

AFTERWORD

There were numerous reasons why anti-theatricalists believed that the early modern playhouse functioned a site of contagion, or in Stephen Gosson's terms, the "chair of pestilence."¹ For one, the plague was associated with the "sins of the suburbs," and it was standard practice to prevent "disorderly public assemblies" when outbreaks occurred.² City officials argued that "To play in plague time is to increase the plague by infection; to play out of plague time is to draw the plague by offendings of God upon occasion of such plays."³ The crowds and malodorous air, as Amy Kenny argues in this volume, made the theater a potentially dangerous gathering place. But since the corruption that "lay at the root" of disease was both physical and moral, the anti-theatricalists critiqued playing itself for generating "filthy infections" in the audience.⁴ In John Rainolds's words, "the manners of all spectators commonly are hazarded by the contagion of theatrical sights [...]."⁵

One concern for critics of the theater was the possibility that "unsuspecting" spectators, as J. F. Bernard's essay suggests, will carry home with them and then imitate the theater's infectious sights, images, and affectively charged narratives. Jennifer Panek reminds us that our current understanding of how we may "involuntarily take on others' emotional states" is not dissimilar to early modern interpretations of contagion as an affective response that transforms the viewer. In *Virtue's Commonwealth*, for example, Henry Crosse insists that "the internal

powers must be moved at [theater's] visible and lively objects."⁶ More pointedly, Philip Stubbes warns readers that such contagious effects will necessarily pollute their domestic realm: "these goodly pageants being done, every mate sorts to his mate, everyone brings another homeward of their way very friendly, and in their secret conclaves (covertly) they play the sodomites, or worse."⁷ In this argument, rather than functioning as cautionary tales or examples of the monstrousness of sin and vice, theatrical representations of adultery, thievery, betrayal, and murder simply encouraged audience members to enact their own depravities. Indeed, if audiences failed to heed these admonishments, and they "stay[ed] too long" at the theater, Gosson warns that a divinely sanctioned sickness will be their retribution: "God is just, his bow is bent and his arrow is drawn, to send you a plague."⁸

Both anti-theatrical discourse and writings about contagion describe the spread of corruption as a simultaneously moral and physical phenomenon. It was not unusual, as Brownyn Johnston's essay suggests, to interpret the devil himself as a "material disseminator of both vice and disease." Contagion, in John Charles Estabillio's words, "describes the layered interaction between subjects rendered as vulnerable to both material and moral forces." And as Ariane Balizet explains, the plague was often represented as an "indifferent tyrant and God's righteous scourge." We can plainly discern the moral etiology of disease in Thomas Dekker's *Newes from the Graves-End: Sent to Nobody* (1604), in which a massively destructive dragon emblemizes plague as divine punishment:

But this fierce dragon (huge and fowle)
Sucks virid poison from our soule,
Which being spit forth again, there raigns
Showers of Blisters, and of Blaines,
For every man within him feedes
A worme which this contagion breedes⁹;

In his identification of the source of the dragon's infectious spit as the poison within our own souls, Dekker gets at what Jennifer Feather characterizes as a "sameness at the root of susceptibility." In a similar vein, Thomas Lodge in *A Treatise of the Plague* defines contagion as an attraction between two like entities: as "no other thing but a like disposition by a certaine hidden consent communicated by touch vnto another."¹⁰ Infection occurs, as Cliff Werier observes, in the bodies and "minds of

receptive hosts,” and the most receptive host is vulnerable due to sinful excesses or the “abuse of God’s gifts.”¹¹ Since, as Dekker makes plain, moral corruption already exists in humans, the plague dragon functions as the agent that translates sin into the physical symptoms of disease. Hidden evil erupts as visible blisters and blains on the body. More ambiguous in meaning, perhaps, is the status of the worm that every man feeds within himself. Is the worm bred by the contagion or does the worm breed the contagion?

Lynette Hunter has suggested that cankerworms, which “consume[] the plant from the inside,” resembled characterizations of the plague in its manifestation as both an “internal contamination and external infection.”¹² Similarly, for the preacher Robert Bolton, the theater and its players are as

noisome wormes that canker and blast the generous and noble buds of this land; and doe by a slie and bewitching insinuation so empoysen all seeds of vertue, and so weaken and emasculate all the operations of the soule, with a prophane, if not vnnaturall dissolutenes¹³;

Worms, as Ian MacInnes has demonstrated, were not typically perceived as an “external event”: They were generated “from within the human body.”¹⁴ In essence, contagion, as Dekker and his contemporaries understood it, is an interaction between a body that proves “apt” (which typically means morally and physically corrupt) and an external source of corruption (poison, bad air, astral influence) that proves attracted to that body.

When discussing the “aptnesse of the body of man,” both medical writers and theologians believe that “Whether the ayre be infected without us, there never wanteth infection within us.”¹⁵ Thomas Nashe in *The Terrors of the Night* (1594) compares “the slime and durt in a standing puddle, [which] engenders toads and frogs, and many other vnsightly creatures” to the slime “melancholy humor still thickning as it stands still, [which] engendreth many mishapen obiects in our imaginations.”¹⁶ The unnatural reproduction of standing pools that generates “‘imperfect’ creatures such as frogs, toads, worms, and scorpions” not only signifies the “corruption and putrifaction in the earth” but it also provides an external picture of an apt body’s consent to disease and infection.¹⁷ As Emily Weissbourd contends, the spontaneous generation associated with disease and death identified “reproduction itself” with contamination.

For Protestant reformers, one's internal "corruption of nature," which breeds worms and poisonous sin, was "derived from the parents in generation by the body" and then exacerbated by external evils.¹⁸

Scholars interested in the history of contagion have often identified Paracelsus and Fracastoro as anticipating nineteenth-century microbiological conceptions in their description of the exogenous nature of "seeds" as agents of contagion. But this interpretation overlooks both writers' understanding that contagion occurs only between objects that share a constitution. Fracastoro explains that these primary seeds "seek out and adhere to the humor for which they felt a natural affinity."¹⁹ Paracelsus underscores the "reciprocity between man and heaven." In his theory, the human "creates the astral semina of the disease, the *contagium*. This is a physical entity, a body. But it is created by something non-corporeal, the sinful passion and imagination of man."²⁰ In short, early modern contagion emerges from a conspiracy of intersecting causes—supernatural and natural, moral and physical. These complexities are deftly captured in Rebecca Totaro's reading of Verona's "epidemic space" as "an ecosystem in which the biotic and abiotic constituents are disposed toward spontaneous generation."

Given the purported dangers of playing, it seems surprising that audiences still sought the entertainment and spectacle of the theater. Certainly, they did so for recreation, but some may also have found merit in the opinion that theater-going could help promote physical and moral health. As Jennie Votava's essay demonstrates, at the heart of both theatrical attacks and defenses is a shared rationale that maintains that performances can alter the bodies and minds of the audience. If those most apt to infection are of an "euil constitution of body, replete with euil humours, men of vnbrideled dyet," then such evil humors could be purged, as Thomas Heywood and others argued, by viewing a comedy. The right theater-going experience may cure those "devoted to melancholy," "refresh such weary spirits as are tired," and "moderate the cares and heaviness of the mind."²¹ Citing Sir Philip Sidney's *Apology for Poetry* in *An Apology for Actors*, Heywood relates the story of "tyrant Phaleris," whose heart was "mollified" when he witnessed a performance of his own "inhumane massacres."²² For defenders of the stage, representations of vice do not infect all men and women indiscriminately with corruption or sin. Moreover, government regulations on public gatherings could be construed as wrongly urging people to neglect

“the duties of humanity.”²³ It is, as Heywood suggests, the moral constitution of the spectators who may make a play “bad or good.” And those spectators with noble minds and honorable natures will be “encouraged in their virtues” and inspired to “humanity and good life.”²⁴ Indeed, the strange possibility, recognized by Jennifer Forsyth, that healthy bodies could cure afflicted persons speaks to the spiritual logic at work in theories about both contagion and theater-going.

Critics lamented that the monstrous sins represented on stage necessarily corrupted the spectators, while defenders of the stage insisted that it is the moral constitution of the spectator that determines her physical and spiritual response to those representations. Ultimately, the ideological conflict may rest on how these controversialists discerned the role of divine providence in the secret operations of both contagion and theater. Where Gosson suggests that God will strike the sinful players and playgoers with disease, Heywood reassures his readers that the theater functions as God’s instrument, bringing to light previously unknown truths or treacheries. In Heywood’s anecdotes, effective theatrical performances can trouble an audience member’s guilty conscience or assure a town’s escape from the attack of “remorseless” enemies.²⁵ Whether Shakespeare’s contemporaries believed that theater infects its spectators with devilish sin and corruption or recreates them with “honest pastimes” that honor God’s glory, all parties agreed that playgoing stirred and shaped the early modern spectator in untold and hidden ways.²⁶ To paraphrase Sir Philip Sidney, playing, like “skill in physic,” may be abused and do harm by its “sweet charming force.” But this same sweet force, when “rightly used,” also has power to do the most good.²⁷

NOTES

1. Stephen Gosson, *Plays Confuted in Five Actions* (1582), ed. Tanya Pollard, *Shakespeare’s Theater: A Sourcebook* (Oxford: Blackwell Publishing 2004), 91.
2. Paul Slack, “Responses to Plague in Early Modern Europe: The Implications of Public Health,” *Social Research* 55, no. 3 (1988): 448 and 438.
3. “Answer to the Players’ Petition,” *Shakespeare’s Theater*, 317.
4. Slack, 438 and Anthony Munday, *A Second and Third Blast of Retreat from Plays and Theaters* (1580), *Shakespeare’s Theater*, 70.
5. John Rainolds, *The Overtthrow of Stage-Plays* (1599), *Shakespeare’s Theater*, 177.
6. Henry Crosse, *Virtue’s Commonwealth* (1603), *Shakespeare’s Theater*, 189.

7. Philip Stubbes, *Anatomy of Abuses* (1583), *Shakespeare's Theater*, 121.
8. Gosson, 111.
9. Thomas Dekker, *Nevves from Graues-End Sent to Nobody* (London, 1604), D1v.
10. Thomas Lodge, *A Treatise of the Plague* (London, 1603), L2r.
11. Slack, 437.
12. Lynette Hunter, "Cankers in *Romeo and Juliet*: Sixteenth-Century Medicine at a Figural/Literal Cusp," in *Disease, Diagnosis, and Cure on the Early Modern Stage*, ed. Stephanie Moss and Kaara L. Peterson (Aldershot, UK: Ashgate, 2004), 171–185, esp. 171.
13. Robert Bolton, *A Discourse About the State of True Happinesse Deliuered in Certaine Sermons in Oxford* (London, 1611), 73.
14. Ian MacInnes, "The Politic Worm: Invertebrate Life in the Early Modern English Body," in *The Indistinct Human in Renaissance Literature*, ed. Jean E. Feerick and Vin Nardizzi (New York: Palgrave Macmillan, 2012), 263.
15. Thomas Thayre, *A Treatise of the Pestilence* (London, 1603), who cites the "evill disposition of the body," 2; Stephen Hobbes, *A New Treatise of the Pestilence* (London, 1603), notes the necessity of the "aptnesse of the body of man," A2v; Thomas Brasbridge, *The Poore Mans Jewel* (London, 1578) states that bodies must "be apt to be infected," A7r; Henoah Clapham, *An Epistle Discoursing upon the Present Pestilence* (London, 1603) explains that "Whether the ayre be infected without us, there never wanteth infection within us," B2v.
16. Thomas Nashe, *The Terrors of the Night* (London, 1594), Ciiv.
17. Lucinda Cole quoting Thomas Lodge and Edward Topsell, "Of Mice and Moisture: Rats, Witches, Miasma, and Early Modern Theories of Contagion," *Journal for Early Modern Cultural Studies* 10, no. 2 (2010): 69.
18. William Perkins, *A Golden Chaine: Or the Description of Theologie* (1600), 256.
19. Jonathan Gil Harris, *Foreign Bodies and the Body Politic: Discourses of Social Pathology in Early Modern England* (Cambridge: Cambridge University Press, 1998), 23.
20. Walter Pagel, *Paracelsus: An Introduction to Philosophical Medicine in the Era of the Renaissance*, 2nd revised edition (Basel and New York: Karger, 1982), 181.
21. Lodge, B4r and Thomas Heywood, *An Apology for Actors* (1612), *Shakespeare's Theater*, 242. See Nichole DeWall, "'Sweet Recreation Barred': The Case for Playgoing in Plague-Time," in *Representing the Plague in Early Modern England*, ed. Rebecca Totaro and Ernest B. Gilman (New York and London: Routledge, 2011), 133–149.

22. Heywood, 243.
23. Slack, 446.
24. Heywood, 239, 241, and 244.
25. Heywood, 245–246.
26. On “honest pastimes,” see Heywood, 224.
27. Sir Philip Sidney, *The Defence of Poesy* (London, 1595), G2v.

INDEX

A

acting, 2–3, 31, 153–154, 158–159
Adelman, Janet, 123n34
adultery, 107, 115–118, 150
affect, 3, 25–42, 147–148, 151–153, 155–157, 158–160. *See also* contagion, and theater
air, 2, 5, 47–59, 66, 84, 86, 89, 92, 217–218, 236, 239, 279
Alchemist, The, 16, 218, 235–236, 240–245, 247–249
alchemy, 235, 236, 244
alcoholism, 128, 129, 133, 143n16
Anaxagoras, 218
animals, 64, 71–73
 animal blood, 53, 55, 57
 dogs as vermin, 79n30
antipathy, 108, 110–111, 120n4, 121n16
antitheatricalism, 25–42, 88, 192, 199, 200, 237, 277–278, 281
Antony and Cleopatra, 184n18
Aquinas, 96n1
Aristotelian, 27, 97n19, 98, 260

Aristotle, 5, 27
Armin, Robert, 85
Artaud, Antonin, 110, 215, 222, 223
Ascham, Roger, 250n6
Ashley, Robert, 110
Asp, Carolyn, 99n34
assemblage, 16, 258, 259, 264, 268
assemblage theory, 258–259
atheism, 234–244, 247–249
audience, 2–3, 29, 32, 38, 47, 51, 148, 149, 154–155, 158–160, 192, 199, 200, 214–215, 225–226
Augustine, 251n19
Aunger, Robert, 193
Austin, William, 49
Avicenna, 8

B

Bacon, Roger, 229n16
Bacon, Sir Francis, 10, 196, 241, 244, 250n6, 251n23
bacteriology, 7

Bainter, Natalie, 148, 161n5
 Balizet, Ariane M., 120n8
 Bardolph, 127–128
 Barish, Jonas, 27
 Bartels, Emily, 174
Bartholomew Fair, 150, 240
 Bate, John, 52
Battle of Alcazar, The, 59n29
 Beecher, Donald, 69, 245–246
 Bennett, Jane, 255, 256, 258
 Bernstein, Robin, 153–154, 158,
 164n40
 Bezé, Théodore de, 87
 Bible, the, 87, 239
 Blackmore, Susan, 193
 blood, 76, 108, 110–114, 120n8,
 122n25, 122n29, 178
 as stage effect, 53, 55, 57, 59n26
 bloodletting, 111
 Bloom, Gina, 51
 blushing, 127, 128, 132–133, 136,
 151, 153
 Bodin, Jean, 66
 body politic, 50, 174, 203
 Bolton, Robert, 279
 Bovilsky, Lara, 121n15
 boy player, 88, 158–160
 Bradwell, Stephen, 48
 brain, 48
 Brathwaite, Richard, 48, 86, 151–153,
 156
 breath, 47, 48, 50–52, 56–57, 83, 86,
 91–93, 95
 Bristol, Michael, 226
 Brooke, Arthur, 16, 263, 265, 267
 Bryskett, Lodowick, 153
 Bullein, William, 129
 Burman, Jeremy, 194
 Burns, M.M., 99n33
 Burton, Robert, 25
 Butler, Judith, 105–107

C

Calvinism, 74
 Calvin, John, 237
 Carroll, William C., 42n50
 Castiglione, Baldassare, 87–88, 156
 Catholicism, 86, 262
 Chalk, Darryl, 17n1, 38n3, 201
Changeling, The, 13, 105–119, 150
Chaste Maid in Cheapside, A, 150
 chastity, 112, 114
 cholera, 263–264
 Church of England, 262
 Clapham, Henoah, 233, 237, 249n2
 Clark, Stuart, 69–71
 Cleland, James, 155–157
 Cole, Lucinda, 66
 comedy, 25–42
Comedy of Errors, The, 12, 25, 26,
 33–38
 compassion, 151–152
 Constable of Castile, 86
 contagion, 234–235
 and atheism, 233–249
 and crowds, 50–52, 54–56,
 200–204
 and the devil, 12, 63–77
 and emotion, 30, 147–148,
 151–154, 159–160, 162n21,
 180, 171–173, 178
 and kissing, 12–13, 83–95
 and language, 74, 169–173, 179, 181
 and the meme, 191–206
 and plague, 7–11, 216–218,
 244–247
 and the senses, 25–38, 48, 69–71
 and sex, 105–119
 and shame, 147–160
 and storytelling, 214–215, 219–228
 and sympathy, 38n3, 74, 152,
 162n23, 170–171, 173, 174,
 179–182

- and theater, 2–3, 25–38, 47, 49,
51–53, 88, 192, 199, 214–215,
219, 225–226, 237, 280–281
- Cooper, Thomas, 10
- Coriolanus*, 15, 154, 184n18, 192,
195–202, 204–206
- Cosin, Richard, 152
- Crane, Mary Thomas, 5–7
- Crawford, Patricia, 122n25
- Cressy, David, 201, 202
- Crosse, Henry, 277
- crowds. *See* contagion
- Cymbeline*, 184n18
- D**
- dance, 148, 154–160
- Darr, Orna Alyagon, 76
- Darwinism, 192, 196
- Davies, John, 130
- Dawkins, Richard, 191–194
- DeGrazia, Margreta, 256, 268, 269n9
- Dekker, Thomas, 8, 49, 51, 216–217,
278–279. *See also* *Witch of
Edmonton, The*
- de la Primaudaye, Pierre, 237, 245,
249, 251n16
- Deleuze, Gilles, 258
- demonology, 71
- de Montaigne, Michel, 10
- Dennett, Daniel, 193–194
- devil, the, 28, 63–77
- Devil is an Ass, The*, 67
- digital media, 227
- disease, 1, 3–5, 25–27, 29–31, 33,
37–38, 50, 53, 63–67, 70–74,
76, 77, 88–90, 92–94, 99n42,
108, 119n4, 129, 134, 136–139,
143n18, 152, 169–177, 193,
199, 201, 213–217, 220, 222,
224, 233–237, 239, 241–242,
245–247, 259
- disguise, 157
- disgust, 13–14, 127–131, 135–142
- Doctor Faustus*, 69, 73
- dogs (and plague contagion), 79n30,
247
- Donne, John, 99n41
- Douglas, Mary, 66
- Douglas-Fairhurst, Robert, 131
- dregs, 92
- Duchess of Malfi, The*, 122n32
- Dugan, Holly, 48, 88, 99n40
- Duke of Saint-Simon, The, 156
- E**
- earthquake, 262
- Eastman, Nate, 195
- Ebola, 169, 183n32
- ecosystem, 255
- embarrassment, 148–160, 161n11,
161n12
- embodiment, 192
- emotional contagion. *See* contagion
- empathic embarrassment, 162n25
- empathic embarrassment, 151–153,
155–160
- Empson, William, 248
- England, 106, 109, 114–115
- English national identity, 106
- Epicureanism, 243–245
- epidemic space, 257–258
- epilepsy, 71
- Erasmus, Desiderius, 84–85, 88
- etiology, 8–9, 27, 31, 64, 69, 77, 160,
278
- Every Man in his Humour*, 217
- evil, 13, 248. *See also* contagion
- F**
- Facebook Hamlet, The*, 226
- Fall, the, 121n19
- Falstaff, 127–129, 131–137, 139,
143n18

Febvre, Lucien, 249n5
femme fatale, 83
 Fennor, William, 55
 Finkelstein, Richard, 42n50
 Fissell, Mary, 72, 79n27
 Fitter, Chris, 195
 Floyd-Wilson, Mary, 18n21, 38n3,
 99n42, 120n4, 121n16, 171,
 259, 271n18, 273n28
 Ford, John. *See Witch of Edmonton*,
The
 Foucault, Michel, 265
 Fracastoro, Girolamo, 6–8, 31, 218,
 219, 247, 280
 Freedman, Barbara, 35
 Fuchs, Barbara, 119n2, 121n14

G

Galen, 1, 5, 8, 96n1, 218
 Galenic, 30, 31, 64, 66, 71, 83, 89,
 94, 173, 234, 242
Game at Chess, A, 109
 George, David, 195
 germ theory, 1, 7, 34, 48, 83, 173,
 219, 245–246
Gesta Danorum, 226
 Gilman, Ernest B., 4, 273n28
 Girard, René, 129–131, 177, 216, 222
 gonorrhoea, 137
 Goodcole, Henry, 66, 70
 Gosson, Stephen, 2, 12, 25–34, 38,
 199, 281
Plays Confuted in Five Actions,
 25–33, 277
School of Abuse, *The*, 2, 27
 Gould, Robert, 52
 Greenblatt, Stephen, 42n49
 Green, Judith, 270n9
 Griffin, Eric, 110
 Guazzo, Francesco Maria, 71
 gunpowder, 52

H

Habermas, Jürgen, 215
 Hale, David G., 206n3
Hamlet, 58n18, 213–215, 219–228,
 256
 Harris, Jonathan Gil, 6, 17n11,
 18n28, 37, 41n37, 90, 119n4
 Healy, Margaret, 10–11, 17n11,
 18n28, 67, 69, 71, 120n8, 183n2
Henry IV, Part 1, 127, 128, 131,
 133–136
Henry IV, Part 2, 128, 131, 136, 137
Henry V, 128, 129, 131–132,
 138–140
Henry VI, Part 1, 76
Henry VI, Part 2, 58n16
Henry VIII (All is True), 140–142
 Heywood, Thomas, 280–281
 Hickok, Gregory, 162n21
 Hill, Adam, 236, 238–241, 247, 249
 Hillier, Russell, 174
 Hindle, Steve, 196–197
 Hippocrates, 1, 5, 8
 Hird, Myra J., 270n9
 HIV, 169
 Hobgood, Allison P., 147–148,
 246–247
 Holland, Peter, 195
 Howard, Francis, 109
 Howard, Skiles, 155, 164n39
 Hugh, Bishop of Lincoln, 89
 Hull, John, 250n6
 humors, 26, 49, 64–65, 67, 71, 84,
 94, 108, 153, 170, 171, 175,
 180, 242, 247, 248
 Hunter, Lynette, 279

I

I.G., 199
 infection, 27, 33, 35, 36, 48, 63–68,
 71, 73–77, 89, 108, 110, 112,

- 114–115, 170, 172–174, 177, 182, 197–200, 206, 217, 218, 234–236, 245, 249
sexually transmitted, 135–137
Insatiate Countess, The, 156
- J**
James I, King, 72, 196–198
Jameson, Fredric, 224
jealousy, 85, 86, 117, 217, 222
Jonson, Ben. *See* individual play titles
Jowett, John, 149, 165n44
Julius Caesar, 47–57, 59n33, 172–175, 184n18
- K**
Kathman, David, 164n42
Kernan, Alvin, 251n27
King John, 51, 58n18
Kinney, Arthur F., 41, 42
kinship, 107–108, 113, 115, 117, 118
kissing. *See* contagion
Kramer, Heinrich, 70
Kuper, Adam, 194
Kyd, Thomas, 226
- L**
Labonte, Ronald, 270n9
Langley, Eric, 172
Lanier, Douglas, 35
Late Lancashire Witches, The, 72
laughter, 29, 150, 158
Lemnius, Levinus, 4–5, 7
leprosy, 71, 89, 129, 134, 137, 139, 143n18, 216
Lévi Strauss, Claude, 107
Leviticus, 72
Lindsay, Hal, 183n4
Lodge, Thomas, 28
Devil Conjured, The, 69–70
Treatise of the Plague, The, 8–11, 73, 129, 233, 241–242, 278
London, 7, 49, 216, 225, 233, 235–236, 239–240, 259
lovesickness, 98n21, 259
Lucretius, 234–236, 247, 248
Luhmann, Baz, 264
Lupton, Julia Reinhard, 256, 268, 269n4
- M**
Macbeth, 66, 72
MacInnes, Ian, 279
Malleus Maleficarum, The, 70
Mallin, Eric S., 90, 216, 219
Manichaeism, 238
Marlowe, Christopher, 73, 242.
See also individual play titles
marriage, 105–108, 110, 113–114
Marshall, Cynthia, 206n5
Martin of Tours, Saint, 89
Master of the Revels, 155
Mazzio, Carla, 70
McConachie, Bruce, 162n21
medicine, 1, 112, 115, 172, 216–218, 234
memes, 15, 191–192, 226, 227
meme theory, 191–196, 198–200, 205–206
Merleau-Ponty, Maurice, 35
Merry Wives of Windsor, The, 131, 136
metatheater, 36, 54
meteorology, 173, 264
Method Gun, The, 154, 158
miasma, 2, 5, 48, 49, 64–67, 89, 92, 95, 108, 173, 180, 239, 242
Middleton, Thomas. *See* individual play titles
Midlands Revolt, *The*, 192, 195–197

Midsummer Night's Dream, A, 67, 154

Miller, Rowland S., 152, 161n5

mirror neurons, 151, 152, 160, 162n21

miscegenation, 105, 107, 110, 111, 115, 116

misogyny, 89, 149

Mitchell, Peta, 194, 195

More Dissemblers Besides Women, 14, 148–149, 154–160

Much Ado About Nothing, 51, 58n16

Mukherjee, Ayesha, 195

Mullaney, Steven, 150, 215

Munday, Anthony, 2, 199

Munro, H.A.J., 234

N

Nashe, Thomas, 241, 251n23. *See also* *Terrors of the Night, The*

national identity, 105–107, 108, 115, 119

nature, 239, 244–245, 249

Neely, Carol Thomas, 108, 122, 123

Neill, Michael, 118, 122n22, 122n26, 123n33, 259

Neptune's Triumph, 163n31

Nest of Ninnies, A, 85

Ngai, Sianne, 256

Nice Valour, The, 159

Nisbet, Edward, 201

Noble, Louise, 172

Nutton, Vivian, 218, 245, 246

O

obesity, 258

Ormsby, Robert, 199

Orbello, 13, 58n18, 105–108, 115–119, 119n2, 122, 123

P

Pantin, Isabelle, 6, 18n16, 184n15

Paracelsus, 6–7, 173, 234

Paré, Ambroise, 130

Parker, Patricia, 42n65, 122n25

Park, Katherine, 97

passions, 152, 173–174, 178, 199

Paster, Gail Kern, 51, 111, 148–149, 157, 161n11, 162n17, 164n42, 264

pathophysiology, 27, 31

patient zero, 257, 259

Pelling, Margaret, 6, 7

perfume, 48–49, 57

Perkins, William, 280

Perry, Curtis, 41n38

pity, 14–15, 152, 170, 171, 173–182

plague, 1, 2, 4, 7–9, 27, 29, 31, 38, 48–49, 66, 68–69, 129–131, 138–139, 141, 152, 214–215, 222–223, 225, 226, 233–238, 240, 244–245, 248, 255, 259, 278–279

Play of Plays and Pastimes, 30

Plutarch, 248

Plutarch's Lives, 56, 59n36

pneuma, 26, 86

poison, 2, 107, 108, 110–112, 115, 116, 118, 197, 213, 261, 279

Pollard, Tanya, 17n1

pollution, 63, 65, 74

Protestantism, 36

Prynne, William, 2–3

Puritanism, 236, 240–241, 244, 247, 262

pyrotechnics, 52–53

Q

Qualtiere, Louis, 218

R

race, 106, 109–111, 118, 119n3
 Rainolds, John, 3, 88, 90
 Rankins, William, 2, 199
Rape of Lucrece, The, 172
 rats, 66, 79n30
 Ravelhofer, Barbara, 164n34
 revenge, 63, 65, 66, 68, 69, 74, 75, 172, 176, 178, 180, 181, 219, 222
 Reynolds, John, 196
 rhinophyma, 128–129, 135, 143n16
Richard II, 58n16, 154
Richard III, 131
 Richardson, Brian, 224
 Rickey, Mary Ellen, 92
 Ricoeur, Paul, 224, 226
 Ridley, Matt, 192
 Ridout, Nicholas, 154, 161n11, 163n30
 riot, 52, 192, 195–198, 201
 Rivlin, Elizabeth, 35
 Roach, Joseph R., 26
 Robinson, Benedict, 130
Romeo and Juliet, 15–16, 195, 218, 230n35, 271n18, 272n19
 rosacea, 128–129, 135, 143n16
 Rosen, Barbara, 76n36
 Ross, Cheryl Lynn, 235
 Rous, Francis, 87
 Rowley, William, 12, 121n21. *See also* *Changeling, The*; *Witch of Edmonton, The*
 Roychoudhury, Suparna, 185n19

S

Sawyer, Elizabeth, 66
 Schmelling, Sarah, 226, 230n34
 Scot, Reginald, 59n29
 scrofula, 89
 Sedgwick, Eve Kosofsky, 147, 149, 151

senses, 2, 129
 smell, 47–57
 taste, 93
 touch, 9–11, 27, 29–31, 32, 35, 63, 68–69, 70, 74, 76, 89
 vision, 31, 35–36, 69–70
 Serlio, Sebastiano, 52
 Serpell, James, 72
 Shakespeare, 195, 196. *See also* individual play titles
 shame, 91, 129, 133, 147–160, 161n11, 161n12. *See also* contagion
 Sidney, Philip Sir, 28–30, 280, 281
 sighing, 264
Simpsons, The, 213
 Slack, Paul, 271n13
 Slights, William, 218
 Smith, David L., 270n9
 Spain, 106, 108–110, 111–112, 114–115, 120n7, 122n27
Spanish Gypsy, The, 109
 Spanish Match, *The*, 108–110, 115, 119, 120
 special effects, 52
species, 6, 13, 31, 64, 69, 70–72, 218, 229n16
 Spencer, Benjamin, 7–8
 Sperber, Dan, 194
 spirit, 86–87, 96n1
 spontaneous generation, 117–118, 255, 272n21
sprezzatura, 156
 Spurgeon, Caroline, 213
 Standish, Arthur, 198
 Stubbes, Philip, 199, 277–278
 sympathy (for contagious sympathy), 6, 152, 161n5, 174, 180–181, 218. *See also* contagion
 syphilis, 1, 26, 33, 37, 38, 88, 91, 128, 129, 134, 137, 214, 216

T

- Taming of the Shrew, The*, 25
 Targoff, Ramie, 96, 97
Terrors of the Night, The, 242–243, 279
 Thayre, Thomas, 279
 Theater, 2. *See also* contagion
 and affect, 25–26, 147, 153–154, 155, 163n28
 and publicity, 215, 219, 222, 225
 Theophrastus, 218
Timon of Athens, 58n16
Titus Andronicus, 14–15, 169–182
 Tomkins, Silvan, 149, 151
 Totaro, Rebecca, 4
 touch. *See* senses
 Traub, Valerie, 89
Troilus and Cressida, 12–13, 84, 90–95
 tumblr, 225–227, 230n35
Twelfth Night, 147–148, 159
 twitter, 226, 227
Two Gentlemen of Verona, 95
 Tylee, Claire M., 99n34

U

- Ur-Hamlet*, 226

V

- Van Elk, Martine, 37, 41n38
 van Loon, Joost, 256, 270n9
 vermin, 63–65, 71–73, 77
 vision. *See* senses

W

- Waldron, Jennifer, 40n26
 Walter, Brenda Gardenour, 86
 Webster, John. *See* *Duchess of Malfi, The*
 Wells, Stanley, 214–215
Westward for Smelts, 85
 Whigham, Frank, 113
 White, Thomas, 237–238, 240, 241, 247
 Wilkinson, Robert, 196–197
 Willis, Deborah, 172
 will-o'-the-wisps, 135
 Wilson, Bronwen, 215
 Wilson, Frank Percy, 79n30
 Wilson, Thomas, 150
Winter's Tale, The, 58n16
 witchcraft, 63, 65, 66–67, 69–70, 72
Witch of Edmonton, The, 12, 63–77
 witch scratching, 76
Woman Killed With Kindness, A, 148
Women Beware Women, 159, 164n41
 Wootton, David, 249n5
 Wright, Jonathan, 262
 Wright, Thomas, 163n27

Y

- Yachnin, Paul, 215, 225
 YouTube, 226

Z

- Zimmerman, Susan, 164n42