

Index

- Abbey Theatre, Dublin, 122
 absurd, theatre of the, 22, 54, 85, 88, 93,
 103, 141, 187
 Achard, Marcel, 77, 84
 actor, acting, 6 ff, 21, 26, 75, 81, 82, 87,
 100, 114, 131, 137, 138, 139, 141ff,
 184, 185, 193, 225, 235
 actresses, 127ff, 170
 Aeschylus, 69, 238
Oresteia, 144, 160, 175
 Albee, Edward, 11
Tiny Alice, 1
 Aldwych Theatre, 78
 alienation, alienation-effect (*Verfremdungseffekt*),
 25, 107, 183, 206, 228–9
 allegory, 216
 ambivalence, 194, 195, 197, 201, 231
 American drama, 237
 anachronism, 238
 Anouilh, Jean, 219
L'Alouette (The Lark), 220
Antigone, 42, 220, 237
Ardèle ou la Marguerite, 85, 220
Le Bal des voleurs (Thieves' Carnival), 82,
 162
Colombe, 220
Eurydice, 220
Pauvre Bénoît, 220
*Le Rendez-vous de Senlis (Dinner with the
 Family)*, 220
La Répétition (The Rehearsal), 220
*La Valse des toréadors (The Waltz of the
 Toreadors)*, 85, 220
 anthropology, 239
 anticlimax, 99
 anti-hero, 22, 104
Apus and Virginia, 158
 applause, 76, 131–2, 170
 apron stage, 123, 137, 170, 203, 204
 Archer, William, 174
 architecture, 144
 Arden, John, 199
The Happy Haven, 82, 162
Serjeant Musgrave's Dance, 199
 Aristophanes, 83
The Birds, 11
Lysistrata, 77
 Aristotle, 5, 22, 71, 116
 Arrabal, Fernando, 85
 art, *see* painting
 Artaud, Antonin, 55, 65
 aside, 21, 35, 101, 129, 139, 152, 153, 155,
 156, 170, 193, 197, 198, 200ff, 209
 audience, 6ff, 21, 25, 26, 59, 69, 72, 75, 81,
 102, 110, 114–15, 122ff, 130ff, 139,
 143, 144, 150, 154, 170, 175–6,
 187ff, 222, 224ff
 audience participation, 193ff, 226
 Ayckbourn, Alan, *How the Oiber Half Loves*,
 93
 Babylone, Théâtre, 23
 Baker, Henry, 133
 balcony, 63
 Bale, John, *King John*, 154
 Balinese drama, 55, 65
 ballad, 49, 198
 ballet, 65, 91, 115, 135, 142, 208
 Bancroft, Squire, 170
 Barnet, Sylvan, 68
 Barnum, P. T., *The Drunkard*, 12, 99, 134–5,
 207
 Barrault, Jean-Louis, 88
 Bartholomeusz, Dennis, 146
 battle scenes, 29
 bear-baiting, 148
 Beaumont
The Knight of the Burning Pestle, 95, 191,
 217–18
 (with Fletcher) *Philaster*, 95, 136
 Beck, Julian, 193
 Beckerman, Bernard, 5, 109, 184

Cambridge University Press
0521098696 - Drama, Stage and Audience

J. L. Styan

Index

[More information](#)

Index

- Beckett, Samuel, 69, 78, 80, 85, 174, 199, 206.
Endgame, 69, 200, 236
Waiting for Godot, 22–3, 86, 88–9, 93,
 110, 199–200, 236
- Beethoven, *Fidelio*, 53
- behaviourism, 138
- Bensley, Robert, 68
- Bentley, E. R., 84
- Bergman, Ingmar, 91
- Berry, Francis, 213
- Bethell, S. L., 106, 187, 215
- Betterton, 192, 234
The Amorous Widow, 125
- black comedy, 85, 187
- Blackfriars Theatre, 127
- blank verse, 12
- Bologna, 114
- Bond, Edward, *Saved*, 34
- booth stage, 115
- Bosch, Hieronymus, 112
- Bottle, The*, 133
- Boucicault, *The Colleen Bawn*, 1
- Boulding, Kenneth, 2, 27, 34–5
- Boutel, Elizabeth, 21, 128, 129
- boy actors, 127, 141, 228
- Bracegirdle, Ann, 25, 129, 192
- Bradbrook, M. C., 175, 195, 216, 227
- Bradley, A. C., 17
- Brecht, Bertolt, 22, 102, 107, 115, 126, 136,
 139, 141, 143, 148, 174, 175, 198–9,
 206, 220, 222
Antigone, 220–1
The Caucasian Chalk Circle, 49, 82, 162, 211
Galileo, 38, 229
Mother Courage, 24, 49–50, 104, 229
- breeches parts, 128, 154, 203
- Breugel, 112
- Broadway, 239
- Brome, Richard, 195
- Brook, Peter, 1, 7, 10, 31, 55–6, 67, 74,
 148–9, 157, 180, 183, 226
- Brown, John Russell, 108
- Brown, Tom, 126
- Büchner, *Danton's Death*, 137
- Buckingham, *The Rehearsal*, 137
- Burke, Kenneth, 1, 26, 146, 234
- burlesque, 29, 85, 93, 94ff, 123, 133, 141,
 152, 168–70, 172, 178, 191, 192,
 206, 213, 214, 216
- burletta, 122
- business, 81
- Calderón, *The Constant Prince*, 150
- Campbell, Mrs Patrick, 147
- caricature, 68, 173, 217
- catharsis, 1, 107
- Chaplin, Charles, 80, 87, 88
- character, characterization, 5, 23, 74, 75–6,
 77, 82, 84, 115, 131, 133ff, 139, 141ff,
 158, 160, 163, 170ff, 184, 185, 193,
 201, 204, 220, 226
- Charles II, 123
- Charney, Maurice, 159
- Chaucer, 61, 104
- Chekhov, 31, 74, 76, 94, 107, 157, 171,
 206, 236
The Cherry Orchard, 1, 4, 22, 30, 43–4,
 74, 75–6, 209–10
The Seagull, 22, 37–8, 42, 75, 76, 206
Three Sisters, 11, 24, 91, 209
- Chichester, 138
- Chinese theatre, 198–9
- Chocolate Soldier, The*, 99
- chorus, choric, 49, 70, 102, 111, 112, 113,
 139, 142, 161, 175, 177, 178, 180,
 187, 188, 192, 193, 195, 196, 207,
 208, 222, 229
- Church, the, *see* religion
- Gibber, Colley, 25, 77, 129–30, 137
- cinema, *see* film
- circus, 88, 150, 200
- clown, 20, 23, 29, 80, 81, 82, 87, 151, 152,
 158, 182, 195, 228, 232–3
- cloumerie*, 163
- Cocteau, Jean, 84
La Machine infernale, 238
Les Mariés de la Tour Eiffel, 162
- Coleridge, 65
- Collingwood, R. G., 151
- colour, 13
- comedy, 3, 27, 29, 60, 68, 73, 74, 76ff, 84,
 89, 91, 93, 94, 100ff, 115, 151, 163,
 167, 186, 207, 227, 233
- Commedia dell'arte*, 21, 23, 37, 47, 54, 78,
 80ff, 85, 87, 89ff, 108, 114–15, 150,
 160, 200
- Commonwealth, 170
- concepts, dramatic, 31ff
- Concordia Regularis*, 142
- Conflict of Conscience, The*, 154
- Congreve, 129
Love for Love, 197
The Old Bachelor, 233–4
The Way of the World, 25, 77, 96–7, 137,
 192, 235–6
- convention, 12ff, 14, 22, 69, 111, 131, 136,

Index

- 139, 141, 145, 153, 162, 187, 190,
 193, 198, 199, 222, 223, 228, 229,
 235, 236
- Corpus Christi, festival of, 112
- corrales*, 115
- Corye, John, *The Generous Enemies; or, The
 Ridiculous Lovers*, 128
- costume, 8, 13, 25, 37ff, 55, 56, 70, 83,
 133–4, 145, 148, 150, 185
- couplet, 12, 15, 105, 194
- Court Theatre, 172
- Convent Garden Theatre, 122, 147, 155,
 156, 204
- Coward, Noël, *Private Lives*, 93
- Craig, Edward Gordon, 55, 131, 236
- Croce, Benedetto, 70
- crowd scenes, 210ff
- cruelty, theatre of, 54, 60, 187
- cybernetics, 26
- dance, 8, 15–16, 55, 65, 70, 83, 91–2, 142,
 144, 192, 193
- dance of death, 20, 86, 199
- dark comedy, 106
- daylight, 182
- Debussy, 13
- declamatory style, 172, 174
- décor, 13, 83, 150
- decorum, 77
- Dekker, 186
- design, 6
- Dessau, Paul, 49
- dialectic, 234, 239, 241
- dialogue, 75, 81, 83, 115, 148, 172
- Dickens, 81, 132
- Dickinson, Hugh, 238
- Dionysus, 88
- Dionysus, Theatre of, 111
- direct address, 139, 153, 156, 158, 170ff,
 193, 196, 198, 206, 228
- disguise, 191, 227
- distancing, 22, 82, 130, 223, 229, 233
- domestic drama, 131ff, 171, 187, 206, 237
- Donizetti, 35
- Doran, Madeleine, 115–16, 146
- Dorset Garden Theatre, 123
- doubling, 154
- drame*, 237
- dream plays, 148
- Drury Lane Theatre, 21, 26, 122, 123, 124,
 147, 154
- Dryden, *Marriage à la Mode*, 129
- Duburau, 88
- Duchartre, Pierre Louis, 150
- duet, 100, 172
- Duke's Men, 123
- dumb-show, 142, 152, 193
- Dumont, Margaret, 80
- D'Urfey, Thomas, *A Commonwealth of Women*,
 126
- Dürrenmatt, Friedrich, 71, 223
- The Physicians*, 222
- Duse, Eleonora, 99
- Edwardian drama, 110, 123
- eighteenth-century drama, 11, 110, 127, 137,
 191, 192, 204
- Eliot, T. S., 11, 85, 88, 157, 238
- The Family Reunion*, 1
- Elizabethan drama, 19, 20, 37, 39, 47, 54,
 80, 95, 106, 111, 112, 114, 115–16,
 138, 142, 146, 148–9, 153–4, 157,
 158, 165, 181ff, 207ff, 210, 215ff,
 227, 237
- Elizabethan playhouse, 16, 35, 63, 115, 119,
 121, 123, 140, 150, 174–5, 202
- empathy, 171, 225ff
- ensemble playing, 75, 150
- Ephesus, Theatre of, 111
- epic theatre, 141, 175, 198, 199
- epilogue, 124ff, 170, 192, 196
- Erasmus, 87, 88
- Ethelwold, Bishop of Winchester, 142
- Etherege, 21, 123
- The Man of Mode*, 129, 136, 197, 235
- Euripides, 69
- evangelism, 133
- exposition, 228
- expressionism, 22, 141, 220, 237
- extra-dramatic address, *see* direct address
- extravaganza, 172
- fairies, 182
- fan, 21
- farce, 22, 60, 73, 77ff, 93, 100, 115, 130,
 186, 187, 200
- Farquhar, 97, 156, 199
- The Beaux' Stratagem*, 93, 97–9, 129, 192,
 197, 203–4
- The Recruiting Officer*, 14, 203
- Fauit, Helen, 147
- Fernald, John, 171
- Feydeau, Georges, 77, 83, 84, 85, 209, 220
- La Puce à l'oreille*, 83, 84
- Fields, W. C., 88
- film, 3, 9, 11, 47, 65, 88, 122, 141, 170, 228

Cambridge University Press
0521098696 - Drama, Stage and Audience

J. L. Styan

Index

[More information](#)

Index

- Fletcher, Angus, 27
 fool, the, 87ff, 158, 194–5
 form, 28ff, 238
 frame, dramatic, 188ff, 192, 213, 214, 217, 218, 220
 French drama, 237
 Freud, 171
 Frye, Northrop, vii, 11
 Funambules, Théâtre des, 83
- Gager, William, *Ulysses Redux*, 193
 galliard, 13
 Galsworthy, 172
 games, 235
 Garrick, 136
 The Country Girl, 26
 gaslight, 170
 gauzes, 220
 Gay, 199
 The Beggar's Opera, 93, 192
 Genêt, Jean, 11, 85, 141, 174, 188, 206, 221, 222
 The Balcony, 38, 162, 222
 The Blacks, 82, 162–3
 Les Bonnes, 221–2
 genre, 22, 67, 68ff, 182, 187, 231, 233
 Georgian drama, *see* eighteenth-century drama
 German drama, 220
 Gestalt, 3, 9, 55, 65ff
 gesture, 8, 13, 15–16, 26, 55, 56–7, 70, 75, 77, 91, 93, 110, 113, 135–6, 142, 145, 151, 199, 235
 Gestus, 148, 174
 Ghelderode, Michel de, 85
 ghosts, 120, 182
 Gilbert, W. S., *Patience, or Buntborne's Bride*, 93
 Globe Theatre, *see* Elizabethan playhouse
 Golden Age (Spain), 115
 Goldoni, 114
 The Servant of Two Masters, 90, 151
 Goldsmith
 The Good-Natur'd Man, 6
 She Stoops to Conquer, 6, 155–6, 183, 192–3, 204–6
 Gombrich, E. H., 107
 Granville-Barker, Harley, 8, 10, 53, 95, 172
 Grässlich, 233
 Grebanier, Bernard, 143
 Greek comedy, 87, 108
 Greek theatre, 8, 37, 47, 48, 54, 69ff, 109, 111–12, 113, 114, 121, 138, 142, 146, 160, 175, 207, 239
- Greene (with Lodge), *A Looking Glass for London and England*, 175–6
 Grimaldi, 88
 Grock, 88
 Grotowski, Jerzy, 149
 groundlings, 151, 240
 Guthrie, Tyrone, 2, 76, 118, 138, 143, 181–2
 Gwyn, Neil, 124
- Hardison, O. B., 11, 226
 Hardy, Oliver, 88
 Hardy, Thomas, *The Dynasts*, 1
 Harlequin, 82, 88, 150
 harrowing of hell (scene), 66–7
 Haymarket Theatre, 170
 Heilman, Robert, 71, 72
 Henslow, 187
 heroes, 131, 134
 heroic tragedy, 60, 122
 heroine, 133
 Heywood, 186
 historicization, 199, 221
 history, 6, 11, 23
 Hitler, 237
 Hogarth, 192
 Holinshed, 18
 Hollingshead, John, 132
 Hollywood, 29
 Holy Communion, 182
 Homer, 240
 homogeneity, 203
 hubris, 71
 humours, 146
 Huxley, Aldous, 84
- Ibsen, 13, 22, 141, 171, 180, 206, 228, 236, 237
 A Doll's House, 137, 228
 Ghosts, 43, 76, 171, 228
 Hedda Gabler, 42–3, 74, 76, 171, 206, 209, 228, 233, 236
 The Master Builder, 28, 37, 43, 206, 233, 236
 Peer Gynt, 100
 Rosmersholm, 228
 The Wild Duck, 4, 22, 35, 43, 74, 77, 100, 171, 225
 illegitimate theatre, 130
 illusion, 140, 156, 160, 162, 170, 174, 179, 180ff, 196, 198, 213, 218, 219, 221, 222, 223, 227, 236
 imagery, 29, 56ff

Cambridge University Press
0521098696 - Drama, Stage and Audience
J. L. Styan

Index

[More information](#)

Index

- immediacy, 81, 181ff, 199, 235
 improvisation, 46, 78, 81, 114, 145, 149ff,
 219
 induction, 139, 188, 189, 191, 192, 216,
 217, 218, 221
 interlude, 191
 intimacy, 138, 156, 200, 203, 204
 Ionesco, Eugène, 69, 78, 84, 85, 223
 La Leçon, 93
 Le Roi se meurt, 69
 Irish dramatic movement, 122, 136, 232
 irony, 60, 234
 Irving, I. I., 68, 131–2, 137
 Italy, 185–6, 187, 222, 240

 Jacobean drama, 25, 45, 122, 136, 154, 158,
 187, 193, 215
 Japanese drama, 110
 Jarry, Alfred, *Ubu Roi*, 88, 137
 Johnson, Samuel, 74, 77, 119, 121, 186
 Jones, Inigo, 138
 Jonson, Ben, 60, 97, 136, 188
 The Alchemist, 185
 Bartholomew Fair, 136, 185, 188–90, 191
 Cynthia's Revels, 95, 141
 Epicoene, 185
 Every Man in His Humour, 185
 Every Man out of His Humour, 158, 185
 The Magnetic Lady, 138
 Oberon, 34
 Volpone, 80, 159–60, 185
 Jordan, Thomas, 127

kabuki, 110
 Kant, 65
 Kean, Edmund, 131, 137, 146
 Keaton, Buster, 87, 88
 Kelly, Hugh, *False Delicacy*, 11
 Kemble, John Philip, 131
 Kernodle, George R., 222
 King's Men, 123, 127
 Kittredge, G. L., 177
 Knight, G. Wilson, 159
 Korean drama, 78
 Kott, Jan, 51, 100
 Kyd, Thomas, *The Spanish Tragedy*, 158,
 175–6, 216

 Labiche, 85
 Lamb, Charles, 23, 68
 Langer, Susanne, 28, 29–30, 32, 70, 107,
 144, 224, 239
 Laurel, Stanley, 88

 Laver, James, 37
lazzi, 78, 90, 150, 151, 152
 Lea, Kathleen, 89
 Lecoq, 88
 Lee, Nathaniel, *Nero*, 95
 legitimate theatre, 130
 Leigh, Vivien, 147
 Leno, Dan, 88
 Lessing, 233
 Lewis, Leopold, *The Bells*, 131
 Licensing Act (1737), 122
 lighting, 13, 55, 170, 219
 Lincoln Inn Fields, 25
 literature, 108, 144, 153, 240
 liturgy, 48, 142, 181
 Living Theatre, 193
 Lodge (with Greene) *A Looking Glass for
 London and England*, 175–6
 London, 185–6, 188, 240
 Louis XIV, 115
Ludus Coventriae, 48
 Lyly, *Euphues*, 175

 Macaulay, 126
 Mack, Maynard, 40
 Macklin, Charles, 137
 Macready, 146
 make-up, 8, 82, 83, 150
 Malina, Judith, 193
 managers, theatre, 131, 138
 Mannerism, 222–3
 mansion, 113
 Marceau, Marcel, 88, 142, 184
 Marivaux, 220
 Marlowe, 199
 Doctor Faustus, 85, 150, 186–7, 240
 The Jew of Malta, 85, 187
 Marshal, Mrs Rebecca, 124
 Marston, John, 86
 Antonio and Mellida, 216–17, 222
 The Dutch Courtesan, 158
 Jack Drum's Entertainment, 158
 The Malcontent, 192
 What You Will, 158
 Marx Brothers, 80, 87
 mask, 8, 70, 82, 89, 111, 113, 114, 145,
 146, 149, 159, 160, 162–3
 masque, 138, 176, 193, 216
 Maxwell, J. C., 95
 McCarthy, Lillah, 147
 McLuhan, Marshall, 3, 4, 5, 54, 61, 62, 122,
 235
 McMahan, J. H., 221

Index

- medieval drama, 11, 16, 19, 47, 48, 111, 112, 114, 121, 122, 142, 181, 216, 226–7
 Medwall, Henry, *Fulgens and Lucrece*, 191
 melodrama, 6, 60, 70, 71ff, 76, 109, 122, 131ff, 172, 187, 209
 metaphor, 55, 149, 178, 221, 234
 metonymy, 234
 Meyerhold, 136
 middle class, 130, 192, 218
 Middleton, 23–4, 86, 96, 97
 The Changeling (with Rowley), 196
 A Chaste Maid in Cheapside, 186
 Eastward Ho, 158
 A Game at Chess, 42
 A Mad World, My Masters, 96, 186
 The Mayor of Queenborough, 116
 Michaelmas Term, 158, 186
 A Trick to Catch the Old One, 96, 186
 Women Beware Women, 236
 Your Five Gallants, 186
 Miller, Arthur, *Death of a Salesman*, 22, 73
 Milton, 149
 mime, 8, 55, 70, 142, 148, 184, 192, 201
 Minneapolis, 138
mise en scène, 224
 Misson, Henri, 123
 Möbius, 222
 Molière, 12, 26, 47, 54, 60, 83, 84, 115, 136, 156
 Le Bourgeois Gentilhomme, 91–3
 Le Misanthrope, 85, 100, 233
 Tartuffe, 137
 Moncrieff, William, *The Lear of Private Life*, 133
 monologue, 153
 Montherlant, Henry de, 71
 mood, 145, 231, 232
 Moore, Sonia, 149
 morality plays, 181, 182, 196
 Morgann, Maurice, 60
 Mountfort, Mrs Susanna, 129
 movement, 8, 13, 35–6, 55, 69, 91, 93, 113, 145, 161, 235
 Mozart, *Così fan tutte*, 93
Mucedorus, 34
 multiconsciousness, 106, 187, 215
 multiple staging, 115
 Murray, Gilbert, 239
 music, 5, 6, 13, 24, 25, 37, 47ff, 55, 119, 134, 144, 172, 207, 209
 music hall, 23, 49, 199, 200, 236
 mystery plays, 11, 19, 47, 48, 66, 86, 95, 108, 109, 112–14, 181
 myth, 23, 37, 70, 220, 237ff
 narrative, 172, 190, 199
 narrator, *see* presenter
 Nash, Thomas, 182
 National Theatre, London, 138
 naturalism, 13, 22, 42, 73ff, 94, 100, 141, 145, 153, 170, 172, 174, 206, 233, 236
 neo-classicism, 231
 ‘new criticism’, 108
 Nicoll, Allardyce, 190, 216
 Nietzsche, 239
 nineteenth-century drama, *see* Victorian drama
nob plays, 110
 noises off, 36
 novel, 153, 171
 Nunn, Trevor, 201
 O’Casey, *The Plough and the Stars*, 232
 Offertory, 226
 Olivier, Laurence, 110
 O’Neill
 The Great God Brown, 82, 162
 Mourning Becomes Electra, 238
 on-stage audience, 29, 58, 105–6, 118–19, 162, 179, 183, 190, 195, 210ff, 217, 218
 open stage, 3, 111, 114, 118, 138, 139, 140, 150, 154, 200, 210
 opera, 47, 100, 122, 130, 172–3, 192
 Oreglia, Giacomo, 80
 Oriental drama, 48, 55, 110, 112, 142
 Osborne, John, *West of Suez*, 34
 Oxford University, 193
 pace, 56, 63, 67, 84, 92, 93, 139, 145, 205, 206, 230
 pageant, 113
 pageantry, 227
 painting, 35, 122, 222
 Palladio, 115
 Pantalone, 82, 91, 150, 160
 pantomime, *see* mime
 Papp, Joseph, 14
 parable, 221
 parallelism 29, 232
 Paris, 237, 239
 parody, 85, 93, 94ff, 168, 213
 pastoral, 214
 pavane, 13

Index

- Pearson, Hesketh, 172
 penny gaffs, 130
 pentameter, 51, 168
 Pepys, 124
 perception, 31ff, 53ff, 173, 185, 193ff, 198,
 200, 211, 215, 224ff, 236, 239, 241
 period play, 235
 Petrarch, 57
 philology, 15, 23
 philosophy, 6
 Picasso, 110
 'picture', *see* tableau
 picture-frame theatre, *see* proscenium arch
 Pikerlyng, John, *The History of Horestes*, 158
 Pinero
 The Magistrate, 83
 The Schoolmistress, 83
 Pinter, Harold, *The Homecoming*, 104
 Pirandello, 64, 70, 86, 115, 156–7, 174,
 189, 206, 216, 217, 220, 222
 Each in His Own Way, 156–7, 219
 Henry IV (*Enrico Quarto*), 86, 222
 Right You Are If You Think So, 87–8
 Six Characters in Search of an Author, 22,
 82, 156, 162, 180, 218–19, 221
 pitch, 92
 planes of reality, 187
 Plautus, 61, 87, 89, 108
 Menaechmi, 90
 Playboy, 105
 playhouse, 12ff
 play-within-the-play, 29, 139, 157, 162, 178,
 188, 189, 190, 191, 213, 214, 216,
 218, 219, 222
 plot, 5, 28, 77, 114, 139, 204, 218
 Plowright, Joan, 21
 Poel, William, 174, 182
 poetic drama, 28, 151
 poetry, 27, 47, 55, 56, 144, 149, 169, 237, 240
 'point', 131, 170
 Polanski, Roman, 14
 politics, political drama, 136, 177, 192, 222
 Pope, Alexander, 194
 Porter, Eric, 85
 presenter, 176, 177, 192, 216, 220
 Preston, Thomas, *Cambises*, 86, 139, 182
 private theatres, 170
 problem play, 110, 232
 prologue, 62, 124ff, 139, 152, 170, 192,
 196, 197
 properties, 13, 25, 37, 42ff, 113, 145
 proscenium arch, stage, 3, 13, 63, 75, 138,
 170–1, 200, 204, 220
 prose, 12, 168
proskenion, 207
 psychology, 23, 55, 65, 130, 137, 179, 238
 pun, 103
Quarterly Review, *The*, 174
Quem Quaeritis, 142
 Quiller-Couch, Arthur, 34
 Rabelais, 97
 Rabkin, Norman, 106
 Racine, 84
 radio, 5, 8
 ranting, 131
 realism, 13, 22, 28, 76, 100, 104, 106, 114,
 115, 138, 141, 144, 146, 148, 149,
 153, 160, 170–1, 173, 185, 186, 187,
 199, 206, 207, 209, 218, 220, 226,
 236
 received ideas, 104, 240
 rehearsal-play, 94, 191, 213, 219
 religion, 70, 113, 133, 181–2, 226–7, 237,
 239
 Renaissance drama, *see* Elizabethan drama
 Restoration drama, 14, 21–2, 108, 110, 111,
 122ff, 136, 154, 156, 170, 191, 197,
 202ff
 revenge tragedy, 175, 240
 rhetoric, 172
 rhyme, 15
 rhythm, 15, 28, 56, 139, 145
 Riccoboni, 150
 Richards, I. A., 11
 Righter, Anne, 153–4, 158, 176, 178, 179,
 181, 196, 216
 Ristori, 172
 ritual, 13, 23, 37, 63, 69, 70, 76, 88, 106,
 109, 112, 113, 115, 142, 162, 163,
 181, 185, 215, 226–7, 235, 237, 239
 Rochester, Earl of, 21
 role-playing, 37, 82, 127, 139, 141ff, 180,
 195, 197, 198, 215, 226
 Roman drama, 78, 138, 158
 Romantic poets, 122
 Rose, Martial, 48
 'rough' theatre, 148–9
 Rowley (with Middleton), *The Changeling*, 196
 Royal Court Theatre, 21
 Royal Shakespeare Company, 85, 180, 201,
 226
 Salvini, 172
 Sanskrit drama, 142

Cambridge University Press
0521098696 - Drama, Stage and Audience

J. L. Styan

Index

[More information](#)

Index

- Sarcey, Francisque, 77
 Sartre, Jean-Paul, *Les Mouches*, 237
 satire, 22, 73, 93, 130, 162, 171, 173, 185,
 186, 187, 189, 192, 217, 219, 222, 239
 Scala, Flamineo, 89
 scenery, setting, 55, 134, 138, 183, 204,
 220
 Schlegel, A. W. von, 238
 Schopenhauer, 31
 Schücking, Levin, 177
 Scot, Reginald, 16, 182
 Scott, Walter, *Halidon Hill*, 11
 screens, 220
 sculpture, 35
Second Shepherds' Play, The, 48–9
 semantics, 26
 Seneca, 147
 sentimental comedy, 60, 205, 233
 sentimentality, 100
 setting, *see* scenery
 Settle, *The Fairy-Queen*, 124
 Shadwell, *A True Widow*, 125–6
 Shakespeare, vii, 7, 10, 54, 56, 60, 61, 63,
 70, 84, 86, 94, 95, 100, 102, 106,
 107, 109, 116, 122, 137, 139, 148,
 157, 158, 169, 171, 172, 176, 182,
 199, 212
All's Well That Ends Well, 42, 232
Antony and Cleopatra, 25, 29, 31, 33, 146,
 159, 171, 202, 233, 240
As You Like It, 68, 80–1, 90, 94–5,
 100–2, 127, 163–6, 178, 207–8, 214
The Comedy of Errors, 90, 180
Coriolanus, 7, 25, 29, 40, 41, 53–4, 210,
 229
Cymbeline, 95, 100
Hamlet, vii, 5, 7, 27, 30, 40, 45–6, 62,
 65, 73, 88, 106, 115, 140, 145, 146,
 148, 151, 154, 175, 178, 183–4, 192,
 193, 195, 211, 213, 225
I Henry IV, 9, 44, 100, 146, 175, 177–8,
 183
II Henry IV, 68, 174, 212–13
Henry V, 148, 151
III Henry VI, 207
Julius Caesar, 33, 36, 118–19, 199, 210
King Lear, 2, 8–9, 22, 27, 29, 31, 32, 34,
 35, 40–1, 45, 52–3, 57, 60–1, 68, 80,
 86, 87, 88, 102–3, 139–40, 148, 175,
 180, 181, 187, 194–5, 225–6,
 229–31, 240
Love's Labour's Lost, 42, 94, 213
Macbeth, 5, 8, 9, 12, 14ff, 23, 32, 33,
 41–2, 45, 62, 65, 66, 72, 106,
 119–21, 139, 146–7, 148, 160–2,
 171, 211
Measure for Measure, 20–1, 42, 45, 68,
 100, 175, 185–6, 195, 227–8, 231–3
The Merchant of Venice, 11–12, 137, 240
The Merry Wives of Windsor, 213
A Midsummer Night's Dream, 9, 10, 28–9,
 51–2, 61, 65, 80, 90, 94, 100, 152–3,
 178, 180, 184–5, 207, 213, 214, 222
Othello, 23, 27, 31, 34, 36, 45, 50–1,
 57–8, 63–5, 106, 139, 140, 144, 175,
 179, 187, 192, 201, 211, 225, 237
Pericles, 179
Richard II, 11, 14, 44, 66, 177, 229
Richard III, 44–5, 176–7, 187, 192, 196,
 229, 237
Romeo and Juliet, 4, 24–5, 31–2, 56–7,
 60, 62–3, 68, 100–2, 117–18, 145,
 229
The Taming of the Shrew, 171, 190–1, 213
The Tempest, 152, 159, 179, 237
Timon of Athens, 229
Titus Andronicus, 1
Troilus and Cressida, 14, 23, 25, 35–6, 52,
 77, 103–6, 137, 178, 222, 232, 240
Twelfth Night, 1, 35, 39–40, 46–7, 52,
 58–9, 68, 78–80, 87, 95, 151,
 166–70, 193, 195, 200, 208, 214–15,
 227
The Two Gentlemen of Verona, 87
The Winter's Tale, 29, 34–5, 53, 60, 151,
 201–2, 208–9, 215, 222, 231, 237
 Shaw, 6, 10, 13, 99, 144, 171–4, 206
Androcles and the Lion, 172
Arms and the Man, 99, 229
Candida, 99
Major Barbara, 35
Man and Superman, 66, 99, 104, 173–4
 Shelley, 225
The Cenci, 1
Prometheus Unbound, 1
 Sheridan
The Rivals, 1, 91
The School for Scandal, 25–6, 77, 81–2,
 193, 209, 234
 Siddons, Mrs Sarah, 8, 12, 25, 147
 silence, 26
 situation, 74
 Smith, O., 133
 social realism, 175
 society, 109, 122, 129, 131, 136, 138, 192,
 210, 222, 239

Index

- soliloquy, 3, 35, 39, 117, 139, 153, 159,
 169, 170, 177, 192, 193, 194, 195,
 200, 202, 206
- song, 7, 15, 47ff, 70, 83, 145, 163, 192,
 194, 199, 240
- sonnet, 31, 56–7, 62, 194
- Sophocles, 84, 181, 199, 237
Antigone, 225
Oedipus Rex, 59–60, 73
- sound-effects, 13, 209
- Southern, Richard, 25, 110, 140, 144, 183
- space, 35–6, 194–5
- Spain, 115
- spectacle, 5
- speech, 7, 13, 15, 69, 70, 145, 149, 161,
 163, 185
- Sprinchorn, Evert, 80
- Stanislavsky, 31, 136, 144–5, 149, 150, 224
- Steele, Richard, 125, 127
- Stevenson, William, *Gammer Gurton's Needle*,
 158
- stock companies, 130
- Stoicism, 147
- Stratford, Ontario, 138
- Strindberg, 148, 220, 236
Miss Julie, 42, 75
- style, 5, 8, 67, 68ff, 143, 148, 173, 187,
 194, 213, 218, 222, 229, 234, 235,
 236
- stylizing, 5, 24, 77, 105, 114, 141, 182, 208
- subplot, 20
- subtext, 224
- Sullivan, Barry, 172
- Summers, Montague, 123
- supernatural, 16, 182
- 'supers', 210
- suspense, 229ff
- suspension of disbelief, 139
- symbolism, 13, 20, 38, 42, 44, 75, 110, 114,
 141, 179, 181, 182, 187, 207, 210,
 220, 226, 236–7
- synecdoche, 234
- Syngé, *The Playboy of the Western World*, 8,
 136
- tableau, 136, 201, 207ff
- Tate, Nahum, *A Duke and No Duke*, 86–7
- Tati, Jacques, 80, 88
- television, 3, 8, 11, 122, 141
- tension, *see* suspense
- Terry, Ellen, 147
- Theatre* (Edinburgh), 135
- theme, 5
- Thomas, Brandon, *Charley's Aunt*, 1
- Thorndike, Ashley, 176
- Three Marys, The*, 142
- Tillyard, E. M. W., 187
- tone, 22, 105, 145, 151, 166, 168, 186,
 194, 204, 212, 231
- Tourneur, 86
The Revenger's Tragedy, 86, 176, 192
- tragedy, 3, 22, 26, 28, 29, 60, 69ff, 74, 76,
 83, 84, 100, 102, 111, 158, 175, 187,
 217, 237, 239
- tragicomedy, 22, 84, 116, 231
- transvestism, 127, 163
- Travers, Ben, *A Cuckoo in the Nest*, 83
- traverse curtain, 174
- Trilling, Lionel, 180
- Tudor drama, 196
- Turgenev, *A Month in the Country*, 137
- twentieth-century drama, 200, 223
- Tynan, Kenneth, 84
- Udall, Nicholas, *Ralph Roister Doister*,
 158
- unities, 12
- unity, 218
- upper class, 130
- Urban IV, 112
- Valéry, Paul, 224
- Vanbrugh, 156
The Relapse, 38–9, 197
- vaudeville*, 22
- verse, 12, 210, 216
- verse drama, 122
- Vice, the, 158
- Vicenza, 115
- Victorian drama, 6, 13, 24, 28, 42, 47, 71,
 75, 76, 99, 108, 109, 122, 130ff, 146,
 153, 156, 170, 191, 206, 207, 209,
 210
- villain, 76, 132ff, 170, 177, 179, 187, 196,
 225
- Vitrac, Roger, *Victor, ou les enfants au pouvoir*,
 85
- Vitruvius, 138
- vizards, 125, 127
- voice, 8, 16, 21, 26, 55, 75, 145, 148, 149,
 152, 156, 172
- Wagner, 13, 47
- Wakefield Mystery Plays, 48
- Walpole, Robert, 192
- war of the theatres, 158

Cambridge University Press
 0521098696 - Drama, Stage and Audience
 J. L. Styan
 Index
[More information](#)

Index

- Webster, 12, 86
The Duchess of Malfi, 86, 187, 240
The White Devil, 187, 240
 Weiss, Peter, *The Marat/Sade*, 183, 222
 Wells, Stanley, 154
 West End (London), 239
 western, the, 29
 Whitehall Theatre, 78
 Wickham, Glynne, 66
 Wilde, 24
The Importance of Being Earnest, 93, 186
 Wilder, Thornton, 141, 235
 Wilkes, Thomas, 127, 170
 Willeford, William, 87, 88
 Williams, Clifford, 85, 180
 Williams, Tennessee, 73, 220
The Battle of Angels, 220
Camino Real, 1
The Glass Menagerie, 22, 74, 220
Stairs to the Roof, 220
A Streetcar Named Desire, 73, 76, 104
You Touched Me, 220
 Wilson, John Dover, 177
 wit, 149
 Wittgenstein, 26
 Wollheim, Richard, 35, 100
 word-play, 149
 working class, 130
 worship, 226
 Wren, 123
 Wycherley, 21, 123, 129
The Country Wife, 11, 21, 77, 124, 129,
 154–5, 192, 197–8
The Gentleman-Dancing-Master, 124, 128
The Plain Dealer, 233
 Yeats, 11, 27–8
The Shadow Waters, 1
 York, Council Book, 113
 York Mystery Plays, 112
 Zeffirelli, Franco, 25