

Index

- actors, *see also* boy actors
 acting 'lines', 128–30
 characters as, 46
 direct address, 27
 as focus of drama, 40
 hired men, 18, 55, 83, 124–8, 153
 memory lapses (drying up), 11
 mutes, 1, 40, 154, 211n. 15
 paradox of the actor, 1, 40, 117
 physical vulnerability of, 5, 38–9
 playing dead, 35–41, 86
 representational gaps and
 failures of, 29–30, 34, 35, 39–40, 137–8,
 180n. 65
 versatility of, 130–1
 Alabaster, William, 193
The Alchemist (Jonson), 186
All for Money (Lupton), 12, 58
All's Well that Ends Well, 28, 115, 179, 188
 doubling in, 191, 260–1
 Alleyn, Edward, 54
Antony and Cleopatra, 15, 27, 105,
 111, 124, 129–31, 158, 160, 169, 178,
 183, 240
 'boy my greatness', 187–8
 doubling in, 264–5
 apprenticeship, 123
 laws of, 162–4
 training, 163–5
 Aristotle, 26
 Armin, Robert, 126, 130
 Armstrong, Alan, 18, 244
As You Like It, 3, 7, 27, 28, 60, 65, 93, 111,
 114, 131, 177, 178, 188, 190, 232
 doubling in, 256–7
 audiences
 awareness of artifice, 2–3, 12
 engagement of, 2, 28
 'imaginative flexibility' of, 64
 as locus of reality, 5
 paradox of spectatorship, 5, 200
 period accounts, 125–6, 153–5, 175–7,
 191–7
 as protagonist, 22–4, 26, 28, 45, 87
 Bachchan, Amitabh, 9
 Baker, Roger, 182n. 73
 Baldwin, T.W., 16, 112, 113, 128–30, 158
 Barroll, Leeds, 81
 The Beatles, 89
 Beckerman, Bernard, 25
Believe as You List (Massinger), 80
 Belsey, Catherine, 157
 Belte, Thomas, 167, 168, 169
 Ben-Amos, Ilana Krausman, 163
 Benfield, Robert, 173
 Bentley, G.E., 57, 126, 158, 161, 165
 Berger, Tom, 18, 255
 Bernhardt, Sarah, 29–30
 Berry, Halle, 10
 Berry, Ralph, 18, 110
 Bevington, David, 12, 16, 57, 64, 66, 67, 69,
 71, 111, 131
 Billington, Michael, 23
The Blind Beggar of Alexandria (Chapman),
 69, 151
 Bollywood, 10
 Booth, Stephen, 17, 95, 106, 127, 140, 147,
 201, 246
 boy actors, 14–15, 81, 124, 132–5, 156, 185,
 194
 ages of, 158–60, 161–3, 185–6
 opportunities to become sharers, 163–4
 physical characteristics of, 133–5
 puberty, 178–83
 retirements of, 165–6
 in Shakespeare's company, 166–73
 specializing in female roles, 74
 tall blonde and short brunette pairing, 188–9
 training, 125, 158, 211n. 17
 voices and voice breaks, 133, 157, 158, 174,
 178, 180–2

- Bradley, David, 107, 112, 113, 155, 157
 Brandl, Alois, 15, 111
 Brantley, Ben, 23n. 2, 31, 31n. 21, 130–1
 Bridenbaugh, Carl, 183
 Brook, Peter, 9, 145
 Bryan, George, 71, 120n. 28, 126
 Bryant, Michael, 24
 Burbage, James, 53, 71
 Burbage, Richard, 29, 53, 129, 131, 159, 168, 169, 170, 179, 196
 Burke, Edmund, 22
- Caird, John, 130
 Calderwood, James, 27
Cambyses (Preston), 58, 69, 70, 77, 82, 135
 doubling in, 71–4
 female representation in, 74–5
 influence on Shakespeare, 71
 Cane, Andrew, 165
 cast size, 15, 19, 107–14, 115–16, 123–8
 according to play structures, 70–1
 actors required for Shakespeare's plays, 108t. 4.1
 crowds and armies, 153
 impact of female specialization, 157
 impact of mutes on, 109, 235
 in contemporary performance, 113
 'limiting' scenes, 107–9
 Macbeth's 'line of kings', 120–3
 suggested by *Julius Caesar*, 153–5
 suggested by *Romeo and Juliet*, 147–8
 casting
 in Caroline period, 80–2
 casting requirements for Shakespeare's plays, 108t. 4.1, 111–13, 123n. 32, 139–40, 147–8
 credibility in, 133–5
 extras, 153
 plays with printed casting information, 59t. 2.1
 relativity in, 93, 179–80
 unusual demands for female representation, 132
 Cavell, Stanley, 91n. 7, 127
 Cellini, Benvenuto, 180, 182
 Chamberlain, Robert, 176, 183
 Chamberlain's Men, 15, 18, 20, 52, 56, 102, 110, 132, 133, 158, 159, 168, 174, 195, 197, 202, 234, *see also* King's Men; Shakespeare's Company
 economics, 57
 origins of, 71
 Chambers, E.K., 126n. 43, 164, 164n. 28, 165
 characters
 as actors, 62, 137–8
 'deaths' of, 11, 35–41, 86
 hierarchies of legitimacy among, 46
 inconsistencies of, 6
 size of star parts, 232
 suppression of, 69, 118–19
 types, 128
 versatility required for, 128–30
 Charles II, 192
 childrens' companies
 Children of St. Paul's, 185
 Children of the Chapel, 172, 185, 186
 Children of the Queen's Revels, 185
 rise and popularity of, 82, 83, 185–6
 St. Paul's choristers, 132
 Chopra, Priyanka, 9
Cleopatra (Daniel), 188
Cloud Atlas, 10
Cockpit, 10
The Comedy of Errors, 116, 169
 doubling in, 241–2
Coming to America, 10
 Condell, Henry, 126
 Cooke, Alexander, 159, 167, 168, 169
Coriolanus, 27, 111, 115, 153
 doubling in, 268–9
 Coryate, Thomas, 196
 costumes and clothing, 49, 67, 99, 123, 202, 208
 quick changes, 66–8, 79–8, 151
 sumptuary laws, 49
 Craik, T.J., 74
 cross-dressing, 3, 8, 117, 134, 135, 182n. 73,
 see female representation; transvestism
 as source of theatrical power, 51
 Crosse, Samuel, 172
Cymbeline, 40, 114, 115, 130, 190, 196
 absence of Queen, 106
 doubling in, 269–70
- Dallas Buyer's Club*, 10
 Daniel, Samuel, 188
 Davenant, William, 192
 Daw, S.F., 180
Defense of Poesy, 180
 Dekker, Thomas, 193
 Dench, Judi, 87
 Dessen, Alan, 43n. 34
The Devil is an Ass (Jonson), 171–2
 Digby *Mary Magdalene*, 156
 casting and staging of, 59–60
 disguise, 1, 13, 34, 50, 78, 85, 91, 100, 118, 134, 151, 202, 203, 204, 206, 208, 220, 224, 227, 239, 241, 246, 248, 251
 disguise plays, 8, 69
 in *The Fair Maid of the Exchange*, 78
 in *The Winter's Tale*, 51

- Dobson, Michael, 180n. 65
- doubling
- advantages when touring, 55
 - aesthetic incentives for, 4, 32
 - in *All's Well that Ends Well*, 260–1
 - in *Antony and Cleopatra*, 264–5
 - in *As You Like It*, 256–7
 - character suppression for, 69
 - in *The Comedy of Errors*, 241–2
 - in *Coriolanus*, 268–9
 - costume changes, 66–8, 204
 - in *Cymbeline*, 269–70
 - dramaturgical bases for, 98
 - economic incentives for, 55
 - in film, 11
 - in *The Fair Maid of the Exchange*, 75–80
 - in *Hamlet*, 116, 238
 - in *Henry IV, Part 1*, 249–50
 - in *Henry IV, Part 2*, 252–3
 - in *Henry V*, 254–5
 - as intensifier of tragedy, 41, 214–16
 - in *Julius Caesar*, 154, 255–6
 - in *King John*, 247–8
 - in *King Lear*, 261–2
 - limits on, 219–20
 - in *Love's Labour's Lost*, 246–7
 - in *Macbeth*, 119–23, 262–3
 - in *Mankind*, 61–2
 - in *Measure for Measure*, 219–33, 259
 - in medieval drama, 57–60
 - in *The Merchant of Venice*, 117–18, 248–9
 - in *The Merry Wives of Windsor*, 250–1
 - in *A Midsummer Night's Dream*, 136–45, 245
 - in *Much Ado About Nothing*, 253–4
 - in *Othello*, 210–18, 260
 - in *Pericles*, 116, 266–7
 - quick changes for, 79–8
 - in *Richard II*, 244–5
 - in *Richard III*, 240–1
 - in *Romeo and Juliet*, 145–53, 243
 - in *Second Shepherd's Play*, 62–4
 - in *The Taming of the Shrew*, 239
 - in *The Tempest*, 116–17, 271
 - in *Timon of Athens*, 265–6
 - as topic of fiction, 110–11, 114, 246
 - in *Troilus and Cressida*, 258–9
 - in *Twelfth Night*, 199–210, 257
 - in *The Two Gentlemen of Verona*, 242–3
 - in *The Winter's Tale*, 85–103, 270–1
 - without costume changes, 98–9
 - without exiting the stage, 242
- Downey Jr., Robert, 131
- dramaturgy
- alternate plotting, 89, 114–18, 137, 211
 - conspicuous absences, 104–7, 118–19
 - evolution across Shakespeare's career, 153, 246
 - female specialization, 74, 132, 157, 197
 - 'French scenes', 234
 - 'green world' plays, 114–15
 - 'limiting' scenes, 107–9, 123
 - phased casting, 61, 115–16
 - simultaneous participation, 77–8, 246
 - substitution, 144–5, 221–7, 231–3
 - suggestive presences, 118–22
- Dromgoole, Dominic, 33
- The Duchess of Malfi* (Webster), 174
- Dudley, Robert, 71
- Dutton, Richard, 187
- Ecclestone, William, 172–3
- Elizabeth I, 49
- Enough is as Good as a Feast*, 69, 77
- Eustis, Oskar, 22
- Eyre, Richard, 23
- Face/Off*, 10
- The Fair Maid of the Exchange* (Heywood), 59, 75–80, 76f. 2.3, 93, 132, 135, 144, 206, 220
- disguise in, 78
 - objections to printed doubling plot, 75–7
 - simultaneous participation in, 77–8
- Fallow, David, 53
- female representation
- by adult males, 74–7, 132–5, 160, 173, 174, 175–7, 179–80, 185–91
 - beards and beardlessness, 182–5
 - casting, 93
 - by female actresses, 156
 - in *The Merchant of Venice*, 189–90
 - originators of Shakespeare's female leads, 173
 - simulated voices in, 174
 - unusual size and number of female roles in Shakespeare, 132
- Field, Nathan, 172, 186
- First Folio, 122, 125, 159, 169, 171
- stage directions, 235
- Fisher, Will, 183
- Fitzgeoffrey, Henry, 195
- Forman, Simon, 196
- Forse, James, 160, 188
- Frith, Mary ('Moll'), 193
- Frye, Northrop, 114
- Fulwell, Ulpian, 67
- Gadamer, Hans-Georg, 7
- Ganymede, 3, 7

- Garber, Marjorie, 3, 97n. 11, 182n. 73
 Gayton, Edmund, 195
 Gilbourne, Samuel, 172
 Goldman, Michael, 25, 29, 30, 40, 50
 Goold, Rupert, 31
 Gosson, Stephen, 192
 Gough, Alexander, 173
 Gough, Robert, 173
 Greenblatt, Stephen, 43
 Greene, Robert, 56, 102
Greenes Groatsworth of Wit, 56
 Greg, W.W., 126
 Grote, David, 112, 113, 127, 158, 161, 191
 Guinness, Alec, 10
 Gurr, Andrew, 52n. 10, 53, 158, 159, 161, 163, 165, 168, 169, 191
- Hamilton*, 64
Hamlet, 1, 2, 4, 12, 15, 26, 27, 57, 70, 86, 104, 109–16, 120, 128–31, 136, 184, 195, 198, 232
 artifice of, 41–6
 doubling in, 6, 7, 16, 19, 41, 42, 45–6, 116, 238
 ‘little eyases’, 185–7
 ‘The Murder of Gonzago’, 32, 45, 46
 ontology and reception of Ghost, 41–4
 Ophelia’s madness, 40
 Polonius’s memory lapse, 21–4
 production (Oskar Eustis, 2008), 21–3
 table of actor participation, 234
 Hanawalt, Barbara, 162
 Hanks, Tom, 10
 Harbage, Alfred, 122
Harvey, 64
Hello Dolly, 182n. 73
 Heminges, John, 159, 164, 168, 174, 186
 apprentices of, 167
 Henke, Robert, 117
Henry IV, Part 1, 27, 71, 82, 93, 118, 179, 221, 252
 absence of Poins, 118
 alternate settings in, 115
 doubling in, 249–50
 substitution in, 233
Henry IV, Part 2, 17, 124, 152
 doubling in, 252–3
Henry V, 57, 110, 131, 179, 183, 191, 232
 alternate settings in, 115
 doubling in, 17, 254–5
Henry VI, Part 1, 115, 234
Henry VI, Part 2, 153, 234
Henry VI, Part 3, 179, 234
Henry VIII, 234
 Henslowe, Philip, 52n. 11, 54, 126
 Honeyman, John, 173–4
Horestes (Pickering), 58, 69, 75, 77
 Hornby, Richard, 27
 Howard, Jean, 50
 Hyland, Peter, 66
- Impatient Poverty*, 67
The Importance of Being Earnest (Wilde), 22, 182n. 73
In Wisdom Who is Christ, 67
 Ingram, William, 52, 53
 internal evidence, 14, 82–3, 177–8
 concerning female representation, 185–91
- James I, 120
The Jew of Malta (Marlowe), 195
Jocabella, 176
Joe versus the Volcano, 10
 Johnson, Samuel, 1, 3
 Jonson, Ben, 53, 171, 253n. 5, 282
 Jordan, Thomas, 14, 175–7, 179, 180
Jugurtha (Boyle), 195
Julius Caesar, 69, 104, 115, 118, 122, 128, 129, 179, 195
 casting requirements, 153–5
 doubling in, 154, 255–6
- Kathman, David, 164, 165, 166, 167, 168, 169, 174, 180, 191
 Keenan, Siobhan, 185
 Kempe, Will, 18, 71, 126, 130
 Kenilworth Castle, 71
 Killigrew, Thomas, 175, 179, 192
Kind Hearts and Coronets, 10
King John, 39, 108, 179, 183, 247
 doubling in, 247–8
King Lear, 5, 69, 104, 111, 115, 122, 129, 136, 140, 179, 216, 232
 death of Cordelia, 38
 doubling in, 15, 41, 261–2
 Dover cliff, 6, 11, 39
 King, T.J., 18, 111, 112, 124, 125, 140, 147, 155, 210
 King’s Men, 15, 54n. 18, 80, 82, 102, 110, 120, 128, 158, 162, 173, 186, 195, 196, 230, 231, 234, *see also* Chamberlain’s Men; Shakespeare’s Company
 Caroline period, 173–7
 casting practices, 171–2, 174–6
 changes after Shakespeare, 81–2, 159
 female representation, 180, 182
 hired men, 18, 55, 83, 124–8, 153
 impact of boys’ companies on, 185–6
 musicians, 125–6, 153
 off-stage roles, 125–6

288 Index

- King's Men (*cont.*)
 repertory, 69, 170
 sharers, 126–8, 159, 168, 195
 size and expansion of, 83, 124–8, 164
 Knutson, Roslyn, 168
 Kott, Jan, 39
 Kynaston, Edward, 14
- La Rue, Danny, 160
 Lawrence, W.J., 16, 65, 77, 124, 125,
 128, 134
 Lennon, John, 89
 Lester, Adrian, 29, 131
 Letts, Quentin, 29
 Levine, Laura, 50
 Lie, Gilbert, 162
Like Will to Like (Fulwell), 67, 135
*The Longer thou Livest the more Fool thou
 Art*, 77
Love's Labour's Lost, 15, 34, 38, 132, 134,
 169, 173, 199, 239
 doubling in, 246–7
 female representation in, 132–3, 177
 five-boy problem, 132
 pageant of 'the Nine Worthies', 32–3
Lusty Juventus (Wever), 66
 Lyly, John, 132
- Macbeth*, 4, 39, 40, 115, 130, 156, 177, 187,
 191, 196, 198, 232
 death of Young Siward, 105
 doubling in, 119–23, 262–3
 line of kings, 13
 production (Rupert Goold, 2007), 31
 sleepwalking scene, 40
 witches in, 44
- Maclean, Sally-Beth, 234
 MacLean, Sally-Beth, 18, 67
 Madden, John, 177
 malapropism, 221
 Malini, Hema, 9
 Malone, Edmund, 169
The Man of Mode (Etherege), 156
Mankinde, 60, 62, 89, 116
 Manningham, John, 196
 Marlowe, Christopher, 12, 195
The Marriage of Wit and Wisdom, 67, 77
 masks, 8
 Massinger, Philip, 80, 81, 173
 McKellen, Ian, 131
 McMillin, Scott, 18, 67, 234
 Meagher, John C., 17, 112, 113, 113n. 15, 147
Measure for Measure, 4, 15, 62, 108, 111,
 113, 115, 120, 151, 210, 211n. 17, 213,
 213n. 18
 doubling in, 19, 219–33, 259
 ending of, 62
 number of actors required, 227, 232
 substitution in, 220–7
 medieval and Tudor drama
 Christian origins of, 8
 Corpus Christi plays, 75
 influence on Shakespeare, 70, 82
 morality plays, 61, 70
 Mystery Cycle plays, 8
 versatility of actors in, 74
The Merchant of Venice, 116, 179, 188, 190,
 191
 cross-dressing and disguise in, 189–90
 doubling in, 117–18, 248–9
The Merry Milkmaid, 195
The Merry Wives of Windsor, 114
 doubling in, 250–1
 metadrama, 27–8, 32, 38
A Midsummer Night's Dream, 9, 14, 28, 60,
 86, 114, 128, 132, 134, 151, 165, 169,
 177, 178, 188, 190
 absence of Egeus, 106
 boy participation in, 157
 casting requirements, 139–40
 doubling in, 9, 11, 17, 136–45, 245
 female representation in, 65, 184
 obsession with doubles in, 137–8
 production (Peter Brook, 1970), 67,
 136, 140
 'Pyramus and Thisbe', 32, 33, 70,
 137–8, 246
 'rude mechanicals' in, 124, 135, 177
 size of Hippolyta, 193
 substitution in, 144–5, 231
 theory of representation, 65
 Moller, Herbert, 180, 181, 182–3, 184
Mrs. Doubtfire, 10
Mucedorus, 69
Much Ado About Nothing, 14, 27, 115, 179,
 188, 191
 absence of Margaret, 106
 doubling in, 253–4
 female representation in, 184
 Munday, Anthony, 65, 170, 196
Mundus et Infans, 12, 58
 Munro, Lucy, 181
 Murphy, Eddie, 10
 musicians, 54, 89n. 3, 125–6, 126n. 40, 139,
 172, 211n. 15, 217, 227n. 7
 potential to play roles, 89n. 3, 153, 211,
 247, 248
- Normington, Katie, 75
 Nunn, Trevor, 87

- Orgel, Stephen, 191
 Ostler, William, 172, 186
Othello, 4, 14, 15, 70, 115, 120, 129–31, 158, 169, 179, 192, 227, 232
 the Clown, 216–18
 death of Desdemona, 37, 39
 doubling in, 7, 18, 210–18, 260
 Othello's fit, 38
 production at Oxford (1610), 196
 in Restoration, 174–6
 substitution in, 212
 themes of substitution in, 220
- Palfrey, Simon, 66, 111
 Pallant, Robert, 174
Pandosto, 102
 Peacham, Henry, 192
Pericles, 60, 69, 71, 111, 115, 118, 124, 128, 240
 doubling in, 266–7
 Perrett, Wilfred, 15, 111
 Platter, Thomas, 153, 182, 195
 playhouses
 Blackfriars, 54, 81, 89, 126, 164, 167, 270
 closures, 55, 159
 The Cockpit, 193
 The Fortune, 165, 194
 The Globe, 54, 80, 81, 126, 153, 165, 195, 196
 plague, 53, 81, 132, 159n. 10, 164
 Shakespeare's Globe, 33, 160
 'The Theatre', 54
 plays within plays, 1, 8, 27, 32–4, 83
 'The Murder of Gonzago', 12, 45, 46
 pageant of 'The Nine Worthies', 70
 'Pyramus and Thisbe', 70, 137–8
 Pope, Thomas, 71, 120n. 28, 126
 Potter, Lois, 30n. 20, 56n. 27
 Priestley, J.B., 3
The Problemes of Aristotle, 181
 Prynne, William, 50, 133, 189, 192
 puns, 1, 3

Quem Queritis, 7

 Rainolds, John, 192
 Rappaport, Steve, 162
 Rastall, Richard, 158, 174, 181
 Rayner, Alice, 30
 Redgrave, Vanessa, 29
 Rice, John, 159, 169–71, 186, 196
Richard II, 118, 124
 doubling in, 244–5
Richard III, 115, 129, 131, 158, 165, 183, 232, 246
 doubling in, 240–1
- Ridout, Nicholas, 25, 26n. 8, 30, 40, 281
 Ringler, William, 17, 112, 113, 114, 139, 157
The Roaring Girl (Middleton and Dekker), 193
 Robbins, Elizabeth, 29–30
 Robinson, Marc, 5, 31
 Robinson, Richard, 159, 171–2, 186, 198
 Rodenberg, Patsy, 187n. 89
The Roman Actor (Massinger), 80, 173
Romeo and Juliet, 13, 14, 18, 35, 39, 69, 93, 111, 118, 122, 124, 169, 221, 246
 absence of Benvolio, 118
 cast size suggested in, 147–8
 casting requirements, 112
 conspicuous absences in, 104–6, 113
 doubling in, 13, 19, 145–53, 243
 Rosenberg, Marvin, 37n. 28, 43, 127, 160, 188
Roxana (Alabaster), 193
 Russell Beale, Simon, 29, 130, 131
 Rutter, Carol Chillington, 160n. 13
 Rylance, Mark, 25, 29, 160
- Schneider, Rebecca, 4, 6
 Schoone-Jongen, Terence, 71, 168
The Second Maiden's Tragedy (Middleton), 171, 186
Second Shepherd's Play, 60, 62–4
 Senelick, Laurence, 182n. 73
The Seven Deadly Sins, 168
Shakespeare in Love, 177
 Shakespeare, John, 48, 53
 Shakespeare, William
 as actor, 56–7
 as businessman, 52–3
 retirement, 81
 Shakespeare's company, 40, 83, 102, 161, 202, 212, 219, *see also* Chamberlain's Men; King's Men
 backgrounds of sharers, 164
 boy apprentices of, 166–73
 female representation, 175–7, 184, 191, 198
 finances, 52–7
 participation of boy apprentices, 157–8, 163–5, 166
 sharer model, 54–6
 Shank, John, 173
 Shapiro, Michael, 133, 134
 Shearer, Norma, 29
 Sher, Anthony, 89n. 4
 Sidney, Philip, 180
 Sincler, John, 124, 125, 152
 Sinfield, Alan, 6
Sir Thomas More (Munday), 65, 66, 188, 195
 Sly, William, 126
 Smith, Bruce, 181

290 Index

- Smith, Maggie, 25
 Spencer, Charles, 31
 Sprague, A.C., 16
 Stern, Tiffany, 66, 109, 111
 Stewart, Patrick, 31
 Streep, Meryl, 25
 substitution, 109n. 8
 of actors, 144–5, 222–7
 in dramaturgy, 221–2
 as theme, 220–1
 Summers, Ellen, 111, 112
 Suzman, Janet, 160
- Tamburlaine* (Marlowe), 195
The Taming of a Shrew, 168
The Taming of the Shrew, 108, 115, 189n. 93,
 190, 232, 241, 246
 doubling in, 239
 Taylor, Paul, 131
The Tempest, 116, 130, 134, 135, 179
 doubling in, 116–17, 271
 Tennant, David, 1
 Thaler, Alwin, 16, 166
The Tide Tarrieth No Man (Wapull), 75
 the Trinity
 as analogue for doubling, 7
The Two Gentlemen of Verona, 108, 113, 114,
 115, 190, 239
 Crab the dog, 6, 31
 doubling in, 242–3
The Two Noble Kinsmen, 234
The Wild Goose Chase (Fletcher), 174
The Winter's Tale, 13, 15, 27, 40, 60, 70, 83,
 110, 111, 113, 114, 118, 135, 158, 179,
 183, 196, 219
 assertions of artifice in, 47, 85–7, 96–8
 casting requirements, 89, 91–2
 disguise in, 51
 doubling in, 17, 19, 51–2, 85–103, 270–1
 false climax in, 95–7
 mutes in, 89
 relationship to Shakespeare's life,
 48–9, 102
 statue of Hermione, 6, 86–7
 substitution in, 87, 231
 table of actor participation, 234
 ‘unscenes’ in, 97–8
 theatre
 of ancient Greece, 8
 Bunraku, 8
 Commedia dell'arte, 8
 credibility of, 134–5
 instability of, 6, 11, 24–5, 28–9, 39, 41
 Kabuki, 182n. 73
 Noh, 8
 Peking opera, 182n. 73
 puppets, 8
 Puritan objections to, 51
 realism, 4–7
 as component of fiction, 26
 recitation, 25, 26, 28
 rehearsal, 55, 80, 109, 116, 125, 129, 139
 stage ‘death’, 35–41, 86
 stage directions, 67, 109, 121, 147, 154,
 229, 235
 mistakes in, 229
 stage properties, 31, 39, 63
 false beards, 184–5
 in Restoration, 156
 role of verisimilitude in, 156–7
 theatre companies, 81
 Admiral's Men, 18, 54, 159
 American Shakespeare Center, 9, 29, 113
 Cheek by Jowl, 9, 29, 93
 Leicester's Men, 71
 Pembroke's Men, 159, 168, 168n. 39, 279
 Propeller, 9, 29, 113
 Queen's Men, 18, 67, 234
 Shakespeare's Globe, 9, 29
 size of traveling troupes, 65
 Strange's Men, 168
 traveling troupes, 65
 visits to or near Stratford, 71
 war of the theatres, 81, 187
 theatrical failure, 2, 5–6, 24–6
 in recitation, 27, 34–5
Three Laws (Bale), 58
Timon of Athens, 116
 doubling in, 265–6
Titus Andronicus, 40, 177, 179, 234, 246
 Peacham drawing, 192–3
 Tooley, Nicholas, 159, 168, 169
Tootsie, 10
 transvestism, 50, 178, 179, 182n. 73, *see*
 cross-dressing
 Triggs, William, 164, 167, 174, 198
Troilus and Cressida, 108, 115, 179,
 188, 220
 doubling in, 258–9
Twelfth Night, 15, 25, 27, 33, 34, 50, 71, 113,
 115, 120, 124, 129, 130, 134, 135, 158,
 160, 188, 190, 196, 211, 216, 227
 absence of Maria, 5.1, 106, 114
 age and stature of Cesario, 191
 casting requirements for, 113
 cross-dressing in, 50
 doubling in, 199–210, 257
 production (1602), 196
 production (Brett Gamboa, 2003),
 199–200

- sharer participation in, 127
substitution in, 232–3
table of actor participation, 234
twins, 40, 135, 199, 200, 205, 206, 210, 241
- Underwood, John, 172, 186
- van Es, Bart, 56
Victor Victoria, 10
voices and voice breaks, 133, 157, 158, 174,
178, 180–2
- Wakefield Poet, 64
Wanamaker, Zoe, 29
Washington, Denzel, 25
Waterston, Sam, 21–3, 26, 28, 42
Wentersdorf, Karl P., 168
What's Your Raashee?, 9
Wiggins, Martin, 77
Wordsworth, William, 179
Worth, Ellis, 165
Worthen, W.B., 5, 35
Wright, John, 165