ACKNOWLEDGEMENTS

I am grateful to the Arts and Humanities Research Council which sponsored the research for this book at the Shakespeare Institute, University of Birmingham, and then at the University of Kent.

At both the Shakespeare Institute and the University of Kent I benefited from generous support from staff and students. John Jowett, Martin Wiggins and Kate McLuskie all supervised my doctoral work at the Institute at some point, and Catherine Richardson did so following my move to Kent. She is now a colleague and her continued support has been particularly appreciated. I've benefited from particular help from many other academics at these institutions: Cath Alexander, Jaq Bessell and Kate Rumbold at the Shakespeare Institute, Tom Lockwood and Gillian Wright at Birmingham, and Emma Bainbridge, Jennie Batchelor, Stella Bolaki, Barbara Bombi, Alixe Bovey, Peter Brown, Paddy Bullard, Rosanna Cox, Vybarr Cregan-Reid, Helen Gittos, Ken Fincham, Sarah Horgan, Sarah James, Bernhard Klein, Donna Landry, Monica Mattfeld, Ariane Mildenberg, Jan Montefiore, Irene Musumeci, Will Norman, Ryan Perry and Sarah Wood at Kent. I'm grateful to Stanley Wells, Yves Peyré, Agnes Lafont, Janice Valls-Russell, Gillian Austen, Sarah Annes Brown, Laurie Maguire, Katherine Heavey and Neil Rhodes for offering me early opportunities to share my work. I'm grateful to Manchester University Press for their support in publishing this book, and to my anonymous first reader for a strident response to the work which saved me from some very embarrassing errors. Though I have not adopted all the changes proposed, I was grateful for the opportunity to rethink and rearticulate my ideas. My second reader revealed herself to be Emma Smith, whose encouragement of my work here and elsewhere has been invaluable.

Leah Scragg taught me Shakespeare at Manchester University, and then introduced me to a funny writer with a flowery name. This book is in many ways her fault and I am grateful to her and Don for many years of support and friendship. She has done more than anyone to keep Lylian criticism alive in recent years, and I hope she will not be too horrified by my own contribution to the field.

Thanks also to the many actors, directors and theatre companies who have been part of this project: David Bellwood and Release the Hounds; Claire Bridge, James Wallace and the Globe Read Not Dead team; Tom Littler and Primavera Production; Perry Mills and the King Edward Grammar School boys; Stephen Purcell and the

Pantaloons; Brett Santry of the American Shakespeare Center's Blackfriars Playhouse; and the Shakespeare Institute Players, and especially Kelley Costigan, Cait Fannin, Brian Willis and Barbara Santana. The actors Tom Frankland, Martin Hodgson, Frances Marshall, David Oakes and Rebecca Todd shared many ideas with me after performing *Lyly*, as did the musicians Mat Martin and Kirsty McGee.

Thanks to the slightly horrifying number of friends kind enough to read and comment on parts of this book (and apologies to anyone I've left out): Philip Bird, Christie Carson, Juan F. Cerdá, Elle Collins, Denise Creamer and Tom and Beth Gill, Florence Daniels, Farah Karim-Cooper, Felicity Dunworth, Jeannie Farr, Matthew Frost, Farah Karim-Cooper, Peter Kirwan, Cecilia Lindskog, Emily Linneman, Michelle Morton, Sylvia del Nevo, Emily Oliver, Pete Orford, Kerry-Sue Peplow, Eoin Price, Stephen Purcell, Derek Ryan, Kate de Rycker, Peter J. Smith, Clare Smout, Erin Sullivan, Mark Taylor, Wendy Trevor, Greg Walker and Ben Worthy. Terry Smith first convinced me how exciting early modern performance and scholarship could be: though I can't promise he'll recognise much of himself in this book, I doubt I'd have written it without him. Many of my students have helped me think through my work in the seminar room.

A number of scholars were willing to offer advice and information at times of need: thanks to Guyda Armstrong, Petr Barta, Juliet Fleming, Eugene Giddens, Andrew Hadfield, Zachary Lesser, Robert Maslen, Ken Pickering, Chloe Porter, Barbara Ravelhofer, Will Sharpe, Patrick Spottiswoode, Gary Taylor and Katharine Wilson. Lucy Munro and Marion O' Connor helped me turn my research into a book, and Sarah Dustagheer read the whole thing at an early stage and has been an important part of this project.

My family have been incredibly supportive whilst I worked on this project. Indeed the day before I sent the final typescript for this book to the publisher, my grandfather Peter Thompson handed me a copy of Frederick Wood's *Current English Usage* (I imagine I'm not the only English lecturer who gets such gifts from relatives). It fell open on a page that provides additional evidence for an argument made in Chapter 5 of this book: a wonderful coincidence! Thanks and love to my sister, Denise Riggs, to Peter and Kate Thompson, Rosemary Graham, to Adrian, Phoebe and Harris Riggs, and to my new family the Tuckers, Ali, Lennie, Val and Vinnie. Jimmy Tucker has shared the intellectual and emotional weight of this project, and I'm thrilled he's waited around for me to finish it.

When I submitted the draft typescript to the publisher, I dedicated the book to the memory of my father, Rod Kesson. However, my mother Monica passed away as this book was in its final stages, and so I now dedicate it to the memory of two remarkable people. The dedication at the front of the book may make a little less sense now, but it represents even more love. My parents would have been pleased to have an excuse not to read the book, but they would be equally pleased that I have finally finished it. But I would like also to mention a remarkable friend, Lizz Ketterer. Lizz did read the whole thing and was my most helpful and hilarious reader. All of their support, humour and kindness are much missed.