

Contents

<i>Acknowledgements</i>	page ix
<i>A note on texts</i>	xii
Part I Entering Playworlds	1
1 Where is the life?	3
2 Purposes	10
3 Embryologies	21
4 Shakespeare the impossible	33
5 Popular theatre and possibility	43
6 Shakespeare v. actor	56
7 Playing to the plot	67
8 Middleton	77
9 Jacobean comi-tragedy	88
10 Everyman tyrant	98
Part II Modelling Playworlds	107
11 The monadic playworld	109
12 Formactions	123
13 The truth of anachronism	147
14 Possible history: <i>Henry IV</i>	160
15 Anti-rhetoric	177
	vii

viii	Contents	
16	Falstaff	183
17	Scenes within scenes	187
18	Strange mimesis	199
19	How close should we get?	206
20	Metaphysics and playworlds	213
21	Pyramids of possible worlds	228
	Part III Suffering Playworlds	243
22	Perdita's possible lives	245
23	A life in scenes	275
24	Scene as joke: <i>Much Ado</i>	282
25	Buried lives: <i>Macbeth</i>	286
26	The rape of Marina	297
27	Life at the end of the line: <i>Macbeth</i>	316
28	Dying for life: <i>Desdemona</i>	330
	<i>Epilogue: life on the line</i>	360
	<i>Bibliography</i>	364
	<i>Index</i>	375