

## Index

Page numbers in *italic* indicate illustrations.

- Abeyta, Michael, 322  
 accession pageant, 74–79, 75n26, 76n30, 76n32, 77, 78n39, 85–86, 261  
 Achilles Tatius, *Clitophon and Leucippe*, 38  
 actions and words relationship. *See* words and actions relationship  
 Adam (biblical figure), 186, 187, 188, 193–94, 370  
 admiration and wonder. *See* wonder and admiration  
 Adorno, Theodor, 161, 163–64, 175, 177  
 Aeschylus, 343–44, 347  
 aesthetic theory: about, 173–74; drama and, 173, 174, 175–76; masques and, 161, 162, 162n7, 163–64, 168, 168n5, 169, 174, 174n44  
 Agnew, Jean-Christophe, 238, 238n19  
 Alabaster, William, “Sonnets,” 24n21  
 Alexander the Great, 38  
 Alfred the Great, 360  
 allegories: chivalric allegory, 209–10, 209n43; cultural value of, 42–43; drama and, 55–56, 66, 67, 349, 354, 354n48; entertainments and, 55, 72, 167, 258n9, 261; God’s love/charity/*caritas*, 112–13; in Hellenistic era, 42, 43; Lord Mayor’s shows and, 55, 69, 263; lyric poetry and, 209–10, 209n43, 211–12, 213; masques and, 55, 69, 161, 163, 261; medieval period, 8, 9, 66; monarchy and, 72, 161, 163; moral, 8, 56, 66; mythological characters/fantasies in, 180n11; natural philosophy and, 180n11, 193–94, 194n46; in pageants, 55, 258n9, 261; political, 140; romances and, 35, 42–43, 125, 140  
 Alleyn, Edward, 151, 151n24, 152, 156, 333–34, 337  
*Amadis of Gaul* (Rodríguez de Montalvo), 39, 42, 43, 46, 218, 219, 220, 220n16, 220n26, 223; Herberay des Essarts transl., 46; Munday transl., 223  
 amatory lyric poetry, 295, 300  
 amatory sonnet sequences, 4, 24–26, 25n22, 27, 27n28, 30, 31, 32. *See also* sonnet sequences  
 amplification: about, 92–93, 92n19; Cicero and, 104, 105; Erasmus on, 98–100, 101, 103, 104; humanism and, 100, 100n42; medieval period, 100, 103; printing/print culture and, 101–2; prose in the public sphere and, 271; religious beliefs/practices and, 105; Renaissance and, 100, 101; society/social role and, 105; vernacular language and, 101–5. *See also* rhetorical skills and theory  
 Anabaptists, 111–12, 119  
 Anderson, Perry, 266  
 Andrea, Bernadette, 310, 319, 320  
 Andrewes, Lancelot, 282, 369  
 Anglican Church. *See* Church of England  
 Ann, Lady Bacon, *An Apologie*, 276  
 Anna (Queen consort of James I/James VI), 76, 81, 81n50, 83, 258  
 Anne, Countess of Winchelsea, 294  
 Anne Boleyn (Queen of England), 222–23  
 annotations, 192, 227, 282, 367n36  
 antimasque, 83, 165–66, 168, 171. *See also* masques  
 anti-theatricalism, and playhouses, 323, 326–28, 329  
 aphorisms, and scientific method, 201, 202, 202n18, 204–7, 204n26, 205n31, 206n38, 213  
 Apuleius, *The Golden Ass*, 218  
 Ariosto, Lodovico: allegories and, 43; cultural value of romances and, 44; *Orlando Furioso*, 39, 40, 49, 218, 231, 232–33; *Supposes* (Gascoigne) and, 58, 59  
 Aristophanes: education system curriculum, 346; *Frogs*, 343, 346  
 Aristotle, and topics: Bacon, 181; Buchanan, 340n5, 341, 351; cultural value of romances, 43; *Poetics*, 43, 58, 340n5; *Rhetoric*, 90, 100; rhetorical skills, 90, 94; scientific method, 181

- Armitage, David, 151  
 Armstrong, Paul, 8  
 Arnobius, 95n27  
 arrival form: accession pageant and, 78, 85; in drama, 257–58; entertainments and, 78, 85, 254, 261–62, 265; fraught arrivals and, 265–66; Henry Stuart as Prince of Wales pageants, 256–58, 257n8, 258n9; masques and, 265; in pageants, 261–62; in progresses, 259, 260  
 Ascension Day (Rogationtide), 252–53  
 Ascham, Roger, 42, 219, 341  
 Astington, John H., 336n38  
 Astley, John, 337  
 audiences: commodity culture and drama, 242, 243, 244–45, 246, 247, 248, 248n44; drama and, 59–61, 67–68, 242, 243, 244–45, 246, 247, 248, 248n44; entertainments and, 60; playhouses' influence on, 323–24, 328–30; for sermons, 357–58, 360, 362; Vice in drama and, 55, 57, 59, 326, 328–29  
 Augustine (saint), 95, 95n27, 116  
 Austern, Linda Phyllis, 333n30  
 Authorized Version (King James Bible), 178, 179–80, 179n3, 182–83, 187, 188–89, 191  
 authors and authorship: collaborative texts, 52, 86; proprietary, 6, 43, 52, 85, 86; romance book culture and, 218–19; royal versus authorial authority and, 86; women as, 44, 139, 139n38, 223  
 Bacon, Francis, and topics: allegories, 180n11, 193–94, 194n46; aphorisms and scientific method, 201, 202, 202n18, 204–6, 204–7, 204n26, 205n31, 206n38, 213; biblical exegesis and natural philosophy, 178, 178n1, 181, 184–85, 187–92, 194, 194n47; book of nature trope, 178–79, 180–81, 182, 183, 185, 186, 188–89, 191, 194; Church of England, 357; demystification of nature, 193; ideological and political tensions, 178–79, 182, 188, 193; interpretations of nature and Scripture, 178, 183, 185–86, 185n24, 188–89; King James Bible, 178, 182–83, 187; language and natural philosophy, 178n1, 181, 182, 185, 186–88, 190; metaphors, 11–12, 178–79, 180, 180n11, 181, 181n12, 182, 183, 186, 194; method (rhetorical method) of approach to scientific method, 201–2, 201n8, 203, 205; metrical poetry, 293–94; metrical psalmic verse, 300; Protestantism and scientific reform, 178, 183–84, 194; readers' habits of thought, 200, 212; reform and natural philosophy, 178, 181, 183–84, 186–87, 188, 194; Roman era educational curriculum, 88; royal authority and natural philosophy, 178, 182–83, 184, 189, 193–94; scientific method and natural philosophy, 180, 180n11, 181–82, 187, 189, 190, 191, 192, 193; scientific reform, 11–12, 178, 180, 182–83, 184, 194; tradition and innovation tensions, 11–12, 178, 180–81, 180n11, 184  
 —WORKS: *The Advancement of Learning*, 88, 178, 180–81, 182, 183–85, 186, 187–88, 191–92, 193–94, 201, 202; *Certain Considerations*, 183; *Essays*, 202; *Great Instauration*, 200–201, 202, 203, 206, 207; *Novum Organum (New Organon)*, 181, 182, 186, 190, 191, 200, 201, 203–5, 204n26, 206–7, 206n38; *Parasceve ad historiam naturalem*, 186, 194; *Sylva sylvarum*, 202n18; *Valerius Terminus*, 193  
 Baldwin, William, *Canticles or balades of Salomon*, 289  
 ballads, as metrical texts, 287, 292–93  
 Bancroft, Richard, 278  
 Bannon, Stephen K., 3  
 Banqueting House masques, 166, 172–73  
 Barat, William, 237  
 Barclay, John, *Argenis*, 37, 140  
 Barnes, Barnabe, 24n21  
 Barroll, Leeds, 81  
 Barthes, Roland, 95  
 beating the bounds (Rogationtide), 252–53  
 Beaumont, Francis: *The Knight of the Burning Pestle*, 67, 67n16; *The Maid's Tragedy* (Beaumont and Fletcher), 135  
 Beer, Gillian, 33n1  
 Bell (inn), 325, 326  
 Bellarmine, Cardinal, 282  
 Bell Savage (inn), 325, 326  
 Belsey, Catherine, 55  
 Bembo, Pietro, 20–21  
 Bergeron, David, 69n1, 256n5  
 Berner, Lord, *Castle of Love*, 38  
 Bhabha, Homi K., 255n4  
 Bible and biblical themes: Adam (biblical figure), 186, 187, 188, 193–94, 370; annotations and, 192; authority of, 183–84, 357–58; Church of England, 358–59; in drama, 55, 344–45, 348, 351; Elizabethan era and, 49–50; in entertainments, 12; Eve (biblical figure), 370; Geneva Bible, 129–30, 188–89, 191, 192; interpretation of nature and, 178, 183, 185–86, 185n24, 188–89; Jacob (biblical figure), 371; John the Baptist (saint), 351; King James Bible, 178, 179–80, 179n3, 182–83, 187, 190–91; marriage and, 370; metrical texts and, 289, 304; morality and, 350; natural philosophy and biblical exegesis, 178, 178n1, 181, 184–85, 187–92, 194, 194n47; revenge and, 63; in romances, 40, 49–50; scientific reform compared with scriptural reform and, 11–12, 178, 180, 182–83, 184, 194; sermons, 370, 371; Solomon (biblical figure), 49, 188–90;

- tradition and innovation, 12; translation and interpretation of, 179–80, 186, 188, 190–92; in vernacular language, 295
- Bichitr, *Jahangir Preferring a Sufi Sheikh to Kings*, 145, 147, 148, 159–60
- Black, Scott, 307, 315
- Blackfriars: Chamberlain's Men and, 330; children's companies' performances at, 323, 326, 330, 331, 332; first playhouse, 326; Jacobean era and, 337; King's Men and, 323, 335–36, 336n38, 337; leases, 330, 335–36; masque in drama performances and, 175; ownership of, 323; performance practices and, 332–33, 337, 337n38; second playhouse, 323, 326, 330, 332, 339; transition between outdoor and indoor playhouses and, 323, 331, 332, 332n26, 333, 336, 337, 338
- Boar's Head (playhouse), 325, 330
- Boccaccio, Giovanni: *Ameto*, 40; *Decameron*, 313
- body, as commodified, 244–45, 245n4, 247–48, 247n43
- Boiardo, Matteo, *Orlando innamorato*, 40
- Bons, Jeroen A. E., 353
- Book of Common Prayer, 358, 359, 361, 365–67, 368, 370
- book of nature trope, 178–79, 180–81, 182, 183, 185, 185n24, 186, 188–89, 191, 194
- books (printed books): bookish intertextual allusions, 220–21, 220n16, 227–28; history of English language, 215, 216, 219; manuscripts and print juncture, 215, 217; national identity and, 216; Protestantism and, 216; tradition and innovation, 217. *See also* romance book culture
- Borris, Kenneth, 306
- Bowles, George, 144
- Bradbrook, Muriel, 255n5
- Brayne, John, 324
- Breton, Nicholas: metrical psalmic verse and, 300; *The Soules Harmony*, 24n21
- Bricot, Thomas, 277, 277n34
- Bridges, John, *A Defence of the Government*, 277–78, 277n34
- Britton, Dennis Austin, 316
- Bruster, Douglas, 238n19
- Buchanan, George, and topics: allegories and drama, 349, 354, 354n48; Aristotle, 340n5, 341, 351; biblical themes in drama, 348, 351; biography of, 340–41, 340n5, 354; Christian theology and Greek tragedies, 342n10, 350, 351, 354; Collège de Guyenne, Bordeaux, 340–41, 344, 345, 347, 348, 349, 354; diachronic approach, 341, 349, 350, 355; drama as tragedies, 340–41, 344; education system and rhetorical skills/theory, 344–45, 347; Greek tragedies, 341, 342n10, 344, 351; humanism, 340, 341, 345, 354; hypocrisy, 344, 352–53; local contexts/transformations and drama, 341, 344, 347, 348, 349–50, 351, 354–55, 354n48; Milton, 342, 342n10; morality and drama, 345–46, 350, 354–55; playwright, 341, 345; political potential of rhetoric, 341, 342, 344, 351–54; rhetorical skills/practices and drama, 341, 344, 345–48, 351–54; skepticism about vows, 343, 344, 348–50; synchronous contexts, 341, 349, 354; tradition and innovation in drama, 351, 352, 354–55; tragedies and drama, 340–41, 344; words and actions relationship, 343, 344, 345–46, 348–49, 350
- WORKS: *Alcestis*, 341, 341n6, 344, 345, 348, 349; *Baptistes*, 340, 341, 341n6, 344, 351–54; *Franciscanus*, 348; *Jephtes*, 341, 341n6, 348–50, 351; *Medea* (Euripides) [transl.], 341, 341n6, 344, 346–47
- Bull (inn), 325, 326
- Burbage, Cuthbert, 324
- Burbage, James, 324, 330
- Burbage, Richard, 257n8, 330, 332, 333, 334–36
- Butler, Martin, 81–82, 174n48
- Byrd, William: metrical psalmic verse and, 300; *Psalmes, Sonets and Songs*, 20n4; *Songs of Sundrie Natures*, 20n4
- Calvin, John and Calvinism, 24, 242, 248, 248n44, 295, 357, 369. *See also* religious beliefs and practices
- Camden, William, 150, 151
- Campion, Thomas: authors and authorship and literary history, 86; common meter in songs by, 304; masques, 264–65; *The third and fourth booke of ayres*, 304
- capitalism: in drama, 12, 152, 153, 159, 160; East India Company and, 143, 144, 145, 159–60; global, 141, 142, 149–50; imperial, 145, 149, 151–52, 154, 156, 160; self-fashioning and, 240; theatrical London and, 141, 142, 145, 149, 151–52, 156, 160. *See also* commodity culture; drama, and commodity culture
- Carew, Thomas, 176
- Carey, Robert, 262, 262n19
- caritas* (God's love, charity), 112–14, 120, 122, 124
- Carleton, Dudley, 170–71
- Caroline period, 52, 61, 83, 161, 163, 165, 353, 354, 369
- Carr, Robert, 1st Earl of Somerset, 81–82
- Castiglione, Baldassare, *Book of the Courtier*, 46, 47
- Castle of Loyalty, 69–70
- Cathcart, Charles, 334
- Catholicism: accession pageant and, 76–77; celibacy and, 364, 370; conversion and, 155; drama and, 55, 61, 64, 67–68; erotic

- communion and, 109n4, 110; marriage sacrament, 364, 365, 370; perfectionism and, 110; in printed literature, 21n19, 24, 24n21; Reformation versus, 356–57, 364; romances and, 49; sacrament of communion and, 368; sacraments and, 364; salvation in, 118; sonnet sequences and, 24, 24n21; Spanish threats and, 281; Spiritualism and, 111–12; tradition and innovation, 12. *See also* religious beliefs and practices
- Cave, Terence, 99, 105
- Cavendish, Thomas, 150
- Cawood, John, 21
- Caxton, William: *Blanchardyn and Eglantine* (Anon.) [transl.], 218; *Charles the Grete* (Anon.) [transl.], 218; *The Four Sons of Amyon* (Anon.) [transl.], 218; *Godfrey of Boloyne* (William of Tyre) [transl.], 218; *The History of Jason* (Lefevre) [transl.], 218; *The Recuyell of the Histories of Troy* (Lefevre) [transl.], 215–16, 217, 218, 219; romances in book form, 215–16, 218, 221; typography of romance book culture, 217, 229
- Cecil, William, Lord Burleigh, 359–60
- Cervantes, Miguel de: *Don Quixote*, 313; Wroth and, 313
- Chambers, E. K., 164, 169–70
- Chapman, George: *Busy d'Ambois* (play), 54; *Lord Hay's Masque* (Chapman and Jones), 81; *The Memorable Masque* (Chapman and Jones), 168n25; tradition and innovation of masques, 264–65
- charity (*caritas*, God's love), 112–14, 120, 122, 124
- Charles I (King of England, or Prince Charles), 52, 61, 83, 161, 163, 165, 280, 353–54, 369
- Chaucer, Geoffrey: Spenser's works and, 128, 128n8; *Troilus and Cressida*, 218; "The Wife of Bath's Tale," 126, 128
- children's companies: Blackfriars, 323, 326, 330, 331, 332; Children of Paul's, 323, 331n25; Children of the Chapel, 323, 330, 331, 332; performance practices and, 331, 331n25, 333–34; St. Paul's Cathedral, 326; transition between outdoor and indoor playhouses and, 331, 331n25, 332, 333–34, 335
- chivalric theme: in romance book culture, 215, 218, 219, 223, 224; in romances, 37–38, 39, 40, 42, 43, 125, 126–30, 131, 134, 209; Tudor period and, 262. *See also* heroic literature
- Chrétien de Troy: *Perceval, the Story of the Grail*, 126; *Yvain, the Knight of the Lion*, 129
- Christianity: asceticism in, 117; authority of Bible in, 183–84; classical era worldview versus, 90; conversion and, 155, 360; drama and, 345; God's love/charity/*caritas*, 112–14, 120, 122, 124, 129–30; Greek tragedies and, 342n10, 350, 351, 354; King James Bible, 178, 179–80, 179n3, 182–83, 187, 190–91; medieval mysticism and, 112; Orthodox Catholics, 150; perfectionism and, 110, 114; revenge and, 63; rhetorical skills/theory, 95, 95n27; salvation in, 111, 114, 118, 216, 248, 248n44, 320–21, 358, 360, 363, 371; Spiritualism and, 112; tragicomedy in, 58. *See also specific religions*
- Christian IV (King of Denmark), 170
- Church of England: adiaphoric doctrine and, 364, 369; *Articles of Religion* of 1571, 365; Bible and, 358–59; bishops, 44, 49, 272, 276, 359–60, 362; Book of Common Prayer, 358, 359, 361, 363, 365, 366–67, 368; liturgy, 357, 358–59, 364; marriage, 364, 365, 367, 371; royal authority over, 356–57, 361, 364; sacraments and, 363, 364, 365, 368, 369, 371; sermons and, 356–57, 358–59, 363, 364, 371; words and actions relationship and, 357. *See also* Reformation; sermons; and *specific bishops, churches, and sermons*
- Cicero: amplification and, 104, 105; *De inventione* (*On Invention*), 88n2, 94n25, 96; *De Officiis*, 29n36; *De oratore*, 77n2, 94n25, 100; *Philippics*, 104; Wilson, Thomas on, 102
- cinema, 3, 25
- classical era: authors and authorship as elite and, 224; Christian worldview versus, 90; drama and, 54, 57, 58, 59, 60–61, 326; educational curriculum during, 90n9, 91–92, 96, 96n29, 346; languages of, 90n9, 91–92; manuscripts from, 58; morality and, 350; national identity through foreignness and, 89–90, 89n7, 90n9; poetry and, 75, 340; revenge and, 63; rhetorical skills/theory, 89, 89n5, 93, 94–97, 94n25, 95n27, 96n29, 101, 341, 342, 346; romance book culture and, 215, 218, 225; tradition and innovation, 12–14; words and actions relationship, 342–344, 345. *See also* Hellenistic era; Roman era
- Clements, A. L., 210
- Cockpit (playhouse), 66, 325
- Cognard, Roger A., 210n46
- Cole, Henry, 272–73
- Colie, Rosalie, 14
- collaborative texts, 52, 86
- Colledge, Edmund, 114–15
- comedies, and drama, 56, 58, 60, 65–66, 345, 354
- commercial competition: playhouses and, 237, 323, 326, 332, 332n26; romance book culture, 215–16. *See also* commercial theater, in London
- commercial theater: in London, 6, 10, 13, 52, 59, 149, 152, 241–42; theater industry and, 324, 326,

- 330, 335, 339. *See also* drama, and commodity culture; outdoor and indoor playhouses; playhouses
- commodity culture: body as commodified and, 244–45, 245n4; society/social role and, 235–37, 239; theatrical London and, 153–54, 241. *See also* commercial competition; commercial theater, in London
- common meter: metrical psalmic verse, 300–304; psalms, 287, 292, 293, 294–95, 303, 304; songs, 292–93, 304. *See also* metrical poetry; metrical texts
- Condell, Henry: as actor, 57, 332; First Folio collection of Shakespeare's plays, 1, 5, 6, 7–8, 52, 56–57, 57n7, 230–31
- Condren, Conal, 269, 270
- conquest, in sonnets and sonnet sequences, 30, 31–32, 31n5, 31n47; in sonnet sequences, 31n5, 31n47. *See also* geographical borders
- Constable, Henry, 24n21
- consumption: drama and, 142, 240, 249; romance book culture and, 224, 234; in society, 236–37, 243. *See also* capitalism; drama, and commodity culture
- copia*, as term of use, 98, 99. *See also* rhetorical skills and theory
- corona sequence, 26–27, 27n28, 28n30
- country-house entertainments. *See* entertainments; progresses
- court masques. *See* masques
- Cowley, Abraham, 294
- Cressy, David, 221, 221n17
- Croft, P. J., 27n28
- Cromwell, Thomas, 55
- cross-cultural contact: drama and, 141, 142–44, 151–52, 159, 160; gift-giving in cultural exchanges and, 144, 145, 146, 147, 148, 151; during Jacobean era, 10, 145, 146, 147, 148; Lord Mayor's shows, 143–44, 145, 149; Mughal Empire, 144, 145, 147, 148, 159–60; national identity and, 150, 160; Ottoman Turkish Empire, 145; patrons and, 144; theatrical London and, 10, 141, 142–44, 151–52, 159, 160. *See also* globalization
- Cross Keys Inn, 325, 326
- Culler, Jonathan, 297–98
- cultural history: allegories, 42–43; cinema, 3; Cyprus and, 310; drama, 311; entertainments and, 267; epistemology and, 2; Fuentes and, 314, 314n18; heroic literature in, 42, 43–44; historical formalism, 2; interrelatedness of religion, politics and, 356, 357–58; literature and, 41–42; pageants' role in, 267; romance book culture, 219, 308, 310, 311, 316, 321; romances' value in, 33, 34, 40, 41–46, 45n47, 47, 126, 135, 138–39, 140; sonnets' value in, 3–4, 287. *See also* news culture
- Curtain (playhouse), 324, 325, 326, 327, 328
- cycle: corona sequence, 26–27, 27n28, 28n30; cycle of exchange, 28–29; sonnets and, 10, 26–27; sonnet sequences and, 24, 27nn28–29, 28, 30
- Cyprian (bishop), 95n27
- Cyprus, and *Urania* (Wroth): characteristics of, 308, 310, 316, 321; cultural history and, 307, 308–9, 310, 316, 321; enchantment and, 316–17, 319–20; magical realism and, 306, 312, 313; myths and, 306, 307, 308–9; Ottoman Turkish Empire and, 308, 310, 311, 319; politics and, 310, 316, 319–20; religious beliefs/practices and, 310, 311, 312, 320; space/spatial categories and, 306, 307–8, 312, 313, 315. *See also* Wroth, Mary, *The Countesse of Montgomerie's Urania* (*Urania*)
- damnation. *See* salvation
- Daniel, Samuel: collaborative texts, 86; *Delia*, 23n15, 26, 26n26; masque scripts and, 81, 264–65; *Mucedorus*, 60–61; *Tethys Festival* (Daniel and Jones), 166, 168, 258
- Davis, Joel B., 232n50
- Day, John, *The Travels of the Three English Brothers* (Day, Rowley, and Wilkins), 158
- Deacon, John, *Tobacco Tortured*, 142–43
- de Critz, John (attrib.), *Portrait of James VI and I*, 144, 146
- Dekker, Thomas, and topics: accession pageant account, 75–76, 76n30, 85–86; Bishopsgate pageant, 85, 86; geographical borders, 153; Jonson, 86, 331; pageant accounts, 75–76, 76n30, 78, 78n39, 79, 85, 86; *Satiromastix*, 323, 330–31, 331n25, 332, 333, 333n28, 333n30, 335; *The Shoemaker's Holiday*, 153; Soper Lane in Cheapside pageant script, 78, 79
- Democritus, 204, 342
- Dering, Edward, 42
- de Rojas, Fernando, *Tragicomedy of Calisto and Melibea* (*La Celestina*), 314
- Derrida, Jacques, 85n65
- Descartes, René, 211
- Devereux, Walter, 300
- devotional texts: metrical poetry and, 294; metrical psalmic verse and, 291, 294; psalmic poetry as, 291, 295; psalmody and, 287–88, 300; ritual, 291; sonnet sequences as, 24, 24n21, 295–97, 298–300. *See also* religious beliefs and practices
- diachronic approach, 341, 349, 350, 355
- dialogic forms: drama, 165–66, 173, 174n44; Elizabethan era, 72–74, 165, 167–68, 169,

- 169n26, 173, 174n44, 260–61; Jacobean era and, 261; pageants, 72–74; progresses, 165, 167–68, 169, 169n26, 173, 260–61
- Digges, Leonard, 52
- Dio Chrysostomos, 343
- DiPasquale, Theresa M., 109–10, 109n4
- discordia concors*, 210–11
- Ditchley entertainment, 73
- Doiron, Marilyn, 112n13
- Dollimore, Jonathan, 154
- Doncaster, Viscount, 81
- Donne, Ann, 363, 363n23
- Donne, John, and sermons: Bible and biblical themes, 370; biography and characteristics, 359, 359n10, 362–63, 369, 371–72; celibacy, 370; death, 362–63, 363n23; defense of “Directions to Preachers” (James I/James VI), 270, 279–80, 279n46; Donne, Ann as wife, 363, 363n23; *Fifty Sermons*, 360n13, 369; literary history and, 360; marriage, 359, 365, 369–71, 369n44; marriage as sacrament of communion, 369, 370, 371; occasions for sermons, 358; patron, 359–60; printing/print culture, 360, 360n13, 363, 363n23, 369, 369n44; St. Clement Danes church, 359, 360, 360n13, 363, 363n23, 369, 370; St. Paul’s Cross pulpit, 362; tradition and innovation, 371
- Donne, John, and topics: allegories and lyric poetry, 209–10, 209n43, 211–12, 213; “The Canonization,” 124; chivalric allegory, 209–10, 209n43; critiques, 118, 121, 124n53; “The Damp,” 207–8, 207–13, 208n41, 209n43, 210n44; *discordia concors*, 210–11; eroticism, 118, 119, 123n51, 124, 208; Familism, 110–11, 112, 118; “The Flea,” 109–10, 109n4; gender in lyric poetry, 119–20; God’s love/charity/*caritas* and, 120, 122, 123, 124; libertinism, 109–10, 118; lyric poetry and scientific epistemologies, 207–11, 208n41, 210n44; manuscripts of lyric poetry, 5; metaphysical poets, 210, 211; metrical poetry, 293–94; Oath of Allegiance, 282; perfectionism and, 110, 111, 112, 115, 117–18, 120, 123–24; Petrarch’s influence, 209, 210; physical love in poems, 119, 122–23, 123n51, 124n53; *Poems*, 109; printing/print culture, 5; readers’ habits of thought, 200, 212; “The Relic,” 111, 124; religious beliefs/practices and poetry, 111, 112, 118, 123–24, 123n51, 124n53; sacred versus profane in lyric poetry of, 109–10; salvation, 111, 118; *Songs and Sonets*, 109, 110, 118, 121, 124, 209–10; Spanish marriage polemic, 279; Spenser as influence, 209, 209n43; Spiritualism and, 112, 117, 118, 119, 120–22, 124; syllogisms, 271–72; “To his Mistress Going to Bed,” 30, 30n43, 123–24, 124n53, 209. *See also* Donne, John, and sermons
- Donne, John, “The Ecstasy”: about, 110, 124; critiques of, 118, 121, 124n53; ecstasy and, 121, 121n48; eroticism in, 118, 119, 123n51, 124; gender in, 120; God’s love/charity/*caritas* and, 120, 122, 123, 124; libertinism and, 118; perfectionism and, 120, 123; physical love and, 119, 122–23, 123n51, 124n53; religious beliefs/practices and poetry, 112, 118, 123n51; Spiritualism and, 119, 120–22. *See also* Donne, John, and topics
- Drake, Francis, 10, 152, 154
- drama: about, 52–53, 68; aesthetic theory and, 173, 174, 175–76; allegories and, 55–56, 66, 67, 349, 354, 354n48; as antimasque, 162–64, 165–66, 168, 170, 171–76; audiences and, 59–61, 67–68; biblical themes in, 55, 344–45, 348, 350; capitalism in, 12, 152, 153, 159, 160; Christian principles and, 345; classical era and, 54, 57, 58, 59, 60–61, 326, 350; comedies and, 56, 58, 60, 65–66, 345, 354; commercially successful, 52; consumption and, 142, 240, 249; cross-cultural contact and, 141, 142–44, 151–52, 159, 160; cultural history and, 311; cultural history for, 52–54, 56, 61–68; dialogic, 165–66, 174n44; education system and, 344–45, 347, 354; Elizabethan era, 53, 54, 56, 63, 158, 165, 174n44; enchantment, 318; *English Faust Book* (Anon.), 244, 246, 248, 249; entertainments in, 251–52; games in, 66; gender and, 65, 66–67; genres, 56–61; ghosts in, 62–63; Hellenistic era, 58; hypocrisy and, 344, 352–53; interruptions in text and, 230–31; in Jacobean era, 53–54, 65; in Latin, 58, 62–63, 345, 347; local contexts/transformations and, 63, 66–67, 341, 344, 347, 348, 349–50, 351, 354–55, 354n48; manuscripts of, 52, 58, 59; masques in, 175, 251–52; medieval period and, 54, 58, 61; morality and, 8, 55–56, 58, 63, 66, 67, 67n16, 250, 345–46, 354–55; *Mucedorus* (Daniel), 60–61; narrative structure/style in, 36, 63; national identity and, 56; pastoral romances and, 225; performance practices and, 323, 326, 341; politics in, 4, 11, 53, 54, 67–68; printing/print culture and, 326; processions in, 4, 251; Reformation and, 55, 56, 349; religious beliefs/practices and, 53, 54–56, 61, 64, 67–68; Renaissance, 57, 58, 156, 174; revenge and, 35, 62–64; rhetorical skills/theory and, 341, 344–48, 347, 351–54; saints lives, 54–55, 58; self-awareness in texts, 225; self-fashioning in, 239–40; sermons and, 359; tradition and innovation in, 351, 352, 354–55; as tragedies, 58, 239;

- tragicomedy, 34–35, 36, 57–58; Vice and, 55, 57, 59, 326, 328–29; virginity and, 65, 66; *The Wits* (Anon.), 62; wonder and admiration, 53, 57, 67, 162–63, 176. *See also* Greek tragedies; outdoor and indoor playhouses; playhouses; theatrical London; *and specific authors, and plays*
- drama, and commodity culture: about, 237–38; audiences and, 242, 243, 244–45, 246, 247, 248, 248n44; body as commodified and, 244–45, 245n4, 247–48, 247n43; Calvinism and, 242, 248, 248n44; comedic alternatives and, 243, 244–45, 246–47, 248–49; commodification and critique, 239, 240–41, 242–44, 245–47, 249; consumption in, 240, 249; salvation and, 242, 243, 247, 248, 248n44; self-fashioning and, 238, 238n19; tragedies and, 239, 242–43, 248, 249. *See also* capitalism; drama; Marlowe, Christopher, *Doctor Faustus*
- drama, and dedicated venues for performances: about, 323; inns, 323, 324, 325, 326, 330; performance practices and, 323, 326; printing/print culture and, 326. *See also* children's companies; performance practices; repertory system
- Drayton, Michael: *Idea*, 26, 26n26, 31n47; *Ideas Mirrou*, 25n22; metrical psalmic verse, 300
- Dubrow, Heather, 23
- Dugdale, Gilbert, 76
- Dunbar, William, 293
- East India Company, 143, 144, 145, 159–60
- Eckhart, Meister, 114–17, 120, 121, 123
- educational curriculum: classical era curriculum and, 88, 90n9, 91–92, 96, 96n29, 346; drama and, 344–45, 347, 354; gender and, 90, 90n9; humanist, 22, 88, 89, 91, 96, 96n29, 345–46; morality and, 90–91; rhetorical skills/theory and, 88, 92, 96–99, 96n29, 101, 270–71, 346, 346n27, 347; society/social role and, 90–91, 90n9; vernacular language and, 91–92; written versus verbal rhetorical skills, 97–99
- Edward, Lord Herbert of Cherbury, 271
- Edward II (King of England), 254
- Edward VI (King of England), 289
- Eliot, T. S., 210
- Elizabeth I (Queen of England), and era: accession and accession anniversaries, 1, 47, 261–62; allegorical battle pageant, 258n9; Ascham as tutor to, 219; biblical themes, 49–50; cross-cultural contact, 150; devotional texts, 295; dialogic form, 165, 174n44, 260–61; drama, 53, 54, 56, 63, 158, 165, 174n44, 335; economy, 169–70, 170n29; entertainments, 164, 166–70, 170n29, 252; as female prince/king, 72, 132–34; genre/gender interplay in romances, 45, 45n47, 47, 129, 131; gift-giving, 151, 260, 261, 262; globalization, 149, 150–51; immutability, 9; imperialism, 151; Leicester, 71, 259, 260; lyric poetry, 305; “mask simple,” 169–70; metrical psalmic verse, 49, 293, 300; mythology and “cult of Elizabeth,” 9, 72, 167; Old Testament figures and, 167; poem in praise of, 169–70; politics, 4, 72–74, 129, 131–34, 166; Puritanism, 361; religious beliefs/practices, 357, 358–59, 361–62; romances, 33, 47, 50, 129, 131–32; royal entries, 260–61; sacrament of communion, 368; secular verse, 300; sonnet sequences, 4; Spanish Armada of 1588, 1, 61, 131, 154; theater industry, 324, 325; tournaments, 261–62, 262n19; as virgin queen, 72, 131, 132, 133–34. *See also* outdoor and indoor playhouses; progresses, and Elizabeth I Elizabeth Stuart, Princess (Electress Palatine), 175 Elvetham entertainment, 71–75, 71n7, 72n13, 85 Empson, William, 109, 110–11, 118, 123 enchantment, 133, 217, 312, 316–20, 317, 318 England: drama in literary history and, 52–53; imperialism and, 145, 150, 151, 154, 160; religious beliefs/practices in, 311; Renaissance in, 14, 57; slavery and, 155–56, 158–59; Spanish Armada of 1588 and, 1, 61, 131, 154; state violence in, 145, 154, 160; in transition, 10; vernacular English language, 20–21, 21nn7–8. *See also specific periods, and rulers*
- Enterline, Lynn, 90n9, 91
- entertainments: about, 13, 69–70, 71, 71n2, 86–87, 252; allegories and, 167, 258n9, 261; arrival form and, 78, 85, 254, 261–62, 265–66; audiences and, 60; beating the bounds, 252–53; biblical themes in, 12; Castle of Loyalty, 69–70; cultural history and, 252, 267; Ditchley, 73; in drama, 251–52; economy of, 169–70, 170n29; Elizabeth era, 164; Elvetham, 71–75, 71n7, 72n13, 85; fraught arrivals and, 265–66; gift-giving and, 254–55, 255n5, 260–61, 262; Kenilworth, 73, 254, 258–60; literary history and, 70; mythological characters/fantasies in, 55, 69, 72, 161, 163, 167, 257, 259, 260, 261, 263; New Historicism and, 70, 80; New Zealand Māori *pōwhiri* ceremony, 252, 254–55; Old Testament figures and, 167; patrons for, 72–73; politics and, 251, 261, 264, 266, 267; producers' self-interests and, 72, 76, 80, 85; reception and, 167–68, 169, 253, 254, 260, 261–62; during Renaissance, 161–62, 162n7; Roman era, 69; in rural areas, 252–53; social role of, 72–74, 167–68, 251, 253, 255–56, 265, 267; space as set apart for, 255, 255n4, 257, 258, 262, 266; strangers' welcome at, 252, 261–62, 265, 266; Stuart

- period, 53–54, 69, 166, 168, 258, 261;  
supplementation and, 85–86, 85n65; tradition  
and innovation in, 12, 252, 254, 258, 258n9,  
266–67; during Tudor period, 69. *See also*  
Lord Mayor's shows; masques; pageants;  
progresses
- epics: Hellenistic era and, 39, 40, 43; heroes in  
poems and, 39, 40, 43, 127, 128, 129; lyric poetry  
and, 39, 40, 43, 127; narrative structure/style in,  
39; romances and, 38–40, 43, 125, 126, 127–28,  
129, 131, 132, 134, 215
- epistemology, and culture, 2. *See also* lyric poetry,  
and scientific epistemologies
- Erasmus, Desiderius: amplification, 98–100, 101,  
103, 104, 105; *De copia*, 96n29, 97–99, 100,  
102n49; *Ecclesiastes*, 104; letter-writing and  
rhetorical skills, 97–99; rhetorical skills/  
theory, 96n29, 97–100, 101, 103, 104, 105
- eroticism: erotic communion and, 109n4, 110,  
115–17; in lyric poetry, 109–10, 109n4, 117, 118,  
208; in romances, 45, 46–47
- ethnic differences, 1, 15, 311–12, 321
- Euripides, and topics: *Alcestis*, 341; diachronic  
approach, 341, 349, 355; drama as tragedies, 343;  
humanism and, 341; *Iphigenia at Aulis*, 348–49,  
350; *Jephtes* (Buchanan), 341, 341n6, 348–50,  
349, 351; *Medea*, 341, 346, 347; political  
potential of rhetoric, 341, 343; rhetorical skills/  
practices, 341, 342, 343; skepticism about vows,  
344; society/social role and, 341; Sophists and,  
343, 344, 345–46, 351; words and actions  
relationship, 342–44, 345–46, 347, 348,  
350–51
- Evans, Henry, 330, 335–36
- Eve (biblical figure), 370
- explorations, geographical, 10, 150–51, 152
- false truths: masques and, 83; prose in the public  
sphere and, 271, 273, 280–81, 280n50
- Familism, 110–11, 112, 118
- Family of Love, 111, 112, 123
- fantastical worlds, 33, 306. *See also* mythological  
characters and fantasies
- Faris, Wendy B., 313
- Fenchurch (“Londinium”) arch, 75, 76n32,  
77
- Ficino, Marsilio, 117–18
- fiction. *See* drama; prose; prose, in the public  
sphere; romance book culture; romances
- Field, John, 326
- Field, Nathan, *A Woman is a Weathercock*, 67
- films, 3, 25
- First Folio [the Folio] edition of Shakespeare's  
plays (Heminges and Condell), 1, 5, 6, 7–8, 52,  
56–57, 57n7, 230–31
- Fletcher, John: cross-cultural contact in drama,  
141; *The Double Marriage* (Fletcher and  
Massinger), 337n41; *Henry VIII* (Shakespeare  
and Fletcher), 54, 251; *The Island Princess*, 141,  
337n41; *The Maid's Tragedy* (Beaumont and  
Fletcher), 135; *The Prophetess*, 337–38, 339; *The  
Sea Voyage* (Fletcher and Massinger), 141, 337;  
*Sir John Van Olden Barnavel* (Fletcher and  
Massinger), 336–37
- the Folio [First Folio] edition of Shakespeare's  
plays (Heminges and Condell), 1, 5, 6, 7–8, 52,  
56–57, 57n7, 230–31
- form (literary), 199
- Fortune (playhouse), 325, 330, 337
- Fowler, Alastair, 25n22, 33n2, 34, 34n7
- Foxe, John, 216, 219
- France: French court, 79; orator-civilizer myth in  
French prose, 89n6; politics in, 131; prose in the  
public sphere in French language, 282n59;  
rhetoric books in French, 93; romances in  
French, 43, 46, 215
- Fraunce, Abraham, *Arcadian Rhetoric*, 46
- Freccero, John, 23
- Frederick V, Elector Palatine, 175
- Frobisher, Martin, 150
- Fry, Northrop, 27n29
- Fuchs, Barbara, 33n2
- Fuentes, Carlos: Cervantes and, 313; cultural  
history, 314, 314n18; literary history, 314;  
mythology and history in literature, 314; *Terra  
Nostra*, 314, 321–22; *Urania* (Wroth) compared  
with, 321–22; Wroth and, 314
- Fuller, Thomas, 361
- Fumerton, Patricia, 265
- Gallant, Gerard, 210
- games, in drama, 66
- Garber, Marjorie, 306, 308
- García Márquez, Gabriel, 313, 314
- Garrick, David, 294
- Gascoigne, George, and topics: comedy in  
drama, 58; *A Hundreth Sundry Flowres*, 292;  
Kenilworth entertainment, 259; lyric poetry and  
imitation and innovation, 23–24, 23n17; lyric  
poetry in printing/print culture, 292; metrical  
psalmic verse, 292, 300, 304; Sidney, Philip  
and poetry in print, 20n4; *Supposes*, 58, 59
- Geertz, Clifford, 235
- gender (genre/gender interplay): in drama, 65,  
66–67; educational curriculum and, 90, 90n9;  
in lyric poetry, 119–20; oaths and, 136–38; in  
Platonism, 47; readership and, 224; in  
romances, 4, 33, 44–46, 45n7, 47, 50, 126–27,  
129, 131, 132–37, 139–40, 223; textual forms and,  
4, 15



- generic transitions, 13–15. *See also* transitions
- Geneva Bible, 129–30, 188–89, 191, 192
- geographical borders: in lyric poetry, 30–31; in romances, 44, 48. *See also* conquest
- Gerard, John, 189
- ghosts, in drama, 62–63
- gift-giving: in cultural exchanges, 144, 145, 146, 147, 148, 151; at entertainments, 254–55, 255n5, 260–61, 262; as ritual, 145
- Gil Polo, Gaspar, 41, 42, 43
- globalization: capitalism and, 141, 142, 149–50; drama and, 141, 142, 149–50, 152, 160; Elizabethan era and, 149, 150; explorations and, 10, 150–51, 152; Jacobean era and, 149–50. *See also* cross-cultural contact
- Globe (playhouse): entertainments in drama at, 251, 252; Jacobean era and, 337; King's Men, 325, 334–35, 336, 337; location of, 325; masque in drama performances and, 175; performance practices and, 331, 331n25, 332–33, 335, 337; Shakespeare and, 175, 335–36, 336n38; transition between outdoor and indoor playhouses and, 323, 330, 331, 332–33, 332n26
- God's love (*caritas*, charity), 112–14, 120, 122, 124, 129–30
- Goldhill, Simon, 342, 342n12
- Golding, Arthur [transl.], *Metamorphoses*, 288
- Gonzaga, Curtio, *gli Inganni*, 59
- Gorgias, 342–43, 343n14, 353
- Gosson, Stephen, and topics: anti-theatricalism, 41, 326; audiences and negative impact of drama, 327–28, 329–30; critiques of poets and playwrights, 41; *Plays Confuted*, 329–30; as playwright, 327
- Graziani, René, 123n51
- Greece, ancient: educational curriculum and, 91–92; Greek language, 88, 91–92, 93, 94, 95; rhetorical skills in, 88, 93, 94, 95; words and actions relationship in, 342, 343–44, 345. *See also* classical era; Hellenistic era
- Greek tragedies: about, 58; Christian theology and, 342n10, 350, 351, 354; humanism and, 12, 341; Old Testament and, 351; politics, 12, 341; rhetorical skills/practices, 341, 342; society/social role and, 12, 341; Sophists, 342–43, 344, 345–46, 350, 351, 352, 353; synchronous contexts, 349, 354; tradition and innovation, 12; transformations and, 344. *See also* Buchanan, George, and topics; Euripides, and topics
- Green, Ian, 356, 361n18
- Greenblatt, Stephen, 2n3, 70, 239–40
- Greene, Robert: Hellenistic romances and, 38; *Menaphon*, 33, 34, 38, 45, 219; narrative structure/style, 36; *Pandosto*, 33, 36, 38, 40–41, 219, 222; pastoral romances and, 34; romances, 33, 35; *Selimus*, 157–58
- Greene, Roland, 24, 29, 30, 31, 297–98
- Gresham, Thomas, 152
- Greville, Fulke, and publication of *The Countesse of Pembroke's Arcadia* (Philip Sidney), 225, 228–29, 228n41, 230, 232n50
- Grey, Catherine, 73
- Grey, Jane, 73
- Grimald, Nicholas, 29n36
- Guarnieri, Romana, 112n13
- Gurr, Andrew, 336
- Habermas, Jürgen, 168, 269, 269n8, 270, 278, 282–83
- Hackett, Helen, 33n1, 45n47
- Hall, John, *Certaine Psalmes of David drawn in meter*, 291
- Halpern, Richard, 89n7, 241, 242
- Halporn, James W., 93n19, 100
- Hammill, Graham, 240
- Hand, Molly, 338
- Hanson, Elizabeth, 241
- Harding, Thomas, and topics: *Answer to Maister Jewelles Challenge*, 273; Catholic exile, 272; Jewel-Harding controversy, 270, 272–76, 275n26
- Hardying, John, 293
- Harington, John, and topics: metrical psalmic verse, 300; *Orlando Furioso* (Aristo) [transl.], 231, 232–33; publishers, 289; romance subverts material form, 218; *Solomon and the Queen of Sheba* (Anon.) letter, 170
- Harrison, Peter, 183
- Harrison, Stephen, 76, 76n32, 77
- Harrison, William, 159, 235–36, 239, 248
- Haughton, William, *An Englishman for My Money*, 152–53
- Hawkes, David, 240–41
- Hawkins, John, 152
- Hays, Michael L., 219
- Hebrew Old Testament. *See* Old Testament
- Heliodorus, *Aethiopica*, 38, 39, 136, 218
- Hellenistic era: allegories and, 42, 43; cultural value of romances and, 42; epic poems, 39, 40, 43; heroic poems, 39, 40, 43; politics and, 90; religious beliefs/practices and, 90; rhetorical skills/theory and, 93–94, 95; romances in, 37, 38, 39, 43, 218. *See also* Greece, ancient; Greek tragedies
- Heminges, John: as actor in *Hamlet* (Shakespeare), 57; First Folio collection of Shakespeare's plays, 1, 5, 6, 7–8, 52, 56–57, 57n7, 230–31
- Henry Stuart (Prince of Wales), 54, 81, 256–58, 257n8, 258n9

- Henry VII (King of England), 221
- Henry VIII (King of England), 42, 54, 55, 69–70, 263, 265, 354, 354n48
- Henslowe, Philip, 151, 153, 156
- Herberay des Essarts, Nicolas de, *Amadis of Gaul* (Rodríguez de Montalvo) [transl.], 46
- Herbert, George, and topics: “The Collar,” 302–3; metrical poetry, 293–94; metrical psalmic verse, 300–304, 301n29; Sternhold and Hopkins, 288; “Submission,” 303–4; *The Temple*, 300–304; “The Twenty-Third Psalm,” 300–302, 301n29
- heroic literature: cultural value of, 42, 43–44; epic poems and, 39, 40, 43, 127, 128, 129; Hellenistic era and, 39, 40, 43; pastoral romances, 40; romances and, 34, 35, 41, 43, 127–28. *See also* chivalric theme
- Herrick, Robert, 253
- Hester, Thomas, 109n4, 110
- Heywood, Thomas: cross-cultural contact in drama, 141; *The Fair Maid of the West, Part I*, 141, 158; *If You Know Not Me You Know Nobody, or The Troubles of Queen Elizabeth*, 54; Red Bull playhouse and, 336
- Hippolytus, 343
- historical formalism, 2–3, 8, 34
- Holinshed, Raphael, *Chronicles*, 54
- Homer, and topics: allegories, 43; authors and authorship as elite, 224; epics and heroic poems of, 39, 40, 43; *Iliad*, 39; *Odyssey*, 39; rhetorical skills, 93–94
- Hopkins, John, 288. *See also* Sternhold and Hopkins, *Whole Book of Psalms in English Meter*
- Horace: *Ars poetica*, 42, 75, 88n2, 202; citations of, 75, 202; educational curriculum and, 346
- Hoskyn, John, *Directions on Speech and Style*, 46
- Howard, Charles, Earl of Nottingham, 151
- Howard, Frances, Countess of Somerset, 65, 81–82
- Howard, Henry, Earl of Surrey, and topics: amatory sonnets, 295; imitation of Petrarch, 22; literary history of lyric poetry, 288, 290; poetry in print by, 20n3; *Rime sparse* (Petrarch) translation by, 22n13; *Songes and Sonettes*, 19, 291; sonnets, 287; sonnet sequences and, 24n21; in Tottel’s Miscellany, 19, 21, 22, 24n21, 29n36; translations of Virgil, 20n3; vernacular language and, 21n8; Virgil translations by, 20n3; on Wyatt, 32n51. *See also* Tottel’s Miscellany
- Howard, Thomas, Duke of Norfolk, 223
- humanism: amplification and, 100, 100n42; Buchanan and, 340, 341, 345, 354; educational curriculum and, 22, 88, 89, 91, 96, 96n29, 345–46; Greek tragedies and, 12, 341; imitation and, 22; masques and, 163, 164; morality and, 90–91; national identity and, 89; pastoral romances and, 40; rhetorical skills/theory, 89, 92, 96; romances and, 38, 40, 42; vernacular language and, 20–21, 21n7, 89, 91–92
- Hunnis, William: metrical psalmic verse and, 300; psalmic poetry and, 291; *Seven Sobs*, 291
- hypocrisy, and drama, 344, 352–53
- ideological and political tensions, 178–79, 182, 188, 193
- ideological transformation and literature, 13, 14. *See also* transformations
- Ignatius of Loyola (saint), 121
- imitation, 11, 22–23, 25, 26, 46–47, 293, 295
- imperialism: capitalist, 145, 149, 151–52, 154, 156, 160; drama and, 141, 151–52; England and, 145, 150, 151, 154, 160; Mughal Empire and, 144, 145, 146, 147, 148, 159–60; Ottoman Turkish Empire and, 145, 152, 154–56, 157–59; Spanish, 151, 154, 156
- indices, and literary history, 231–32, 232n50
- indoor and outdoor playhouses. *See* drama, and dedicated venues for performances; outdoor and indoor playhouses; playhouses
- Ingram, William, 324
- innovation, and imitation, 11, 22–23, 25, 26, 46–47, 293, 295. *See also* tradition and innovation
- inns, and dedicated venues for plays, 323, 324, 325, 326, 330
- Inns of Court, 59, 83, 241n7, 270, 341n70
- interpretation: of nature and Bible, 178, 183, 185–86, 185n24, 188–89; translation of Bible and, 179, 180, 186, 188, 190–92
- interruptions in text: drama, 230–31; romance book culture, 27n28, 228–29, 228n41, 230, 230n43, 231, 233–34, 321, 322
- Islam, 145, 150, 155, 157, 311, 314, 320
- Isocrates, 88n2
- Italy, 27, 31, 39, 40, 58, 96, 161n3, 224
- Jacob (biblical figure), 371
- Jacobean era. *See* James I/James VI (King of England/Scotland), and Jacobean era; masques; Stuart period
- Jahangir (Mughal Emperor), 145, 146, 147, 148, 159–60
- James I/James VI (King of England/Scotland), and Jacobean era: accession day and anniversary pageants for, 74–79, 75n26, 76n30, 76n32, 77, 78n39, 85–86, 261; anniversary of accession pageant for, 261; authorial authority versus, 86; as avant-garde, 369; Buchanan as tutor for, 340, 354; Church of England and,

- 357, 358; cross-cultural contact, 10, 145, 147, 148; death of, 1, 52; dialogic form, 261; Donne, John, and sermon in defense of “Directions to Preachers,” 270, 279–80, 279n46; drama, 53–54, 65; entertainments, 53–54, 252; gift-giving in cultural exchanges and, 144, 146; globalization, 149–50; Hampton Court Conference, 178, 182–83; *Jahangir Preferring a Sufi Sheikh to Kings* (Bichitr), 145, 147, 148; King James Bible, 178, 179–80, 179n3, 182–83, 187, 188–89, 190–91; Oath of Allegiance and, 137, 282, 282n59; outdoor and indoor playhouses, 337; as patron, 359–60; political transitions and, 10; *Portrait of James VI and I* (de Critz attrib.), 144, 146; *A Praemonition to all Christian Monarches*, 282, 282n59; printing/print culture and, 281–82; processions, 74, 78; proclamations on prose in the public sphere, 281; religious beliefs/practices, 191, 357, 358–59, 369; romances and, 33, 50, 139; royal authority of, 75–76, 78, 78n39, 79–80, 79n41, 80n50, 83, 161, 281–82, 353, 357; royal entries and, 78, 261; Solomon (biblical figure) compared with, 188, 189–90; Spain and, 61, 77, 279, 280, 280n50; speeches by, 282; tradition and innovation, 178, 179–81, 184, 358–59; transitions in literary history and, 70; *Triplici nodo, triplexcuneus* (*An Apologie for the Oath of Allegiance*), 282, 282n59; women lives during, 139; *The Workes*, 6, 281–82. *See also* masques; Stuart period
- Jardine, Lisa, 201n8, 227
- Jewel, John, and topics: *Apologia pro Ecclesia Anglicana*, 276; Bishop of Salisbury, 272; Challenge sermon, 272, 272n15, 278, 279; Cole, Henry debates, 272–73; Jewel-Harding controversy, 270, 272–76, 275n26
- Jews, 143, 150, 155, 167, 308, 311, 314. *See also* Old Testament
- Johnson, Samuel, 210
- John the Baptist (saint), 351
- Jones, Inigo, and topics: aesthetic theory, 173; foreign court studies, 79, 161n3; Jonson and, 86; Orgel and Strong on, 86; tradition and innovation of masques, 264–65
- WORKS: *The Golden Age Restored* (Jonson and Jones), 81, 83; *Hymenaei* (Jonson and Jones), 164; *Lord Hay’s Masque* (Chapman and Jones), 81; *Love Restored*, 171, 172; *Love’s Triumph through Callipolis* (Jonson and Jones), 164; *Masque of Augurs* (Jonson and Jones), 84; *The Masque of Beauty* (Jonson and Jones), 69–70, 79–80; *Masque of Blackness* (Jonson and Jones, masque), 79, 170; *The Masque of Queens* (Jonson and Jones), 162; masque set designs, 69–70, 74, 79–80, 81, 81n50, 82, 83, 84, 86, 161n3, 162, 162n7, 165n15, 168n25, 169–70, 170n29, 173, 174n48, 258, 264; *The Memorable Masque* (Chapman and Jones), 168n25; *Neptune’s Triumph for the Return of Albion* (Jonson and Jones), 164; *News from the New World* (Jonson and Jones), 82, 83; *Oberon, the Fairy Prince* (Jonson and Jones), 81, 83; *Pan’s Anniversary* (Jonson and Jones), 169–70, 170n29, 174; *Pleasure Reconciled to Virtue* (Jonson and Jones), 83; *Tethys Festival* (Daniel and Jones), 166, 168, 258; *The Vision of Delight* (Jonson and Jones), 162n7
- Jonson, Benjamin, and topics: aesthetic theory, 162, 162n7, 173; audiences, 60; authors and authorship, 6, 52, 85, 86; collaborative texts, 86; common meter psalms, 294; Dekker, 86, 331; drama in literary history, 52–53, 55, 142; humanist philosophy, 163, 164; Jones, 86; masque critiques, 163–64; masque scripts, 5, 74, 81, 82, 83, 84, 85, 162, 162n7, 163–64, 173; metrical poetry, 293–94; poem on Shakespeare, 52; “To Peshurst” (poem), 71n7; tradition and innovation of masques, 264–65
- WORKS: *Cynthia’s Revels* (play), 331; *The Devil is an Ass* (play), 55; *Discoveries* (prose), 163–64; *Every Man in His Humour* (play), 335; *Every Man Out of His Humour* (play), 60, 331, 335; *The Golden Age Restored* (Jonson and Jones, masque), 81, 83; *Hymenaei* (Jonson and Jones, masque), 164; *Love’s Triumph through Callipolis* (Jonson and Jones, masque), 164; *Masque of Augurs* (Jonson and Jones), 84; *The Masque of Beauty* (Jonson and Jones, masque), 69–70, 79–80; *Masque of Blackness* (Jonson and Jones, masque), 79, 170; *The Masque of Queens* (Jonson and Jones, masque), 162; *Neptune’s Triumph for the Return of Albion* (Jonson and Jones, masque), 164; *News from the New World* (Jonson and Jones, masque), 82, 83; *Oberon, the Fairy Prince* (Jonson and Jones, masque), 81, 83; *Pan’s Anniversary* (Jonson and Jones, masque), 169–70, 170n29, 174; *Pleasure Reconciled to Virtue* (Jonson and Jones, masque), 83; *The Poetaster* (play), 331; *The Vision of Delight* (Jonson and Jones, masque), 162n7; *Volpone* (play), 60; *The Workes of Benjamin Jonson* (prose), 6, 7, 8, 52, 86
- Kearney, James, 105
- Kempis, Thomas à, 121
- Kenilworth entertainment, 73, 254, 258–60
- Kenshur, Oscar, 205n31
- Kiernan, Michael, 181n12
- King, John (Bishop of London), 44, 49

- King James Bible (Authorized Version), 178, 179–80, 179n3, 182–83, 187, 188–89, 190–91
- Knowles, James, 82
- Knutson, Roslyn L., 336
- Kyd, Thomas: *Soliman and Perseda*, 157–58; *The Spanish Tragedy*, 61–64, 65, 66–67, 68, 332
- Lacan, Jacques, 31–32
- Lactantius, 95n27
- Lake, Peter, 268–69
- Lancashire, Anne, 263n22
- language: linguistic turn, 342, 342n12; natural philosophy and, 178n1, 181, 182, 185, 186–88, 190. *See also* interpretation; words and actions relationship
- Larymer, William, 222–23
- Latin: *Baptistes* (Buchanan, play), 340; citations of poets, 75; drama in, 58, 62–63, 345, 347; educational curriculum and, 90n9, 91–92, 96, 96n29; lyric poetry, 21; morality and, 91; prose in the public sphere and, 272, 282, 282n59; rhetorical skills/theory and, 14, 88, 89, 92, 93, 95, 96, 96n29; society/social role and, 90n9, 91
- Lefebvre, Henri, 255n4, 266
- Lefevre, Raoul: *The History of Jason* (Caxton, transl.), 218; *The Recuyell of the Histories of Troy* (Caxton, transl.), 215, 218
- Legouis, Pierre, 118
- Leicester, Earl of, 71, 259, 260
- Lerer, Seth, 104
- Lerner, Robert E., 112n13, 115
- Leucippus, 342
- Levine, Caroline, 9
- Levine, Laura, 247n43
- Lewis, C. S., 118, 121, 124n53
- Lewis, Rhodri, 180n11
- libertinism, 109–10, 111–12. *See also* eroticism
- Limbirt, Stephen, 168
- liminal space, and romances, 318–19, 320. *See also* space/spatial categories
- Lindley, David, 81–82
- literacy rate: men and, 221, 221n17, 224; romances and, 140, 217–18, 221, 221n17, 224; women and, 221, 224. *See also* readership
- literary genres, 2–3, 126, 306. *See also specific genres*
- literary history: 1557 to 1623 dates, 1, 1n2, 2–3, 5, 6, 8, 11, 52; authors and authorship and, 6, 43, 52, 85, 86; and contexts for literature, 2, 4–5, 8, 11–13; drama in, 52–53, 54; immutability and, 9; indices and, 231–32, 232n50; literature's value, 41–42; of lyric poetry, 288, 289, 290, 294; masques and, 70, 80; romances in, 33, 34, 40, 41–42, 44, 45, 45n47, 47, 126, 306, 314, 314n18; sermons and, 356, 360, 360n13; single author and, 6, 85; Spanish, 314; transformations in, 10, 13, 14, 344; transitions in, 20, 70, 80, 295
- local contexts/transformations: drama and, 63, 66–67, 341, 344, 347, 348, 349–50, 351, 354–55, 354n48; literature and, 13, 14; sermons and, 4, 359, 371–72
- Locke, Anne Vaughan, and topics: “A Meditation of a Penitent Sinner,” 295–97, 298–300; psalmic poetry, 295; repetition in sonnet sequences, 296–97, 298–300; ritual and sonnet sequences, 298–99; sonnet sequences as devotional texts, 24, 24n21, 295–97, 298–300; Sternhold and Hopkins, 288
- Locke, Henry, 24n21, 300
- Lodge, Thomas: culture and literature, 41; *Phyllis*, 25n22; *Rosalynde*, 218–19
- logic, and prose in the public sphere, 270, 271, 275–76, 277–78, 277n34, 283
- “Londinium” (Fenchurch) arch, 75, 76n32, 77
- London, England: accession pageant in, 74–79, 75n26, 76n30, 76n32, 77, 78n39, 85–86; population statistics, 10. *See also* Lord Mayor's shows; theatrical London
- Longus, *Daphnis* and Chloe, 38
- Lord Mayor's shows: allegories and, 55, 69, 263; cross-cultural contact and, 143–44, 145; as entertainment, 69; *Metropolis-coronata* (Munday), 83; Midsummer Watch, 263–64, 263n22, 266; mythological characters/fantasies in, 55, 69, 263; printing/print culture and, 263; processions, 83, 263; reception and, 254, 256; tradition and innovation in, 262–64, 263n22, 266; *Triumphs of Honour and Industry* (Middleton), 83, 143–44
- love: amatory sonnet sequences, 4, 24–26, 25n22, 27, 27n28, 30, 31, 32; God's love/charity/*caritas*, 112–14, 120, 122, 124, 129–30; physical love in lyric poetry, 119, 122–23, 123n51, 124n53
- Lowin, John, 332
- Lucas, George, 3
- Luther, Martin, 119, 194, 357. *See also* Reformation
- Lydgate, John, 293
- Lyly, John: as authority on artworks, 174n44; *Euphues* narratives, 33, 126, 134–35, 222; female readership, 222; prose in the public sphere and, 278
- lyric poetry: about, 13, 304–5; allegories and, 209–10, 209n43, 211–12, 213; amatory lyric poetry, 295, 300; amatory sonnet sequences and, 4, 24–26, 25n22, 27, 27n28, 30, 31, 32; bisecting narrative with lyric, 25, 297n21; classical era, 75, 340; in common meter, 293–94, 302; *discordia concors* and, 210–11; epics and, 39, 40, 43, 127, 128; eroticism in, 109–10, 109n4, 117,

- 118, 208; gender roles in, 119–20; geographical borders in, 30–31; ictus and, 294–95, 294n18; Latin, 21; literary history of, 288, 289, 290, 294; manuscripts, 5, 30; metaphysical poets and, 210, 211; metrical psalmic verse and, 49, 289–90, 291, 292, 294–95, 300, 302, 304; Petrarch and, 21, 22–23, 22n13, 25, 26, 46–47, 295, 297, 298, 300; physical love in, 119, 122–23, 123n51, 124n53; prayers as, 120, 298, 300; printing/print culture and, 5, 287, 290, 291, 292, 295; psalmic poetry and, 14, 287, 291–92; religious beliefs/practices and, 12, 48–49, 109–10, 109n4; repetition and, 297–98, 297n21; ritual and, 291, 297–98, 297n21, 299, 300, 305; sacred versus profane in, 109–10; salvation and, 111, 118; sonnets and, 5, 20, 20n4; Spiritualism in, 112, 117, 118; Stuart period, 305; transformations in, 22; Tudor period, 288, 305. *See also* rhetorical skills and theory; *and specific authors, printers, and texts*; sermons
- lyric poetry, and scientific epistemologies: about, 199–200, 213; Donne, John and, 207–13, 208n41, 209n43, 210n44; form and, 199; historical formalism, 2; method as term of use, 199, 201. *See also* scientific method
- Mack, Peter, 93
- magical realism: authors, 313, 314; characteristics of, 313, 315, 318; liminal space and, 318–19, 320; narrative structure/style and, 37, 306–7; romances and, 8, 306, 312, 313–15, 315–22
- Malory, Thomas, *Morte Darthur*, 218, 219
- Manningham, John, 59
- manuscripts: “discovered manuscript” trope, 220–21, 220n16; of drama, 52, 58, 59; handwriting in, 217, 229; lyric poetry, 5, 30; medieval Spiritualism, 113n15; print juncture with, 215, 216, 217, 226, 229, 229–30; private collections of, 215, 217; rhetorical skills/theory and, 101–2; as romances, 215, 216; sonnets as, 4, 25n22
- Māori *pōwhiri* ceremony in New Zealand, 252, 254–55, 255n4
- Margaret of York, Duchess of Burgundy, 215, 217
- Margulis, Elizabeth, 298
- Marler, J. C., 114–15
- Marlowe, Christopher, and topics: biography, 239, 241; capitalism in drama, 12, 152, 159, 160; commodification of theatrical London, 153–54, 241–42; commodity culture, 239; cross-cultural contact in drama, 141, 152; cultural history, 311; drama in literary history, 52–53, 142; *Edward II*, 158; geographical borders, 153–54; imperialism in drama, 152, 153–54; *The Jew of Malta*, 141, 152, 158, 311; slavery, 156, 159; *Tamburlaine* plays, 152, 156–57, 158, 159, 160; Turks in drama, 156–58
- Marlowe, Christopher, *Doctor Faustus*: about, 12, 238–39, 238n20, 243; audiences and, 242, 243, 244–45, 246, 247, 248, 248n44; body as commodified and, 244–45, 245n4, 247–48, 247n43; comedic alternatives and, 243, 244–45, 246–47, 248–49; commodity culture and critique, 239, 240–41, 242–44, 245–47, 249; consumption career in, 240, 249; *English Faust Book* (Anon.), 244, 246, 248, 249; salvation and, 242, 243, 247, 248, 248n44; as tragedy, 239, 242–43, 248, 249. *See also* Marlowe, Christopher, and topics
- Marotti, Arthur F., 109n4
- Marprelate, Martin, and topics: Marprelate tracts and Admonition controversy, 270, 276–78, 277n34, 278n39; printing/print culture, 278, 278n39
- marriage: Bible and, 370; Book of Common Prayer, 365–67, 368, 370; Catholicism, 364, 365; celibacy versus, 364, 370; Church of England, 364, 365, 367, 371; Donne, John, and sermon on, 359, 365, 369–71, 369n44; Protestantism, 364, 367, 368; Puritanism, 365; as sacrament of communion, 361, 365, 368, 369, 370, 371; Smith, Henry, and sermons, 359, 361n18, 364, 366–68, 369, 371; Spanish-English royal, 279, 280, 280n50
- Marsh, Christopher, 111
- Marston, John, *Histriomastix* (play), 331; *The Malcontent* (play), 323, 330–31, 332–34, 332n26, 333n28
- Martial (Roman poet), 75
- Martiall, John, 273, 274
- Martin, Catherine Gimelli, 117, 118
- Martinet, Marie-Madeleine, 117
- Marvell, Andrew, 294
- Marx, Karl, 22, 66, 145, 149, 165, 244
- Mary, Queen of Scots, 340
- Mary Tudor (Mary I, Queen of England and Ireland), 19, 42, 55, 295
- masques: about, 13, 69, 86–87, 161; aesthetic theory and, 161, 162, 162n7, 163–64, 168, 168n5, 169, 174, 174n44; allegories, 55, 69, 261; Anna (Queen consort) and, 81, 81n50, 83; antimasque and, 83, 165–66, 168, 171; arrival form and, 265; audiences and, 60; as avant-garde, 161, 161n3, 173; Banqueting House, 166, 172–73; biblical themes in, 12; critiques, 162–64, 168, 170, 171–73, 175–77; in drama, 4, 11, 175, 251–52; economy of, 169–70, 170n29, 172, 172n38; false truths and, 83; foreign court influences, 79, 161n3; humanism and, 163, 164;

- as monological, 165, 168, 169, 173, 174, 174n48;  
morality and, 41, 170–71; mythological  
characters/fantasies in, 55, 69, 161, 163, 261;  
New Historicism and, 70, 80; patrons for, 81,  
81n50; politics and, 4, 11, 41, 79–80, 81, 82,  
161–63, 164, 165, 165n15, 168, 169, 173, 264;  
printing/print culture of, 82, 84–85, 84n63,  
85n65, 86–87; producers' self-interests and, 80;  
Protestantism and, 81; public news culture  
and, 82–83; as ritual, 86–87, 174, 254–55;  
Roman era, 69; royal authority and, 12, 79–80,  
79n41, 80n50, 161–65, 162n7, 165n15, 166,  
166n21, 167, 168; scripts for, 5, 74, 81, 82, 83, 85,  
162, 162n7, 163–64, 173; set designs for, 69–70,  
74, 79–80, 81, 81n50, 82, 83, 86, 161n3, 162,  
162n7, 164, 165n15, 168n25, 169–70, 170n29,  
173, 174n48, 258, 264; society/social role of, 81–  
82, 265; tradition and innovation, 12, 262–63,  
264–65; transitions in literary history and, 70,  
80; at Whitehall, 83, 166, 170–71; wonder and  
admiration, 163, 172, 176
- TITLES: *Cupid's Banishment* (White), 83; *The  
Golden Age Restored* (Jonson and Jones), 81, 83;  
*Hymenaei* (Jonson and Jones), 164; *Lord Hay's  
Masque* (Chapman and Jones), 81; *Love  
Restored* (Jones), 171, 172; *Love's Triumph  
through Callipolis* (Jonson and Jones), 164;  
*Mask Performed at Ludlow Castle* [Ludlow  
masque] (Milton), 162, 163, 171–73, 318;  
*Masque of Augurs* (Jonson and Jones), 84; *The  
Masque of Beauty* (Jonson and Jones), 69–70,  
79–80; *Masque of Blackness* (Jonson and Jones),  
79, 170; *The Masque of Heroes* (Middleton),  
83; *The Masque of Queens* (Jonson and  
Jones), 162; *The Memorable Masque*  
(Chapman and Jones), 168n25; *Neptune's  
Triumph for the Return of Albion* (Jonson and  
Jones), 164; *News from the New World* (Jonson  
and Jones), 82, 83; *Oberon, the Fairy Prince*  
(Jonson and Jones), 81, 83; *The Orient Knights*  
(Anon.), 81; *Pan's Anniversary* (Jonson and  
Jones), 169–70, 170n29, 174; *Pleasure  
Reconciled to Virtue* (Jonson and Jones), 83;  
scripts for, 84; *Solomon and the Queen of Sheba*  
(Anon.), 170; *Tempe Restored* (Townshend),  
163, 172n38; *Tethys Festival* (Daniel and Jones),  
166, 168, 258; *The Vision of Delight* (Jonson and  
Jones), 162n7
- Massinger, Philip: cross-cultural contact in  
drama, 141; *The Double Marriage* (Fletcher and  
Massinger), 337n41; *The Renegado*, 157–58; *The  
Sea Voyage* (Fletcher and Massinger), 141, 337;  
*Sir John Van Olden Barnavelts* (Fletcher and  
Massinger), 336–37
- Mastronarde, Donald, 343
- Mazzoni, Jacopo, 43, 44
- McCann, Eleanor, 121n48
- McGinn, Bernard, 116
- McLuskie, Kathleen, 67
- media change, 15, 357. *See also* printing (print  
culture)
- medieval period: allegories, 8, 9, 66;  
indices and, 231; moral allegories, 8, 66;  
mysticism during, 111, 112, 112n12, 119;  
rhetorical skills, 93, 96, 100; romance book  
culture and, 218, 219, 220, 225; romances and,  
36, 37–38, 42, 61, 217; royal entries and, 78, 262;  
Spiritualism and, 112–17, 112n12–13, 113n15,  
119; tradition and innovation, 12–14, 69
- Melanchthon, Philipp, 271–72
- Meres, Francis, 42
- metaphors: in book of nature trope, 11–12, 178–  
79, 180, 180n11, 181, 181n12, 182, 183, 186, 190,  
194; King James Bible, 190–91; during  
Renaissance, 181
- metaphysical poets, 210, 211
- method (style), and scientific method, 199, 201.  
*See also* rhetorical skills and theory
- metrical poetry: about, 293–94; *Certainne Psalmes*  
(Sternhold), 289; devotional texts and, 294;  
ictus and, 294–95, 294n18; printing/print  
culture and, 287–88, 289, 290–91; Sternhold  
and Hopkins and, 287–88, 289, 290–91, 294–  
95, 300, 301, 302. *See also* metrical texts
- metrical psalmic verse: about, 300; common  
meter and, 300–304; devotional texts and, 291,  
294; Elizabethan era, 293, 300; lyric poetry  
and, 49, 289–90, 291, 292, 294–95, 300, 302,  
304; printing/print culture, 290, 291, 293;  
Sternhold and Hopkins and, 300, 302;  
tradition and innovation, 302. *See also* metrical  
poetry
- metrical texts, 287, 292–93, 304. *See also* metrical  
poetry; metrical psalmic verse
- Middle Ages. *See* medieval period
- Middleton, Thomas, and topics: allegories, 66;  
collaborative texts, 86; cross-cultural contact,  
143–44, 145, 149; drama in literary history, 52–  
53; tragicomedy, 57
- WORKS: *The Changeling* (Middleton and  
Rowley), 57, 61, 62, 64–66, 67–68; *The First  
Part of Hieronimo* (Middleton and Rowley),  
62; *The Masque of Heroes*, 83; *Thomas  
Middleton: Collected Works* (Taylor et al.), 86;  
*The Triumphs of Honour and Industry*, 83, 143–  
44; *The World Tossed at Tennis* (Middleton  
and Rowley), 57, 66
- Midsummer Watch (the Watch), 263–64,  
263n22, 266

- Milton, John, and topics: Buchanan, 342, 342n10; classical poetry, 340; lyric poetry in printing/print culture, 292; *Mask Performed at Ludlow Castle* (Ludlow masque), 162, 163, 171–73, 318; masques critiques, 162, 163, 164, 170, 171–73; metrical psalmic verse, 292, 304; Peck, 340, 341; *Poems*, 292; political potential of rhetoric, 342; *Samson Agonistes*, 342n10
- monarchs. *See* royal authority; and *specific monarchs*
- Mongolia, 156, 311
- Montaigne, Michel de, 185, 340
- Montemayor, Jorge de: cultural transformation and, 46; *Diana*, 34, 41, 46, 49, 218; Hellenistic era, 218; romances and, 34, 35, 41, 42, 43
- morality: allegories and, 8, 56, 66; biblical themes and, 350; cinema and, 3; classical era and, 350; drama and, 8, 55–56, 58, 63, 66, 67, 67n16, 250, 345–46, 354–55; educational curriculum and, 90–91; God's love/charity/*cavitas* and, 112–14, 120, 122, 124, 129–30; humanism and, 90–91; Latin and, 91; masques and, 170–71; medieval period and, 8, 66; rhetorical skills/theory and, 345–46; romances and, 40, 41, 44, 48, 49, 128, 129–31; sonnet sequences and, 24; truthfulness in prose in the public sphere and, 268, 271, 274–75, 276, 280–81
- More, Thomas, 21, 48, 354, 354n48
- Morrissey, Mary, 357–58
- Mosellanus, Petrus, *De schematibus et tropis*, 96n29
- Mueller, Janel, 119–20
- Mueller, William R., 369n44
- Mughal Empire, 144, 145, 147, 148, 159–60
- Muldrew, Craig, 236–37
- Muller, Marcia, Sharon McCone series, 318
- Munday, Anthony, and topics: *Amadis of Gaul* (Rodríguez de Montalvo) [transl.], 223; anti-theatricalism, 326, 327; Henry Stuart as Prince of Wales pageant, 256–58, 257n8, 258n9; *Metropolis-coronata*, 83; *Palmerin d'Oliva* (Anon.) [transl.], 223
- Müntzer, Thomas, 119
- Murphy, James J., 93
- musical practices: ballads as metrical texts and, 287, 292–93; ictus and, 294–95, 294n18; outdoor and indoor playhouses and, 333, 333n28, 333n30, 337; psalmody, 287–88, 300; repetition and, 298; Sternhold and Hopkins, 290. *See also* metrical poetry; metrical texts
- Muslims, 145, 150, 155, 158, 310, 311
- mysticism: Eckhart's works, 121; medieval, 111, 112, 112n12, 119; Porete's works, 121
- mystification: Bacon's demystification, 193; in romances, 131, 133; during Stuart period, 193
- mythological characters and fantasies, 314; allegories and, 180n11; Cyprus and, 307, 308–9; in entertainments, 55, 69, 72, 161, 163, 167, 257, 259, 260, 261, 263; monarchy, 9, 72, 161, 163; orator-civilizer myth, 89, 89n5; in romances, 35, 125; in sonnets, 22–23
- narrative prose, and structure of narratives, 34, 35–37, 39, 63. *See also* romance book culture; romances
- narrative structure/style: drama, 36, 63; epics, 39; in romances, 34, 35–37, 39, 306–7, 312, 313, 315–16, 321–22. *See also* style (method), and scientific method
- Nashe, Thomas: *The Anatomie of Absurditie*, 222; *1 Henry VI* (Shakespeare), 56; prose in the public sphere and, 278; on Smith, Henry, 359n10; *Summer's Last Will and Testament*, 253
- national identity: accession pageants and, 75–76, 76n32, 77; alterity and, 15; amplification and, 105; books/printed books, 216; cross-cultural contact and, 150, 160; in drama, 152–53, 159, 160; drama and, 56; explorations and, 10; humanism and, 89; Protestantism and, 371; rhetorical skills/theory and, 75n26, 89–90, 89n7, 90n9; in romances, 49; through foreignness, 75–76, 76n30, 76n32, 77, 89–90, 89n7, 90n9, 258, 258n9, 264; verbal arts and, 88; vernacular language and, 21, 21n7, 92, 105
- natural philosophy: biblical exegesis and, 178, 178n1, 181, 184–85, 187–92, 194, 194n47; language and, 178n1, 181, 182, 185, 186–88, 190; reform and, 178, 181, 183–84, 186–87, 188, 194; royal authority and, 178, 182–83, 184, 189, 193–94
- Neoplatonists, 117, 181. *See also* Plato/Platonism
- Newcomb, Lori Humphrey, 33n1, 45–46, 45n47
- New Historicism, 1–2, 1n2, 2–3, 2n3, 5, 6, 14, 70, 80
- Newman, Karen, 213
- news culture: masques during Stuart period and, 82–83; politics and, 82; printing/print culture and, 10; prose in the public sphere and, 268, 280–81, 283; tradition and innovation, 266–67
- Newton Butts (playhouse), 324, 326
- New Zealand Māori *pōwhiri* ceremony, 252, 254–55, 255n4
- Nicholas of Cusa, 117
- Nicholson, Catherine, 92, 102
- Niclaes, Hendrik, 110–11, 119, 121
- non-commercial drama, 13. *See also* entertainments; masques; pageants

- nonnarrative prose, 13, 13n21. *See also* prose; prose, in the public sphere; sermons; *and specific authors*
- Northbrooke, John, *Spiritus est vicarius Christi in terra*, 326
- oaths, 136–38, 282
- occasional entertainments. *See* entertainments
- Old Historicism, 1–2, 1n2, 2
- Old Testament: Adam (biblical figure), 186, 187, 188, 193–94, 370; entertainments and, 167; Eve (biblical figure), 370; Greek tragedies and, 351; Jacob (biblical figure), 371; Solomon (biblical figure), 49, 188–90; translation of Bible and, 179–80; vows and, 348
- Ong, Walter J., 90n9
- oratory skills. *See* rhetorical skills and theory
- Orgel, Stephen, 84, 84n63, 86
- Orthodox Catholics, 150
- Ortúñez de Cavalhorra, Diego: *Espejo de principes y caballeros*, 223; *The Myrroure of Princely Deedes and Knighthood (Myrroure of Knighthood)* [Tyler, transl.], 44, 223
- Ottoman Turkish Empire: cross-cultural contact and, 145; Cyprus and, 308, 310, 311, 319; drama with Turks and, 156–58; imperialism and, 145, 152, 154–56, 157–59; religious conversion and, 155; slavery and, 155–56, 158–59
- outdoor and indoor playhouses: about, 339; Chamberlain's Men and, 330, 331n25, 332; children's companies and, 331, 331n25, 332, 333–34; commercial competition and, 332, 332n26; Jacobean era, 337; King's Men and, 332, 332n26, 333–36, 336n38, 337, 338; musical practices and, 333, 333n28, 333n30, 337; performance practices and, 331, 331n25, 332–33, 335, 337–38, 337n38; transitions and, 323, 330–38, 331n25, 332n26, 333n28, 333n30; War of the Theaters and, 330–31. *See also* drama, and dedicated venues for performances; performance practices; playhouses; *and specific playhouses*
- Overbury, Thomas, 65, 223
- Ovid, 22–23, 75, 117
- pageants: about, 13, 69, 69n1, 86–87; Accession Day Tilt, 260–61; accession pageant for James I, 74–79, 75n26, 76n30, 76n32, 77, 78n39, 85–86, 261; allegories and, 55, 258n9, 261; anniversary of accession, 261–62; arrival form and, 261–62; authorial authority and, 86; biblical themes in [tradition and innovation], 12; as dialogic, 72–74; Henry Stuart as Prince of Wales investiture and, 256–58, 257n8, 258n9; historical formations and, 78, 78n39, 79, 261, 264, 267; “Londinium” (Fenchurch) arch and, 75, 76n32, 77; morality and, 41; mythological characters/fantasies in, 55, 72, 167, 261; national identity through foreignness and, 75–76, 76n30, 76n32, 77, 258, 258n9, 264; New Historicism and, 70, 80; politics and, 72–74, 251, 261, 264, 266, 267; producers' self-interests and, 72, 76, 80; as ritual, 86–87, 253, 254–55, 258; Roman era, 69; royal authority and, 12, 75–76, 78, 78n39, 79, 83, 260–61; royal entries and, 78, 254, 260–61, 262; social role of, 253, 267; Stuart period, 12; supplementation and, 85–86, 85n65; tournaments and, 69, 258, 258n9, 261–62; tradition and innovation in, 78–79, 252, 254, 262–63; transitions in literary history and, 70; Tudor period, 12. *See also* entertainments; Lord Mayor's shows; masques
- Parker, Henry, Baron Morley, 21, 21n7
- Parker, Matthew, 291
- Parker, Patricia, 101, 125
- Parmenides, 342
- pastoral romances: about, 37, 126, 233; allegories and, 43; cultural value of romances and, 42; in drama, 225; Gil Polo and, 42; Greene and, 34; heroic themes in, 40; humanism and, 40; Italian, 27, 224; in literary history, 40; Montemayor and, 34, 41, 42. *See also* Harington, John; romances; Sidney, Philip, and topics; Spenser, Edmund, and topics
- patrons: cross-cultural contact and, 144; entertainments, 72–73; masque, 81, 81n50; preachers and, 359–60; repertory system, 151; romance book culture and, 215, 218. *See also specific patrons*
- Patterson, Annabel, 64, 67–68
- Paul (saint), 130, 139
- Peacham, Henry: *The Garden of Eloquence*, 100n42, 101n46, 102; on Tottel's Miscellany, 20
- Peck, Francis, 340, 341, 342, 354
- Peck, Linda Levy, 237
- pedagogy, and rhetorical skills and theory, 94–96, 94n25, 96nn26–27. *See also* educational curriculum
- Peele, George: *Battle of Alcazar*, 157–58; Lord Mayor's shows printed account, 263; *Old Wife's Tale*, 61; *The Turkish Mahomet and Hyrin the Fair Greek*, 157–58
- Pemrose, Diana, *A Chain of Pearl*, 169
- Perez, Alonso, 41
- perfectionism: Christianity and, 110, 114; Eckhart's works, 123; Porete's works, 114, 123
- performance practices: dedicated venues for drama and, 323, 326; drama and, 323, 326, 341;



- outdoor and indoor playhouses, 330, 331, 331n25, 332–35, 332n26, 337–38, 337n38
- periodization, 9
- Perkins, David, 9
- personal relationships, in romances, 39–40, 41, 48, 307, 311, 312, 318, 321
- Petrarch, Francesco, and topics: amatory lyric poetry, 295, 300; *Le cose volgari di messer Francesco Petrarca*, 20–21; cultural history, 3–4; English poets, 21n8, 209, 210, 298, 300; imitation and innovation, 22–23, 25, 26, 46–47, 295; Italian works, 20–21; lyric poetry, 21, 22–23, 22n13, 25, 26, 46–47, 117, 209, 210, 295, 296, 298, 300; mythological characters/fantasies, 22–23; repetition in sonnets, 26, 296, 298; *Rime sparse*, 21, 22–23, 22n13, 25, 26, 295; sonnet form, 3–4, 5, 10, 13, 21n7, 25, 26, 295; translations of, 22n13; *Trionfi*, 21
- Pettie, George, *A petite Pallace of Pettie his pleasure*, 222
- physical love, in lyric poetry, 119, 122–23, 123n51, 124n53
- Pincus, Steven, 268–69
- Plato/Platonism: narrative structure/style and, 36–37; Neoplatonists, 117, 181; Renaissance and, 46, 50; *Republic*, 47, 48; romances and, 36–37, 41, 46–47, 48, 50; Spiritualism and, 117; tradition and innovation, 12; women's role in, 47; words and actions relationship, 343
- Plautus: classical literature, 58, 59; *Menaechmi*, 59; morality, 58, 345
- playhouses: about, 323–24, 324n1, 325, 325–26, 338–39; anti-theatricalism and, 323, 326–28, 329; audiences as under influence of plays in, 323–24, 328–30; Boar's Head, 325, 330; Cockpit, 66, 325; commercial competition and, 237, 323, 326, 332, 332n26; Curtain, 324, 325, 326, 327, 328; Fortune, 325, 330, 337; Newton Butts, 324, 326; Red Bull, 325, 336; religious beliefs/practices and, 327–28; Rose, 151–53, 325; Stuart period, 339; suburban playhouses, 323, 324, 326, 327, 328, 330; theater industry and, 324, 326, 330, 335, 339; The Theatre, 324, 325, 326–27, 328; tradition and innovation, 338–39; transitions and, 323, 338; Tudor period, 339; War of the Theaters and, 330–31. *See also* Blackfriars; children's companies; Globe (playhouse); outdoor and indoor playhouses; performance practices; repertory system
- poetry. *See* lyric poetry; psalmic poetry; sonnets; sonnet sequences
- Policy of the Turkish Empire* (Anon.), 155
- politics: allegories and, 140; in drama, 4, 11, 53, 54, 67–68; Elizabeth I and, 4, 72–74, 129, 131–34, 166; entertainments and, 251, 261, 264, 266, 267; gift-giving in cultural exchanges and, 145; Greek tragedies and, 12, 341; Hellenistic era, 90; ideological and political tensions, 178–79, 182, 188, 193; interrelatedness of religion, culture and, 356, 357–58; masques and, 4, 11, 41, 79–80, 81, 82, 161–63, 164, 165, 165n15, 168, 169, 173, 264; morality and, 41; pageants, 72–74; processions and, 253; prose in the public sphere and, 279, 280, 280n50, 281, 282–83; public news culture and, 82; rhetorical skills/theory and, 90, 341, 342, 343, 344, 351–54; in romances, 37, 129, 131–35, 139, 139n38, 140, 310–11, 312, 313–14, 316, 318, 319–20; Roman era, 90; sonnet sequences and, 4; transitions and, 10; words and actions relationship, 342. *See also* royal authority
- Ponsonby, William, 129
- Poole, Kristen, 111, 247n43
- Porete, Marguerite: as Beguine, 112, 115; Eckherth as influenced by, 114–15; God's love/charity/*caritas* and, 112–14, 120; *The Mirror of Simple Souls*, 112–14, 112n13, 113n15, 115, 116, 121; mystical texts and, 121; perfectionism and, 114, 123
- prayers: Book of Common Prayer, 358, 359, 361, 363, 365–67, 368, 370; gender in lyric poetry and, 120; Lord's Prayer, 294; as lyric poetry, 120, 298, 300; Māori *pōwhiri* ceremony, 255; metrical psalmic verse and, 294, 300; repetition in sonnet sequences, 296–97, 298; sermons and, 363, 366, 369, 370; tradition and innovation, 358–59, 363
- preachers. *See* Donne, John, and sermons; sermons; Smith, Henry, and sermons
- Preedy, C. K., 245
- Preston, Thomas, *Cambyses*, 57, 156
- printing (print culture): drama and, 326; entertainments and, 252, 253; historical formations and, 1, 4, 5–6, 8; history and, 1, 4, 5–6, 8; Jewel-Harding controversy and, 272; lyric poetry and, 5, 287, 290, 291, 292, 295; masques during Stuart period, 82, 84–85, 84n63, 85n65, 86–87; metrical poetry and, 287–88, 289, 290–91; metrical psalmic verse and, 290, 291, 293; processions, 252, 253; psalmic poetry and, 5–6, 287, 291; psalms and, 288; public news culture, 10; readership and, 4, 15, 22, 22n10, 140, 217–18; religious beliefs/practices and sonnet sequences, 24, 24n21; rhetorical theory, 93, 94–95, 94n25, 95n26–27, 96, 96n29, 97–98, 99, 100, 101, 102n49; romances and, 10, 20, 20n4, 25, 25n22, 129, 140, 308, 309; salvation versus, 216; sermons and, 4, 13n21, 272, 272n15, 356, 358, 360,

- 360n13, 361–62, 361n18, 363, 363n23, 366, 369, 369n44; Sidney, Philip and, 20, 20n4, 25, 25n22; society/social role and, 21–22, 21n8; sonnets and, 4, 5; sonnet sequences and, 25, 26; Stuart period and, 281–82; Tottel's Miscellany and, 1, 4, 5, 19–20, 20n3, 20nn3–4; tournaments and, 261; *A Tyrannical Government Anatomiz'd* (Anon.), 353–54; words and actions relationship, 342. *See also* literacy rate; prose, in the public sphere; romance book culture; *and specific authors, and texts*
- printing (print culture), and pageants: accession pageant and, 75–76, 76n30, 76n32, 77, 85–86; Henry Stuart as Prince of Wales pageant, 258; processions, 252, 253; progresses, 71n7, 72, 72n13, 73, 85
- processions: accession pageant, 74; in drama, 4, 251; during Jacobean era, 74, 78; in Lord Mayor's shows, 83, 263; politics and, 253; printing/print culture, 252, 253; in rural areas, 252–53; social role of, 253
- progresses, and Elizabeth I: arrival form and, 259, 260; as dialogic, 165, 167–68, 169, 169n26, 173, 260–61; economy of, 169–70; at Elvetham, 71–75, 71n7, 72n13, 85; gift-giving and, 255n5, 260–61; as impromptu versus staged, 166–68, 169; at Kenilworth Castle, 73, 254, 258–60; mythological characters/fantasies in, 72, 167; patrons for, 72–73; printing/print culture of, 71n7, 72, 72n13, 73, 85; reception and, 167–68, 169, 254; royal authority and, 260–61; social role of, 167–68; tradition and innovation in, 252, 261–62
- prose: narrative, 33; nonnarrative, 13, 13n21. *See also* drama; scientific method, and prose; sermons; *and specific authors*
- prose, in the public sphere: about, 283; amplification and, 271; annotations and, 282; Challenge sermon (Jewel) and, 272, 272n15, 278, 279; character and qualifications of participants and, 274, 275, 275n26, 276; *A Defence of the Government* (Bridges), 277–78, 277n34; Donne, John, and sermon in defense of "Directions to Preachers" (James I/James VI), 270, 279–80, 279n46; false truths and, 271, 273, 280–81, 280n50; French and, 282n59; Jewel-Harding controversy, 270, 272–76, 275n26; Latin and, 272, 282, 282n59; logic in, 270, 271, 275–76, 277–78, 277n34, 283; Marprelate tracts and Admonition controversy, 270, 276–78, 277n34, 278n39; news culture and, 268, 280–81, 283; politics and, 279, 280, 280n50, 281, 282–83; public sphere concept and, 168, 269, 269n8, 270, 282–83; rational debate and, 269, 271; reasoned arguments in, 269, 270, 271, 274, 275–76, 277, 278, 280; religious polemic and, 12, 272, 276, 279–80, 281, 282–83; rhetorical skills in theory and, 270–71, 274; royal authority and, 281–82; Scott, Thomas and pamphlets, 270, 280–81; Stuart absolutism with Tudor versions as model of royal power [tradition and innovation], 12; syllogisms and, 271–72, 275–76, 275n26, 277; tradition and innovation, 12, 168; truthfulness and, 268, 271, 274–75, 276, 280–81; vernacular language and, 268, 272, 282, 282n59. *See also specific authors*
- Protestantism: accession pageant and, 76–77; authority of Bible in, 183–84; books/printed books and, 216; Catholicism and, 356–57, 364; conversion and, 155; drama and, 55; erotic communion and, 109n4, 110; lyric poetry and, 48–49; marriage, 364, 367, 368; masques during Stuart period and, 81; morality and, 130, 131; national identity and, 371; perfectionism and, 110; rhetorical skills/theory and, 102, 105; romances and, 48–50, 130, 131; sacrament of communion and, 368, 369; salvation in, 118, 216, 360, 363, 371; scientific reform and, 178, 183–84, 194; sermons and, 356, 362, 371; *sola scriptura* motto, 194, 363; sonnet sequences and, 24, 24n21; Spiritualism and, 111–12, 119; vernacular language and, 91. *See also* Church of England; Reformation; religious beliefs and practices
- psalmic poetry: about, 295, 304–5; *Certainne Psalmes* (Sternhold), 289; as devotional texts, 291, 295; lyric poetry and, 14, 287, 291–92; printing/print culture and, 5–6, 287, 291; psalmody and, 287–88, 300; Sternhold and Hopkins, 5–6, 287, 289, 290–91, 301, 302. *See also* metrical poetry; metrical psalmic verse
- psalmody, 287–88, 300. *See also* psalmic poetry
- psalms: common meter psalms, 287, 292, 293, 294–95, 303, 304; metric psalms and, 49; printing/print culture and, 288. *See also* psalmic poetry
- public news culture. *See* news culture
- public sphere: concept of, 168, 269, 269n8, 270, 282–83; religious polemic in, 12, 272, 276, 279–80, 281, 282–83. *See also* prose, in the public sphere
- Puritanism: doctrine, 191, 278, 359, 361, 365; Elizabethan era, 361; Jacobean era, 191, 369; Marprelate tracts, 270, 276–78, 277n34, 278n39; marriage and, 365; sermons and, 359, 361, 366, 368, 369, 371
- Puttenham, George, 20n4, 21, 21n8, 22, 290

- Quakers, 114
- Quarles, Francis, *Argalus and Parthenia*: about, 135, 138; as allegory, 140; form/formation interplay, 126; genre/gender interplay and, 126, 135–38; printing/print culture, 135. *See also* Sidney, Philip, *Arcadias*
- Queen's Reception at Norwich pageant, 167–68, 169
- Quintilian: amplification, 104; *copiā*, 99; on Euripides and political potential of rhetoric, 343; *Institutio oratoria*, 88n2, 92n19, 94n25, 97–98; rhetorical skills/theory, 89, 97–98, 343
- Quitslund, Beth, 293
- Raleigh, Walter, 10, 150, 280, 280n50
- rational debate, 269, 271
- readership: author and reader relationship, 228–29, 228n41; and habits of thought, 200, 212; literacy and, 253, 360; printing/print culture, 4, 15, 22, 22n10, 140, 217–18; romances/romance book culture and, 140, 221–23, 222n21, 223n27, 224; women and, 221–23, 222n21, 223n27, 224. *See also* literacy rate; prose, in the public sphere
- Reagan, Ronald, 3, 4
- realism, 315. *See also* magical realism
- reasoned arguments, and prose in the public sphere, 269, 270, 271, 274, 275–76, 277, 278, 280
- Rebhorn, Wayne, 88n2, 89n6
- reception, and entertainments, 167–68, 169, 253, 254, 256, 260, 261–62
- recycling material, 11, 24, 28, 220, 296
- Red Bull (playhouse), 325, 336
- Red Lion (inn), 324, 325
- Reformation: Bible's authority during, 183–84, 357–58; Catholicism and, 356–57, 364; drama and, 55, 56, 349; interrelatedness of religion, politics, and culture, 356, 357–58; Luther and, 119, 194, 357; romances and, 48–49, 129; sacraments and, 363, 364; salvation and, 360; Spiritualism and, 119; tradition and innovation, 12, 358–59, 363, 371; vernacular language and, 91; words and actions relationship and, 342, 356–57. *See also* Protestantism
- religious beliefs and practices: adiaphoric doctrine and, 364, 369; amplification and, 105; Beguines and, 112, 115; conversion, 155, 314, 360; Cyprus, 310, 311; drama and, 53, 54–56, 61, 64, 67–68; Elizabethan era, 357, 358–59, 361–62; entertainments in rural areas and, 252–53; erotic communion and, 109n4, 110, 115–17; Hellenistic era, 90; Inner Light and, 114; interrelatedness of politics, and culture and, 356, 357–58; Jacobean era, 357, 358–59, 369; lyric poetry and, 12, 48–49, 109–10, 109n4; playhouses and, 327–28; religious polemic in the public sphere and, 12, 272, 276, 279–80, 281, 282–83; rhetorical skills/theory and, 90, 105; in romances, 12, 48–50, 129, 130, 131, 310–11, 312, 314, 320; Roman era, 90; sacred versus profane in lyric poetry and, 109–10; sonnets and, 27, 32; sonnet sequences and, 24, 24n21; Spiritualism and, 111, 112n12, 119; Tottel's Miscellany and, 21n19, 24n21; vernacular language and, 268, 272. *See also* devotional texts; and specific religions
- Renaissance: amplification and, 100, 101; aphorisms and scientific method, 202n18; classical literature and, 58; commodity culture and, 247n43; drama, 57, 58, 156, 174; in England, 14, 57; entertainments, 161–62, 162n7, 174; generic transitions, 14; interpretation and translation, 186, 188; metaphors, 181; Platonism and, 46, 50; rhetorical skills/theory, 88, 95n26, 96, 100, 101; romance book culture and, 219, 220, 225, 228, 231; royal authority, 161–62, 162n7; self-fashioning, 239. *See also* humanism
- repertory system: about, 323, 334, 335, 336n38; Chamberlain's Men, 323, 330, 331n25, 332; King's Men, 257n8, 323, 325, 332, 332n26, 333–36, 336n38, 337, 338; Leicester's Men, 328; Lord Admiral's Men, 151; patrons and, 151. *See also* children's companies; outdoor and indoor playhouses; playhouses
- repetition: lyric poetry and, 297–98, 297n21; musical practices and, 298; psalmody and, 300; ritual and, 297, 298; in sonnets, 22, 23, 26, 296; in sonnet sequences, 26–27, 296–97, 298–300
- Restoration era, 62, 170
- revenge, 29, 35, 37, 62–64
- Reynolds, John, 64, 65
- rhetorical skills and theory: about, 92, 93, 342; Aristotle on, 90, 94; Bacon's approach to scientific method and, 201–2, 201n8, 203, 205; Bacon's rhetorical method and, 201, 201n8, 203; Christianity and, 95, 95n27; classical era, 89, 89n5, 93, 94–97, 94n25, 95n27, 96n29, 101, 341, 342, 346; *copiā*, as term of use, 98, 99; drama and, 341, 344–48, 347, 351–54; educational curriculum and, 88, 92, 96–99, 96n29, 101, 270–71, 346, 346n27, 347; Erasmus and, 96n29, 97–100, 101, 103, 104, 105; Greek language and, 88, 93, 94, 95; Hellenistic era, 93–94, 95; *Herennium (Rhetoric for Herennius)* (Anon.), 94n25, 96; humanism and, 89, 92, 96; Latin and, 14, 88, 89, 92, 95, 96, 96n29; letter-

- writing and, 97–99; manuscripts, 101–2; medieval period, 93, 96, 100; morality and, 345–46; myth of orator-civilizer, 89, 89n5; national identity and, 75n26, 89–90, 89n7, 90n9; pedagogy and, 94–96, 94n25, 96nn26–27; politics and, 90, 341, 342, 343, 344, 351–54; printing/print culture and, 93, 94–95, 94n25, 95nn26–27, 96, 96n29, 97–99, 100, 101, 102n49; prose in the public sphere and, 270–71, 274; Protestantism and, 102, 105; religious beliefs/practices and, 90, 105; Renaissance, 88, 95n26, 96, 100, 101; rhetorical theory, 92, 92n19, 94–95, 95n26, 96, 102, 105; Roman era and, 89, 89n5, 93, 94–96, 94n25; society/social role and, 88, 89, 89nn5–6, 105; in sonnet sequences, 31–32, 32n51; Sophists and, 343, 344, 345–46, 350, 351, 352; tradition and innovation, 12, 93, 102; vernacular language and, 92, 93, 101–2, 101n46, 105. *See also* amplification
- Rice, John, 257n8
- Rich, Barnaby, *Farewell to the Military Profession*, 34
- Richard II (King of England), 254
- rituals: lyric poetry and, 291, 297–98, 297n21, 299, 300, 305; Māori *pōwhiri* ceremony, 252, 254–55, 255n4; repetition and, 297, 298; sonnet sequences and, 298–99
- Robbins, Robin, 123, 124n53
- Roberts, Josephine, 319
- Rodríguez de Montalvo, Garci, *Amadis of Gaul*, 39, 42, 43, 46, 218, 219, 220, 220n16, 220n26, 223
- Roe, Thomas, 144, 145, 159–60
- Rogationtide (Ascension Day), 252–53
- Rogers, Daniel, 340n5
- Roman Catholic Christians. *See* Catholicism
- romance book culture: about, 215, 217–19, 224, 234; *Amadis of Gaul* (Rodríguez de Montalvo), 39, 42, 43, 46, 218, 219, 220, 220n16, 220n26, 223; *Amadis of Gaul* (Rodríguez de Montalvo) [Herberay des Essarts, transl.], 46; *Amadis of Gaul* (Rodríguez de Montalvo) [Munday, transl.], 223; annotations and, 227; authorship and, 218–19; *Blanchardyn and Eglantine* (Anon., transl. by Caxton), 218; bookish intertextual allusions in, 220–21, 220n16, 227–28; *Charles the Grete* (Anon., transl. by Caxton), 218; chivalric theme in, 215, 218, 219, 223, 224; classical era themes and, 215, 218, 225; commercial competition and, 215–16; consumption and, 224, 234; critiques, 219–20, 223, 223n27; cultural history and, 219, 308, 310, 311, 316, 321; *Diana* (Montemayor), 34, 41, 46, 49, 218; elites and, 224–25, 231; epics and, 215; *Euphues* narratives (Lyly), 33, 126, 134–35, 222; *The Four Sons of Amyon* (Anon., transl. by Caxton), 218; *Godfrey of Boloyne* (William of Tyre, transl. by Caxton), 218; *The Golden Ass* (Apuleius), 218; *Guy of Warwick* (Anon.), 38, 218; Hellenistic era romances, 218; *The History of Jason* (Lefevre, transl. by Caxton), 218; *Huon of Bordeaux* (Anon.), 218; indices and, 231–32, 232n50; interruptions in text and, 27n28, 228–29, 228n41, 230, 230n43, 231, 233–34, 321, 322; literacy rate and, 217, 221, 224; manuscript and print juncture, 215, 216, 217, 226, 229, 229–30; medieval period and, 218, 219, 220, 225; *Menaphon* (Greene), 33, 34, 38, 45, 219; *Morte Darthur* (Malory), 218, 219; *The Myrroure of Princely Deedes and Knighthood* [Myrroure of Knighthood] (Ortuñez de Cavalhorra, transl. by Tyler), 44, 223; *Orlando Furioso* (Ariosto), 39, 40, 49, 218, 231, 232–33; *Orlando Furioso* (Aristo, transl. by Harington), 231, 232–33; *Palmerin d'Oliva* (Anon. transl. by Munday), 223; *Pandosto* (Greene), 33, 36, 38, 40–41, 219, 222; paratexts and, 231–32, 232n50; pastoral romances and, 229; patrons and, 215, 218; *A petite Pallace of Pettie his pleasure* (Pettie), 222; reader and author relationship in, 228–29, 228n41; readership and, 221–23, 222n21, 223n27, 224, 231; Renaissance literature and, 219, 220, 225, 228, 231; *Rosalynde* (Lodge), 218–19; self-awareness in texts, 215–16, 217–18, 234; tradition and innovation in, 215–16, 217, 234; *Tragicomedy of Calisto and Melibea* [*La Celestina*] (de Rojas), 314; translations and, 44, 215, 218–19, 223; *Troilus and Criseyde* (Chaucer), 218; typography in, 217, 226, 229, 229, 231; women and, 44, 47, 50, 221–23, 222n21, 223n27, 224–25. *See also* books (printed books); Wroth, Mary, *The Countesse of Montgomery's Urania* (*Urania*)
- romances: about, 33–37, 33nn1–2, 34n7, 50; allegories and, 42–43, 140; biblical themes in, 40, 49–50, 231; chivalric theme in, 37–38, 39, 40, 42, 43, 125, 126–30, 131, 134, 209; cultural value of, 33, 34, 40, 41–46, 45n47, 47, 126, 135, 138–39, 140; “discovered manuscript” trope in, 220–21, 220n16; Elizabethan era, 9, 33, 47, 50, 129, 131–32, 133; enchantment and, 133, 217, 312, 316–20; epics and, 38–40, 43, 125, 126, 127–28, 129, 131, 132, 134; eroticism and, 45, 46–47; fantastical worlds in, 33, 306; form/formation and, 125–26, 127, 128, 134, 140; genre/gender interplay in, 4, 33, 44–46, 45n7, 47, 50, 126–27, 129, 131, 132–37, 139–40, 223; geographical borders and, 44, 48; in Hellenistic era, 37, 38, 39, 43; heroic literature and, 34, 35, 41, 43, 127–

- 28; humanism and, 38, 40, 42; in Jacobean era, 33, 50, 139; liminal space and, 318–19, 320; literacy rate and, 140, 217–18, 221, 221n17, 224; in literary history, 33, 34, 40, 41–42, 44, 45, 45n47, 47, 126, 306, 314, 314n18; magical realism and, 8, 306, 312, 313–15, 315–22; as manuscripts, 215, 216; medieval period and, 36, 37–38, 42, 61, 217; morality and, 40, 41, 44, 48, 49, 128, 129–31; mysticism in, 131, 133; mythological characters/fantasies, 35, 125; narrative structure/style in, 34, 35–37, 39, 306–7, 312, 313, 315–16, 321–22; national identity in, 49; oaths and, 136–38; personal relationships in, 39–40, 41, 48, 307, 311, 312, 318, 321; Platonism and, 36–37, 41, 46–47, 48, 50; politics in, 37, 129, 131–35, 139, 139n38, 140, 310–11, 312, 313–14, 316, 318, 319–20; printing/print culture, 9, 10, 20, 20n4, 25, 25n22, 129, 140; printing/print culture and, 308, 309; readership and, 140, 221; religious beliefs/practices and, 12, 48–50, 129, 130, 131, 310–11, 312, 314, 320; revenge and, 37; saints lives, 126; salvation and, 320–21; *Sir Gawain and the Green Knight* (Anon.), 126; society/social role and, 48, 313–14; space/spatial categories in, 306, 307–8, 312, 313, 318–19, 320; women and, 33, 47, 50, 224–25. *See also* pastoral romances
- Roman era: accession pageants and, 75–76, 76n32, 77; comedies and, 60, 345, 354; educational curriculum and, 88, 96, 96n29; Elizabethan drama and, 335; entertainments, 69; national identity through foreignness and, 75–76, 76n30, 76n32, 77; politics and, 90; religious beliefs/practices and, 90; rhetorical skills and printing/print culture, 89, 89n5, 93, 94–96, 94n25; romance book culture themes, 215; society/social role and, 39, 88, 88n2; tragedy in drama and, 58. *See also* classical era
- Ronsard, Pierre de, 44
- Rorty, Richard, 342n12
- Rose (playhouse), 151–53, 325
- Rowley, William: *The Changeling* (Middleton and Rowley), 57, 61, 62, 64–66, 67–68; *The First Part of Hieronimo* (Middleton and Rowley), 62; tragicomedy drama, 57; *The Travels of the Three English Brothers* (Day, Rowley, and Wilkins), 158; *The World Tossed at Tennis* (Middleton and Rowley), 57, 66
- Rowling, J. K., *Harry Potter and the Chamber of Secrets*, 318
- royal authority: authorial authority versus, 86; masques and, 12, 79–80, 79n41, 80n50, 161–65, 162n7, 165n15, 166, 166n21, 167, 168; monarchy myths and, 9, 72, 161, 163; natural philosophy and, 178, 182–83, 184, 189, 193–94; over Church of England, 356–57, 364; pageants as model of, 12, 75–76, 78, 78n39, 83, 260–61; prose in the public sphere and, 281–82; during Renaissance, 161–62, 162n7; during Stuart period, 75–76, 78, 78n39, 79–80, 79n41, 80n50, 83, 161–65, 165n15, 166, 166n21, 167, 168, 261, 281–82, 353, 357; wonder and admiration, 162–63. *See also* politics
- royal entries, 78, 260–61, 262
- rural areas, and entertainments, 252–53
- sacrament of communion: Catholicism, 368; marriage as, 361, 365, 368, 369, 370, 371; Protestantism and, 368
- sacraments: Baptism, 361, 365; Catholicism, 364; Church of England, 363, 364, 365, 368, 371; Eucharist, 109n4, 365, 371; Lord's Supper, 361, 365, 368; Reformation, 363, 364; transition and innovations and, 356. *See also* sacrament of communion
- saints' lives, 54–55, 58. *See also specific saints*
- St. Clement Danes church, 359, 360–62, 360n13, 363, 363n23, 366, 369, 370, 371
- St. Paul's Cathedral, 264, 326, 330, 331, 331n25, 333, 335, 362
- St. Paul's Cross pulpit, 272, 278, 279, 362
- salvation: drama and, 242, 243, 247, 248, 248n44; God's love/charity/*caritas* and, 114; lyric poetry and, 111, 118; printing/print culture versus, 216; Reformation and, 360; romances and, 320–21; sermons on, 358, 360, 363, 371
- Salzman, Paul, 34, 45
- Sanchez, Melissa E., 139n38
- Sandys, George, 300
- Sandys, Margaret Washington, 369–70
- Sandys, Robert, 369–70
- Sannazaro, Jacopo, *Arcadia*, 40, 220, 224
- San Pedro, Diego de, *Cárcel de amor*, 38
- Sawday, Jonathan, 208
- Scaliger, Julius Caesar, 340n5
- scientific method, and lyric poetry. *See* lyric poetry, and scientific epistemologies
- scientific method, and prose: aphorisms and, 201, 202, 202n18, 204–7, 204n26, 205n31, 206n38, 213; Aristotle and, 181; natural philosophy and, 180, 180n11, 181–82, 187, 189, 190, 191, 192, 193; rhetorical method and, 201–2, 201n8, 203, 205
- scientific reform, compared with scriptural reform, 11–12, 178, 180, 182–83, 184, 194
- Scott, Thomas, and pamphlets: prose in the public sphere and, 270, 280–81; Spanish marriage polemic and, 280, 280n50; *Vox populi*, 280
- Scott, William, *The Model of Poesy*, 101–2

- Seaver, Paul, 359
- Sebond, Raymond, *Theologia naturalis*, 185
- the self: producers' self interests, 72, 76, 80, 85  
self-awareness in romance book culture, 215–16, 217–18, 234; self-fashioning, 238, 238n19, 239–40
- Seneca: *Medea*, 346; *The Spanish Tragedy* (Kyd) and, 62, 63
- Serjeantson, Richard, 185, 185n24, 186, 188
- sermons: about, 356–59, 371–72; audiences for, 357–58, 360, 362; Bible and biblical themes and, 370, 371; Challenge sermon (Jewel), 272, 272n15, 278, 279; Church of England and, 356–57, 358–59, 363, 364, 371; Donne, John, and marriage, 359, 365, 369–71, 369n44; literary history and, 356, 360, 360n13; local contexts/transformation and, 4, 359, 371–72; prayers and, 363, 366, 369, 370; printing/print culture and, 4, 13n21, 272, 272n15, 356, 358, 360, 360n13, 361–62, 361n8, 363, 363n23, 366, 369, 369n44; Protestantism and, 356, 362, 371; Puritanism and, 359, 361, 366, 368, 369, 371; sacraments and, 363; St. Clement Danes church, 359, 360–62, 360n13, 363, 363n23, 366, 369; St. Paul's Cross pulpit, 272, 278, 279, 362; on salvation, 358, 360, 363, 371; *Sermons of John Calvin, Upon the Song that Ezechias Made* (transl. Anon.), 295; Smith, Henry, and marriage, 359, 361n18, 364, 366–68, 369, 371; space/spatial categories for, 358–59, 360, 371; tradition and innovation, 363, 371; in vernacular language, 295. *See also* Donne, John, and sermons; Smith, Henry, and sermons
- Seymour, Edward, Earl of Hertford, and Elvetham entertainment, 71–72, 71n7, 72n13, 73–75, 85
- Shagan, Ethan H., 352
- Shakespeare, William, and topics: accounts and debts settlements in sonnet, 30; Blackfriars, 335–36; capitalism and, 149; commodification of theatrical London, 153–54; cross-cultural contact in drama, 141; cultural history, 311; dialogic drama, 165; drama in literary history and, 52–53, 54, 142, 165; enchantment, 318; First Folio collection of plays (Heminges and Condell), 1, 5, 6, 7–8, 52, 56–57, 57n7, 230–31; geographical borders, 153–54; ghosts and, 63; globalization and, 149; Globe, 175, 335–36, 336n38; imperialism in drama, 153–54; interruptions in text, 230–31; manuscripts, 52; metrical poetry, 293–94; morality plays, 8; pastoral parodies, 225; performance practices, 334, 337, 338; playhouses, 175, 335–36, 337, 338; poems on, 52; romances, 33, 35; self-awareness in texts, 225; self-fashioning, 239–40; self-fashioning of characters, 238; tragicomedies, 34–35, 36, 57; Turks in drama and, 158; wonder and admiration, 162–63
- WORKS: *Antony and Cleopatra*, 54, 175; *As You Like It*, 225; *The Comedy of Errors*, 59; *Coriolanus*, 54; *Cymbeline*, 54; *Edward III*, 54; *Hamlet*, 57, 57n7, 63, 64, 173, 174, 238, 334; *Henry VIII*, 251; *King Lear*, 54, 56; *Love's Labour's Lost*, 251; *Macbeth*, 54; *The Merchant of Venice*, 149, 158, 311; *A Midsummer Night's Dream*, 57, 63; *Much Ado about Nothing*, 65, 251; *1 Henry VI*, 56; *Othello*, 65, 158; *Pericles* (Shakespeare and Wilkins), 52, 61; *Richard II*, 158; *Richard III*, 55; *Romeo and Juliet*, 251, 318; *The Spanish Tragedy* revival, 61; *Taming of the Shrew*, 63; *Troilus and Cressida*, 331; *Twelfth Night*, 56, 59; *2 Henry VI*, 158; *The Two Noble Kinsmen*, 52; *The Winter's Tale*, 33, 40, 139, 222, 223, 223n27, 318
- Shakespeare, William, *The Tempest*: aesthetic theory in drama and, 175–76; cross-cultural contact, 141; cultural value of romances and, 34–35, 36; masque critiques, 162–63, 168, 175–76; as model for playwrights, 337, 337n41, 338; morality and politics in, 154; narrative structure/style in, 36; performance practices, 337, 338; playhouses and, 175, 336, 337, 338; as romance, 34–35, 36; slavery and, 154; as tragicomedy, 34–35, 36
- Sherry, Richard, *A Treatise of Schemes and Tropes*, 104
- Shuger, Debora K., 193
- Sidney, Mary (Countess of Pembroke): as dedicatee for *The Countesse of Pembroke's Arcadia* (Philip Sidney), 222, 222n21, 224, 225, 226, 228, 228n41, 232n50; metrical psalmic verse, 300; Sidney, Philip and, 222, 222n21
- Sidney, Philip, and topics: allegories, 43; amatory sonnet sequences, 24–25, 295; *An Apology for Poetry*, 21n8, 135; *Astrophil and Stella*, 20, 24–25, 135, 300; authors and authorship, 43; cultural value of romances, 41, 43, 44, 46, 135; *Defence of Poetry*, 36, 39, 41, 43, 44, 48; epic romances, 39; geographical borders, 48; heroic romance, 35, 43; historical romance, 41; influence of, 25n22; metrical psalmic verse, 300; morality, 44; pastoral romances, 35, 40–41, 43, 224, 229; printing/print culture, 20, 20n4, 25, 25n22; progresses, 71, 71n7; psalmic poetry, 290; religious beliefs, 49; romances, 33, 35; romance subverts material form, 218; Sidney, Mary (Countess of Pembroke), 222,

- 222n21; society, 48; sonnet sequences, 135; Tottel and vernacular language, 21; tragicomedy drama, 57; women in romances, 47
- Sidney, Philip, *Arcadias*: about, 41; authors and authorship as elite and, 225; bookish intertextual allusions in, 220, 227–28; *The Countesse of Pembroke's Arcadia*, 222, 222n21, 224, 225, 226, 228n41, 232n50; cultural transformation and, 46; cultural value of romances and, 42, 44, 46, 135; female readership, 222, 222n21; genre/gender interplay in, 135, 136, 139, 140; as Hellenistic romance, 38; as heroic romance, 39; interruptions in text and, 228–29, 230, 230n43, 231, 234; narrative structure/style in, 37; *New Arcadia*, 33, 35, 43, 44, 46, 47, 49; *Old Arcadia*, 33, 35, 41, 43; paratexts and, 232n50; as pastoral romance, 40–41, 229; reader and author relationship and, 228–29, 228n41; religious beliefs/practices and, 49, 50; romance book culture, 220, 223n27; society/social role and, 48; typography in, 226, 231; Wroth and, 139. *See also* Quarles, Francis, *Argalus and Parthenia*
- Sidney, Robert, 25n22, 27, 27n28
- Simpson, Percy, 161n3
- Sinklo, John, 332
- Skelton, John, 293
- slavery, 154, 155–56, 158–59
- Sly, William, 332–33
- Smith, Henry, and sermons: Bible and biblical themes, 371; biography and characteristics, 359, 359n10, 369, 371–72; literary history and, 360; marriage, 359, 361n18, 364, 366–68, 369, 371; occasions for sermons, 358; patron, 359–60; *A Preparative for Marriage*, 361n18, 366–68, 371; printing/print culture, 360, 360n13, 361–62, 361n18, 366; Puritanism, 359, 361, 366, 368, 369, 371; sacrament of communion, 369, 370, 371; St. Clement Danes, 359, 360, 361–62, 366, 371; St. Paul's Cross pulpit, 362; *Sermons of Maister Henry Smith*, 366, 368; tradition and innovation, 371; *A treatise of the Lord's Supper*, 368
- Smith, Miles, 179n3
- society/social role: commodity culture and, 235–37, 239; consumption in, 236–38, 243; educational curriculum and, 90–91, 90n9; entertainments in, 72–74, 167–68, 251, 253, 255–56, 265, 267; Greek tragedies and, 12, 341; masques and, 81–82, 265; pageants' role in, 253, 267; printing/print culture and, 21–22, 21n8; processions' role, 253; rhetorical skills/theory and, 89, 89nn5–6, 105; romances and, 48, 313–14; Roman era and, 39, 88, 88n2, 89, 89n5; self-fashioning in, 238, 238n19, 239–40; textual forms' interplay with, 8, 11; transitions and, 10; words and actions relationship, 342
- Soja, Edward W., 255n4
- Solomon (biblical figure), 49, 188–90
- sonnets: accounts and debts in, 30; amatory lyric poetry and, 295; conquest in, 30; corona sequence, 28n30; cultural history and, 3–4, 287; cycle and, 10, 26–27; in drama, 4; exchange cycle and, 28–29; as manuscripts, 4, 25n22; mythological characters/fantasies in, 22–23; Petrarch and, 3–4, 5, 10, 13, 21n7, 25, 26, 295, 296; philosophical sonnets, 27; printing/print culture and, 4, 5, 20, 20n4, 21n7; religious beliefs/practices and, 27, 32; repetition in, 22, 23, 26, 296; revenge and, 29; Sidney, Philip and, 20; Tottel's *Miscellany* as influence, 20, 20n4, 21n7; unrequitedness in, 29, 29n36, 30, 32
- sonnet sequences: about, 24, 25, 25n22, 295; amatory sonnet sequences, 4, 24–26, 25n22, 27, 27n28, 30, 31, 32; bisecting lyric and narrative in, 25, 297n21; Catholicism and, 24, 24n21; conquest in, 31–32, 31n5, 31n47; corona sequence, 26–27, 27n28; cycle and, 24, 25–26, 27n28–29, 28, 30; as devotional texts, 24, 24n21, 295–97, 298–300; Elizabethan era, 4; morality and, 24; politics and, 4; printing/print culture and, 25, 25n22; print version of, 27n28; religious beliefs/practices and, 24, 24n21; repetition in, 26–27, 296–97, 298–300; rhetorical skills/theory and, 30, 31–32, 32n51; ritual and, 298–99; Sidney, Philip and influence on, 25n22. *See also* sonnets
- Sophists, 342–43, 344, 345–46, 350, 351, 352, 353
- space/spatial categories: for entertainments, 255, 255n4, 257, 258, 262, 266; liminal space, 318–19, 320; in romances, 306, 307–8, 312, 313, 318–19, 320; for sermons, 358–59, 360, 371. *See also* magical realism
- Spain: gift-giving in cultural exchanges and, 151; imperialism and, 151, 154, 156; Infanta Maria Anna and, 61, 280; James I/James VI and, 61, 77, 279, 280, 280n50; literary history and, 314; prose in the public sphere and, 279, 280, 280n50, 281; Spanish Armada of 1588, 1, 61, 131, 154. *See also specific authors*
- Spengler, Oswald, 217
- Spenser, Edmund, and topics: allegories, 43; *Amoretti and Epithalamion*, 25n22, 26; Buchanan, 340n5; Chaucer's works, 128, 128n8; cultural value of romances, 44; Donne, John, 209, 209n43; *Four Hymnes*, 50; geographical

- borders, 48; religious beliefs, 49–50; romances, 35; romance subverts material form, 218; self-fashioning, 239–40; *View of the Present State of Ireland*, 156
- Spenser, Edmund, *The Faerie Queene*: about, 134, 224; chivalric theme in, 127–29, 209, 224; cultural transformation and, 46; cultural value of romances and, 42, 44, 46; Elizabeth I and, 9, 129, 131–32, 133; enchantment and, 133, 317; epic romances and, 38–39, 40; form/formation interplay, 126, 127, 128, 134; genre/gender interplay in, 47, 126–27, 129, 131, 132–35, 136, 140; God's love/charity/*caritas*, 129–30; as heroic romance, 35, 39, 127–29; interruptions in text and, 230, 230n43, 231; manuscript and print juncture, 229, 229–30; morality, 128, 129–31; mysticism in, 131, 133; narrative structure/style in, 35, 36, 37; national identity in, 49; *Orlando Furioso* (Ariosto) and, 231; Plato's influence on, 50; politics and, 37, 129, 131–33; print edition of, 129; proems and, 44, 45, 49–50; Protestantism and, 130, 131; religious beliefs/practices and, 49, 50; as romance, 33, 35, 140; tradition and innovation in, 49; transitions and, 9; typography in, 231; women rulers' representation in, 133, 134–35
- Spiritualism: about, 111–12, 117; Donne, John and, 112, 117, 118, 119, 124; medieval, 112–17, 112nn12–13, 113n15, 119
- Star Wars* films, 3
- Stephanus, Henricus, 340n5
- Stephens, James, 203n22
- Sterne, Laurence, *Tristram Shandy*, 307
- Sternhold, Thomas: ballads as metrical texts and, 292, 293; biography of, 288; *Certaine Psalmes chosen out of the Psalter of David* (Sternhold), 288, 289, 293; common meter, 293; literary history of lyric poetry, 289, 290, 295; metrical texts and, 289, 294–95, 300; psalmic poetry, 290
- Sternhold and Hopkins, *Whole Book of Psalmes in English Meter*: literary history of lyric poetry, 290, 294, 295, 300; metrical poetry, 287–88, 289, 290–91, 294–95, 300, 301, 302; musical practices, 290; printing/print culture and psalmic poetry, 5–6, 287; psalmic poetry, 5–6, 287, 289, 290–91, 301, 302; sonnet sequences and, 295. *See also* Hopkins, John; Sternhold, Thomas
- Stevens, Andrea, 330
- Stiblinus, Gasparus, 346, 346n27
- Stockwood, John, 326–27
- strangers' welcome, at entertainments, 252, 261–62, 265, 266
- Strong, Roy, 86, 161–62, 165n15, 166
- structure/style. *See* narrative structure/style
- Stuart period: entertainments, 53–54, 69, 166, 168, 258, 261; lyric poetry, 305; mystification, 193; pageants, 12; printing/print culture, 281–82; royal authority, 75–76, 78, 78n39, 79–80, 79n41, 80n50, 83, 161–65, 165n15, 166, 166n21, 167, 168, 261, 281–82, 353, 357; royal entries and, 78, 261; theater industry and, 339; wonder and admiration, 163. *See also* masques; and *specific kings, queens, and princes*
- Stubbes, Philip, 326
- style (method), and scientific method, 199, 201. *See also* narrative structure/style
- Suárez, Francisco, 282
- Surrey. *See* Howard, Henry, Earl of Surrey, and topics
- Susenbrotus, Johannes, *Epitome troporum ac schematorum*, 96n29
- Swift, Jonathan, 294
- syllogisms, in prose in the public sphere, 271–72, 275–76, 275n26, 277
- Targoff, Ramie: *Common Prayer*, 290–91; on lyric poetry in printing/print culture, 290, 291; on metrical poetry, 290–91
- Tasso, Torquato, 40, 43–44, 209n43
- Taylor, Gary, *Thomas Middleton: Collected Works* (Taylor et al.), 86
- Terence, 58, 60, 351
- Teresa of Ávila (saint), 121, 121n48
- Tertullian, 95n27
- textual forms: about, 4–5; annotations, 192, 227, 282, 367n36; bookish intertextual allusions in romances and, 220, 227–28; gender or genre/gender interplay and, 4, 15; historical formalism/formations and, 2, 8; historical formations and, 2, 8; of masques, 4, 11; in romance book culture, 220–21, 220n16, 227–28; society's interplay with, 8, 11
- theater industry, 324, 326, 330, 335, 339. *See also* commercial theater
- The Theatre (playhouse), 324, 325, 326–27, 328
- theatrical London: about, 14, 141, 159–60, 325; capitalism and, 141, 142, 145, 149, 151–52, 156, 160; as commercial theater, 6, 10, 13, 52, 59, 149, 152, 241–42; commodification of, 153–54, 241–42; consumption critique and, 142; cross-cultural contact and, 10, 141, 142–44, 151–52, 159, 160; globalization, 10, 141, 142, 149–50, 152, 160; imperialism as staged in, 141, 151–52, 153–54; Inns of Court venue, 22n10, 59, 324, 326, 330; national identity in, 152–53, 159, 160; Rose theater, 151–53; slavery, 156, 159; sonnets, 4; transnationalism, 160; Turks, 156–58; violence



- and, 154, 157, 158, 160. *See also* audiences; outdoor and indoor playhouses; playhouses theology. *See* religious beliefs and practices; *and specific religions, and rulers*
- Theseus, 38, 215
- Thirsk, Joan, 236
- Tottel, Richard: *Certain bokes of Virgiles Æneis* printed by, 20n3; sonnet sequences and, 24, 24n21, 295
- Tottel's Miscellany, and topics: Catholicism and, 21n19, 24n21; Grimald, 29n36; Howard, Henry Earl of Surrey, 19, 21, 22, 24n21, 29n36; literary history transitions, 20, 295; lyric poetry in printing/print culture, 287, 290, 291, 295; printing/print culture, 1, 4, 5, 19–20, 20nn3–4; psalmic poetry, 291; readership, 22, 22n10; society/social role, 21–22, 21n8; sonnet form and, 20, 20n4, 21n7, 22; unrequitedness in, 29, 29n36; vernacular language, 20, 21; Wyatt, 21, 22, 29, 29n36
- tournaments, 258, 258n9, 261–62, 262n19
- Townshend, Aurelian, *Tempe Restored*, 163, 172n38
- tradition and innovation: classical era and, 12–14; in drama, 351, 352, 354–55; in entertainments, 12, 252, 254, 258, 258n9, 266–67; Jacobean era, 178, 179–81, 184, 358–59; in literature, 11–13; Lord Mayor's shows and, 262–64, 263n22, 266; masques and, 12, 262–63, 264–65; medieval period, 12–14, 69; metrical psalmic verse and, 302; Midsummer Watch, 263–64, 263n22, 266; pageants and, 78–79, 252, 254, 262–63; playhouses and, 338–39; prayers and, 358–59, 363; in progresses, 252, 261–62; prose in the public sphere and, 12, 168; public news culture and, 266–67; Reformation and, 12, 358–59, 363, 371; rhetorical skills/theory and, 12, 93, 102; in romance book culture, 215–16, 217; in romances, 12, 49; sacraments and, 356; sermons and, 363, 371; tournaments and, 262–63; Tudor period, 12, 262
- tragedies: comedies versus, 58; tragicomedies, 34–35, 36, 57–58. *See also* Greek tragedies; *and specific playwrights*
- transformations: drama and, 344, 351, 353–54; in literary history, 10, 13, 14, 344; romances and, 46–50, 134, 135, 140. *See also* local contexts/transformations
- transformations and, 46–50, 134, 135, 140
- transitions: about, 9–11; generic, 13–15; historical formations and, 9, 70; in literary history, 20, 70, 80, 295; outdoor and indoor playhouses and, 323, 330–38; playhouses and, 323, 338
- translations: of Bible with interpretation, 179–80, 186, 188, 190–92; of romance book culture, 44, 215, 218–19, 223; women as translators, 44, 223
- transnationalism, 142, 160. *See also* globalization
- Trevelyan, George Macaulay, 161, 165n15
- truthfulness, and prose in the public sphere, 268, 271, 274–75, 276, 280–81
- Tudor period: Castle of Loyalty, 69–70; chivalric theme, 262; educational curriculum, 88; entertainments, 69, 261; lyric poetry, 288, 305; masques, 81; politics and entertainments, 261; royal entries and, 260–61, 262; theater industry and, 339; tradition and innovation, 12, 262. *See also* Elizabeth I (queen of England); Elizabeth I (Queen of England), and era
- Turner, Victor, 320
- Tusser, Thomas, 300
- Tyler, Margaret, *The Myrroure of Princely Deedes and Knighthood* [*Myrroure of Knighthood*] (Ortuñez de Cavalhorra) [transl.], 44, 223
- A Tyrannical Government Anatomiz'd* (Anon.), 353–54
- Underdown, Thomas, 136
- unrequitedness, 29, 29n36, 30, 32
- verbal arts, 42, 88. *See also* rhetorical skills and theory
- vernacular language: amplification and, 101–5; devotional texts into, 295; educational curriculum and, 91–92; humanism and, 20–21, 21n7, 89, 91; national identity and, 21, 21n7, 92, 105; poetics of the, 20–21, 21n7, 22; prose in the public sphere and, 268, 272, 282, 282n59; Protestant Reformation and, 91; religious beliefs/practices and, 268, 272; rhetorical skills/theory and, 92, 93, 101–2, 101n46, 105
- Vickers, Brian, 93, 188–89, 189n32, 205n31
- violence: state violence, 145, 154, 160; theatrical London and, 154, 157, 158, 160
- Virgil, and topics: *Aeneid*, 20n3, 39, 43, 126, 127; allegories, 43; authors and authorship as elite, 224; *Certain bokes of Virgiles Æneis* printed by Tottel, 20n3; citations of, 75; *Eclogues*, 40; epics and heroic poems, 39, 40, 43, 127, 128; Fifth Eclogue, 223n27; Howard, Henry, Earl of Surrey translations of, 20n3; invocations, 127
- virginity, and drama, 65, 66
- Vives, Juan Luis, 42, 219
- vows, 343, 344, 348–50
- Vygotsky, Lev, 255n4

- Wall, Wendy, 217
- Wallace, C. W., 324
- Waller, Edmund, 294
- Walton, Izaak, 359n10, 363n23
- Waly, John, 21
- Wanamaker, Melissa, 210–11
- Warde, John, 170
- Warley, Christopher, 21–22, 24n21
- Warren, Austin, 123
- Washington, Margaret, 369–70
- the Watch (Midsummer Watch), 263–64, 263n22, 266
- Webster, John, 52–53, 57, 332n26
- Weimann, Robert, 165–66, 174n44
- welcome for strangers, at entertainments, 252, 261–62, 265, 266
- White, Robert, *Cupid's Banishment*, 83
- Whitehall, and entertainments, 83, 166, 170–71, 251, 257–58
- Whitgift, John (archbishop), 253
- Wickham, Glynn, 58
- Wilkins, George: *Pericles* (Shakespeare and Wilkins), 52, 61; *The Travels of the Three English Brothers* (Day, Rowley, and Wilkins), 158
- William of Tyre, *Godfrey of Bolyne* (Caxton, transl.), 218
- Williams, George Huntston, 111–12, 112n12
- Wilmot, John, 294
- Wilson, Luke, 247n43
- Wilson, Robert, *The Three Ladies of London*, 102–4, 105, 323, 328–29, 339
- women: anti-theatricalism and, 327; as authors, 44, 139, 139n38, 223; drama and, 65, 66–67; in Jacobean era, 139; literacy rate for, 217, 221, 224; in Platonism, 47; romances/romance book culture and, 33, 44, 47, 50, 221–23, 222n21, 223n27, 224–25; as translators of romance books, 44, 223. *See also* gender (genre/gender interplay)
- wonder and admiration, 36, 40, 47; drama and, 53, 57, 67, 162–63, 176; masques and, 163, 172, 176; rhetorical skills/theory and, 90; romances, 36, 40, 47; romances and, 36, 40, 47; royal authority and, 162–63
- Wootton, David, 111, 118
- words and actions relationship: about, 342; Buchanan and drama, 343, 344, 345–46, 348–49, 350–51; classical era, 342–44, 345–46, 347, 348, 350–51; Plato/Platonism, 343; Reformation, 342, 356–57
- Wotton, Henry, 293–94
- Wright, Matthew, 342–43
- Wroth, Mary: biography of, 27, 139, 224–25, 306; cultural value of romances and, 138–39; as feminist author, 139, 139n38; magical realism and, 8, 313–15; *Pamphilia to Amphilanthus*, 25n22, 27, 27n28; politics and, 139, 139n38; romance subverts material form, 218; sonnet sequences, 27
- Wroth, Mary, *The Countesse of Montgomerie's Urania* (*Urania*): about, 233, 306, 306n3, 307, 309, 310; cultural history and, 307, 308–9, 310, 311, 316, 321; enchantment and, 312, 316–20; ethnic differences and, 311–12, 321; form/formation interplay and, 125–26, 127, 128, 134; Fuentes as compared with, 321–22; genre/gender interplay and, 44, 47, 126, 139–40; interruptions in text and, 27n28, 233–34, 321, 322; liminal space and, 318–19, 320; literary history and, 306, 314, 314n18; magical realism and, 306, 312, 313, 314, 315–22; narrative structure/style in, 37, 306–7, 312, 313, 315–16, 321–22; personal relationships, 307, 311; politics and, 310–11, 312, 313–14, 316, 318, 319–20; printing/print culture and, 27n28, 308, 309; religious beliefs/practices and, 310–11, 312, 314, 320; romance book culture and, 33, 47, 224–25, 233–34, 320–21; self-awareness in texts and, 234; society/social role and, 313–14; space/spatial categories and, 306, 307–8, 312, 313, 315; women and romance book culture, 47, 224–25. *See also* Cyprus, and *Urania* (Wroth); Wroth, Mary
- Wyatt, Thomas, and topics: amatory sonnets, 295; *Certaine Psalmes chosen out of the Psalter of David* (Hall), 291; *Certaine Psalmes chosen out of the Psalter of David* (Sternhold), 289; cycle of exchange, 29; Howard, Henry, Earl of Surrey, 32n51; imitation of Petrarch, 22, 25; literary history of lyric poetry, 288, 289, 290, 291, 295; psalmic poetry, 291; rhetorical skills, 32, 32n51; *Rime sparse* (Petrarch) translation, 22n13; sonnets, 29, 287; Tottel's Miscellany, 21, 22, 29n36; unrequitedness in sonnet, 29, 29n36; vernacular language, 21n8
- Xenophon, *Cyropaedia*, 39
- Zamora, Lois Parkinson, 313, 314
- Zaret, David, 270