in 95–97  
     as independent genre 95–96  
     in Shakespeare's plays 99  
 Latter, A. D. 53  
 Light effect, Powis Castle 105–106, Fig 29  
     see also Hardwick Frieze of Diana  
 Livy, *De urbe condita* 78–79  
 Lomazzo, Giovanni 8–9  
 Lo Scheggia, cassone 83–84, **pl 6**  
 Longthorpe Tower, Peterborough 220, 222  
*Love's Labour's Lost* 30, 132  
     Berowne as judge 115–117  
     Dance of Death and 124  
     Development of approaches from  
       *Shrew* 97–99  
     groups of three and one figures 101–102  
       and English painting 102  
     images and staging 107  
     Marian satire in 117  
     number symbolism in 117–120  
     opening staging 100–101  
     'Overhearing scene' and groupings 115–117  
     Quarto 113–114  
     referentialism in 99–100  
     stage blocking 100–102  
     triple groupings as theatric form 115–117  
     rhetorical rule of three 119  
       and Berowne 119–120  
       and Holofernes 120  
       rejection of 120  
       songs 128–131  
       visual elements and larger movement 131–132  
       worthies, show of 120–121  
       see also 'Blackamoors', Worthies  
 Lowenthal, David 6–7  
 Lucrece, and deceit 73  
 Luttrell, Sir John, portrait (Monogrammist HE),  
     3–10, 46, 69  
     later copy 3–10, 22, **pl 1**  
     Shakespearean parallels 14–15  
 Luttrell Psalter 186, **pl 24**  
 Lydgate, John *Reigns of the Kingys of Englande* 157,  
     **pl 19**
- Lyly, John  
     *Campaspe* 70  
     *Euphues* 112  
     *Woman in the Moone* 218
- Macbeth* 72–73  
     and Choice of Hercules trope 268  
 Mariuz, Adriano 96  
 Mars pursuing Adonis image 45  
 Massys, Jan, *Venus Cytherea* 166  
 Master IQV, Venus and Adonis engraving 46–47,  
     Fig 12  
 McMillin, Scott 133  
 Meek, Richard, *Narrating the Visual* 31, 90  
 Melancholy, new order of, in *As You Like It* 218–220  
 Melancholy  
     and *As You Like It* 211–220  
     new order of 218–220  
     as aristocratic attribute 214–217  
     as contemplative mood 214  
     as love symptom 214–217  
     in Lyly, *Woman in the Moone* 218  
     physiological 212–214  
     satire of 217  
       by Jonson 217–218  
     in Sidney, *Old Arcadia* 216  
     in Spenser, *Faerie Queene* 214–216  
 Merchant, W. Moelwyn 237–238  
*Metamorphoses Ovidii* 50–51  
     Actaeon image 194–196, Fig 65  
     Jupiter and Io image 50–51, Fig 14  
 Metaphoric action  
     Richard II 18  
     *Macbeth* 18

## INDEX

- Metatheatre  
 in *As You Like It* 227  
 in *Titus Andronicus* 200–203  
 in *Winter's Tale* 249–252, 254–256
- Midsummer Night's Dream*, A 19, 30, 163–189  
 and babwynes 182–184  
 Bottom's vision, tradition and language 189  
 and compositional design 163–164  
 doubling of roles 171–172  
 hobbyhorse masks 18–19  
 and *Hyperotomachia* 96  
 and *Lucrece* 163–164  
 and mythic images 163–164  
   Bacchus and Ariadne 172–177  
   Cupid and Psyche 186–187  
   Jupiter and Antiope 171–172  
 parodic copia in 170  
 performance, first 164  
 and reclining Venus trope 164–182  
 rhetorical and visual exchanges 164  
 word and image in 163–164, 188–189
- Moment of illustration, selection of 48
- Morley, Thomas, *Practicall Music* 259
- Morris, Brian 40
- Moseley, Charles 17, 31
- Muir, Kenneth 29
- Mummers' plays 184–185
- Musical word-setting, in 1590s 259
- Myths, mingling of 46
- Narrative paintings, sequential 61
- Narrative poems  
 critical readings of 92–94  
 and later plays 93–94  
 visual elements 56–57  
 visual foundations of structure 56–57  
   see also *Lucrece*, *Venus and Adonis*
- Navarre, court of, and *Love's Labour's* 117
- Nelson, Robert S. 32
- Neptune 6  
 Print 6, Fig 3  
 Statue 6, Fig 2
- North, Roger, *Plutarch Lives* 241–243
- Oliver, Isaac  
 Allegorical Scene 103–104, pl 11  
 Edward Herbert 134–138
- Herbert of Cherbury 211  
 Jupiter and Antiope drawings 172, Fig 58
- Orgel, Stephen 157
- Orlando Furioso* 25–27  
 see also Harington, John
- Othello  
 and funerary monuments 263  
 and protestant martyrdom 263
- Ovid  
*Heroides* 109  
 images from, in plays 54  
*Metamorphoses*  
   Book III 191–196  
   Book VI 171  
   Book x 58  
 in *Titus Andronicus* 200  
 see also Dolce, Golding, *Metamorphoses*  
 Ovidii
- Ovide moralisée tradition 191–196
- Pageants and street theatre 23–24
- Painted cloths, Hardwick Hall 122–123
- Palaephatus, on Actaeon 191
- Palazzo Te, Frescoes 45
- Palfrey, Simon 171
- Panofsky, Erwin 53, 109  
 and Choice of Hercules trope 270  
 on landscape genre  
 on Titian and Shakespeare 58
- Paradin, Claude, *Devises héroïque*, and hart emblem 207–208, Fig 67
- Paragone debate 67  
 in *Midsummer Night's Dream* 188–189  
 in *Timon* 234  
 in *Winter's Tale* 254–256
- Parker, Patricia, and wordplay in *Dream* 19
- Parodic mass 8
- Parody, serious 8
- Parrhasios 86–87
- Passe, Crispijn de  
 worthies engravings 122, Fig 34
- Pater, Walter 95
- Peace, iconography of 8–9
- 'Peacham drawing', *Titus Andronicus* 197
- Peele, George  
*Araignment of Paris* 111–112  
*Tale of Troy* 112

## INDEX

- Pencz, Georg, *Rape of Lucrece* 78, Fig 24
- Penni, Luca, *Venus and the Rose* 43–45, Fig 10
- Pericles, archaic visual forms in 260–263  
 and Harington *Orlando Furioso* 260–261  
 see also Tilts
- Perrière, Guillaume de la  
 La *Morosophie* image and Richard II 157
- Perspective  
 central, in *All's Well* 72  
 modern sense, in Sonnet XXIV 72  
 in Richard II 148–159  
 and *via regia* 74  
 see also Harington, John
- Petit, Jacques, on *Titus Andronicus* (1595) 197
- Phillips-Court, Kristin 31
- Philostratus the Elder, and classical painting 86–87, 188
- Pietà, iconography of, in *King Lear* 231–232
- Pitti, Palazzo, Florence 180
- Plantin, Christopher 15
- Pliny the Elder, *Historia Naturalis* 70
- Porro, Girolamo 25
- Portraiture  
 hieratic, decryption of 97–99  
 see also Elizabeth I  
 as representation, in *Timon* 235–240
- Power, iconography of, in Richard II 150–159
- Print collecting in England 24–25, 172, 267–268  
 see also *Taming of the Shrew*, Wells-Cole
- 'Procession Portrait', Elizabeth I, 96–97
- Progymnasmata, Aphthonius 45
- Proportion, Lomazzo on 67–68
- Puttenham, George 92
- R[obert]W[ilson], *Three Lordes and Three Ladies* 113–114, Fig 32
- Raimondi, Marcantonio, *Judgment of Paris* images 109–111, Figs 30–31
- Rainolde, Richard, on ethopoeia 91–92
- Raleigh, Walter *History of the World* 4, 221
- Rape of Lucrece, images of 56, 245  
*Rape of Lucrece*, The 30  
 battle and complex ion imagery 77–78  
 deceit in 90–91  
 dramatic qualities of 92  
 emblematic language in 78  
 energy of Tarquin's pursuit 78  
 'invisible female' in 93  
 and *Midsummer Night's Dream* 163–164  
 and Paragone 82  
 politics and deceit 93–94  
 public space in 85  
 rape metaphors in 78  
 reading, act of 86  
 sections of 91  
 Troy painting 57–58, 79–92, 240–241  
 and *Antony and Cleopatra* 242  
 and *Cymbeline* 245  
 ikon 85  
 Lucrece as dramatic reader 85–92  
 and Lucrece's thoughts 86–92  
 reading and response to Troy painting 88–92  
 and *Venus and Adonis* 76, 91  
 verbal-visual exchange 92  
 and visual structure 76–77  
 war imagery of 77  
 see also cassone
- Raphael, *Achilles and Anchises* 224–225, Fig 74
- Reclining Venus trope 164–177  
 tradition of 166  
 see also *Midsummer Night's Dream*
- Regia maiestas* 114, Fig 51
- 'Renaissance' as temporal definition 29
- Representation and artifice balance 19–21  
 in *Timon* 235  
 in *Titus Andronicus* 205  
 in *Winter's Tale* 255–256
- Responses to images, untrained 10–14
- Reynolds, Joshua, and Choice of Hercules 268
- Richard II, 30, 133–162  
 central placement of king 155–159  
 compositional forms listed 133–134  
 and coronation portrait 150, pl 16  
 painting, poetry and representation debate 162  
 stage directions, in Quarto 156  
 ritual action in 150–159  
 stage placement of King in 53  
 visual elements, criticism of 133  
 visual forms and language in 134, 159–162  
 visual-verbal debate in 141–142  
 word, image and actuality 161–162  
 see also anamorphic painting, *Book of Common Prayer*, perspective, power, *Wilton Diptych*



## INDEX

- Richard II Enthroned ('Coronation Portrait') 150, 157,  
**pl 16**
- Richard II Presented to the Virgin and Child *See* Wilton  
 Diptych
- Richter, Irma A. 32
- Richter, Anne 100
- Ripa, Cesare  
*Iconologia* 1603  
 melancholy 214, Fig 70  
 and Titian monument 265
- Roesen, Bobbyann *see* Richter, Anne
- Sambucus, *Emblemata*  
 Voluptas 191, Fig 62
- Saxl, Fritz 177
- Schön, Erhard, *Vexierbilder* 136
- Scrots, William, Edward VI 138, **pl 10**
- Scultori, Giovanni Battista *Fall of Troy* 225–226,  
 Fig 75
- Serlio, Sebastiano 17, 95–96
- Shaftesbury, Third Earl of, and Choice of Hercules  
 268
- Shakespeare, William  
 and artists  
 Holbein 265  
*Hyperotomachia* 266–267  
 Ghisi, Giorgio 267–268  
 Giulio Romano 265–266  
 Titian 264–265  
 knowledge of visual art 54, 264–268  
 visual allusions, recurrent, in canon 263  
 to traditions, not individual images 69  
 visual aspects of plays  
 critical neglect of 1  
 in design of 60, 62  
*see also* horses, deceit, art and nature contest  
 visual imagination of  
 in later plays 234  
 periods of, in canon 258–260  
 in plays 257  
 in poems 257–258  
 works  
*see* separate titles
- Shapiro, Meyer  
 and manuscript illumination 155
- Sheldon Tapestry 111, **pl 26**
- Sidney, Philip 92
- Astrophil and Stella 77  
 on deceit in art 35  
 New Arcadia, 'Blackamoors' in 131  
 Old Arcadia, and melancholy 216
- Sidney, Robert, unsigned portrait of 212
- Sly, stage location of, in *Shrew* 53
- Smith, Peter J. 93
- Song, in *Love's Labour's* 128–131  
 and expressive naturalism 129–131
- Sonnet XXIV 89  
 and visual language 71–76  
 and Richard II 135
- Spenser, Edmund, *The Faerie Queene*  
 and *Lucrece* 82  
 and melancholy 214–216  
 and Venus and Adonis myth 56
- Static emblematic effect, *King Lear* 231–232
- Stationers' shops 73
- Steadman, John 191
- Stern, Tiffany 171
- Stow, John, *Survey of London* 124–125
- Strong, Roy 32, 96
- Stumpwork 23
- Swine  
 compared with boar 37  
 in bestiaries 37
- Symeoni, Gabriel, and deer emblem 208,  
 Fig 68
- Talvacchia, Bette 254
- Taming of the Shrew, *The* 30, 34–54, 96  
 art and transformation in 35–36  
 and Gascoigne, *Supposes* 34  
 and Ghisi, Venus and Adonis engraving 41–43,  
 Fig 9  
 identities as actor and role 37–38  
 images in *Induction* 1, 40–47  
 and print collection 268  
 theatric and actual identities in 34  
 transformation images 38  
 'wanton pictures' in *Induction* 1, 38–39  
 Salmacis and Hermaphroditus images 40  
 Venus and Adonis images 40
- Tapestry 23  
 Judgment of Paris 111, **pl 26**
- Worthies, Hampton Court 121  
*see also* *Allegorical Court Scene*, Sheldon

## INDEX

- Taverner, John, 'Western Wynde' mass 8
- Teatro Olimpico, Vicenza 114  
 and Choice of Hercules, 25–27  
 statues, and *Winter's Tale*, 255–256, **pl 28**
- Te, Palazzo, horse frescoes 67, **pl 5**
- Three-figure trope 109, 124  
 see also *Love's Labour's Lost*
- Tilts, in *Pericles* 261–263
- Timon of Athens 1, 234  
 and fortune 238–239  
 language of Poet and Painter 235  
 and Paragone debate 234  
 portrait as representation 235–240  
 and *Venus and Adonis* 237
- Tintoretto, *Aeneas and Anchises* 8
- Titian  
*Bacchanal of the Andrians* 176–177, 188, **pl 23**  
*Bacchus and Ariadne* 176  
*Flight into Egypt* 96  
 funeral monument 265  
*Pardo Venus* 164–165, 172, **pl 21**  
 personal impresa 265, Fig 79  
*Rape of Lucrece* (engraving after) 78–79, Fig 26  
 and Jost Amman 78–79  
 reclining Venus images 166  
 see also Giorgione, *Sleeping Venus*  
*Sacred and Profane Love* 45  
 Shakespeare's knowledge of 264–265  
*Venus and Adonis* 58–59  
 anonymous engraving of 58, Fig 16
- Titus Andronicus  
 Actaeon reference 196–197  
 convention in 198–200  
 copia in 204–205  
 emblems in 197–205  
 Lavinia as emblem picture 203–204  
 metatheatre in 200–203  
 and Ovid 200  
 stage layout 200
- Tradition in art, Shakespeare's rejection of 260
- Transformation, moment of  
 in *Metamorphoses* images 53  
 Ovidian, in *Shrew* 38  
 reversal of 39
- Treasure Roll, of King Richard II 143
- Trompe l'oeil painting 67  
 see also Giulio Romano
- Troy painting, See *Rape of Lucrece*
- Turbeville, George, *Art of Venerie* 104
- Twelfth Night, Actaeon reference 196
- Two Gentlemen of Verona, and Bacchus and Ariadne  
 myth 172–175
- Uccello, Paolo  
 Hawkwood monument 67, **pl 4**
- Rout of San Romano 77
- Uhlig, Claus 208
- Ure, Peter 133
- Valois tapestries 104
- Vasari, Giorgio 32
- Vecellio, Cesare 131
- Venus and Adonis* 30  
 and Antony and Cleopatra 263  
 moment before Adonis leaves 58  
 and Timon of Athens 237  
 visual tropes of 57  
 see also horse, Ghisi, Titian
- Venus and Adonis* legend 40  
 image list 55  
 in Spenser, *Faerie Queene* 56  
 visual importance of 55  
 see also Titian, *Taming of the Shrew*
- Venus, Adonis and Mars, and Hypnerotomachia* 44–45  
 see also Giulio Romano
- Venus and Rose* 53
- Verbal-visual relations, in plays 2
- Verheyen, Egon 45
- Via regia 74  
 and *Love's Labour's* 114  
 see also Richard II
- Vickers, Nancy 93
- Virgil, *Aeneid* 224–227
- Visual-verbal exchange, beyond Shakespeare  
 263–264
- Visual art, knowledge of, in Shakespeare's  
 audiences 260
- Visual representation, in Shakespeare's  
 time 73
- Visual surroundings, Shakespeare's 22
- Voss, Paul 117
- Wall paintings, secco, in England 23
- Webster, John, *Duchess of Malfi* 223

## INDEX

- Weelkes, Thomas 259  
 Wells, Marion 33  
 Wells-Cole, Anthony 24–25, 166  
   on Philips Galle 122  
   and Worthies images 122–123  
 Westminster Hall statues 151–153  
 Wethey, Harold E. 177  
 Whitney, Geoffrey, *Choice of Emblemes* 15–18  
   ‘Auxilio Divino’ 201, Fig 66  
   ‘bivium virtutis’ 16–18, Fig 6  
   melancholy, absent emblem of 214  
   title page Fig 5  
   voluptas 191, Fig 62  
   ‘veritas temporis filia’ 252–254, Fig 77  
 Wierix brothers, Biblical engravings 261  
 Wierix, Johannes 213, Fig 81  
 Williams, Gary Jay 171  
 Wilton Diptych 138–148, **pl 15**  
   composition in *Richard II* 144–148  
   and profligacy of historical  
     Richard II 142–143  
   and *Richard II* marriage altarpiece 139  
 Wind, Edgar 217  
*Winter’s Tale*, *The* 30, 248–256  
   character and role in 249–252  
   emblem in 252–254  
   ethopoeia and stage action  
     in 248–250  
   and *Hamlet* 243  
   and metatheatre 254–256  
   and *Paragone* 254–256  
 Woodblocks, multiple use of 15  
 Woodhuysen, H. R. 131  
 Woods, Gillian 117  
 Wootton, John, *Macbeth and the Witches* 268  
 Word and image, exchanges between 2  
 Worthies, in visual art 121–123  
   listed 121  
   see also *Love’s Labour’s Lost*  
 Wotton, Henry, on tilts 261  
 Wyndham, George  
   and *Sonnets* 71  
   and *Venus and Adonis* 72  
 Yates, Frances 9–10, 32, 97  
   on Luttrell portrait 3–6  
 Zeuxis, grapes painting 70