

# Contents

<i>Acknowledgements</i>	page vii
<i>Note on Dating</i>	ix
Introduction	I
Corporate Identity and 'House Style'	II
1 'How might we make a famous comedie': from <i>A Knack to Know an Honest Man</i> to <i>The Merchant of Venice</i>	24
<i>A Knack to Know an Honest Man</i> and the Commercial Theatre	28
<i>A Knack to Know an Honest Man</i> and the Literature of Friendship	35
<i>The Merchant of Venice</i> and <i>A Knack to Know an Honest Man</i>	41
<i>The Merchant of Venice</i> and 1590s Comedy	50
2 'Hobgoblins abroad': from <i>Doctor Faustus</i> to <i>A Midsummer Night's Dream</i>	54
Christopher Marlowe and <i>A Midsummer Night's Dream</i>	56
<i>Friar Bacon and Friar Bungay</i>	62
<i>John of Bordeaux</i> and <i>A Knack to Know a Knave</i>	70
<i>John a Kent</i> and <i>John a Cumber</i>	77
<i>A Midsummer Night's Dream</i>	87
3 'I speak of Africa and golden joys': <i>Henry IV</i> and the Stukeley Plays	96
<i>The Battle of Alcazar</i> and the Sons of Tamburlaine	98
<i>Henry IV</i> and <i>The Battle of Alcazar</i>	108
<i>Captain Thomas Stukeley</i>	115
4 'Sundrie variable and pleasing humors': New Comedies, 1597–98	130
<i>An Humorous Day's Mirth</i>	133
<i>The Merry Wives of Windsor</i>	138
<i>Englishmen for My Money</i>	148
<i>The Two Angry Women of Abington</i>	155

5	'Nor pure religion by their lips profaned': Oldcastle, Robin Hood and <i>As You Like It</i>	165
	<i>Sir John Oldcastle</i>	166
	<i>As You Like It</i> and the <i>Huntingdon</i> Plays	183
	Conclusion	197
	<i>Bibliography</i>	202
	<i>Index</i>	221