

## Index

Page numbers for illustrations are in *italics*.

- Abd el-Ouahed ben Maessaoud, 67  
 ableism, 65  
 absurdity, 167  
 acrobatic displays, 196  
 acting  
   vs. playing, 21  
   quality of, 5, 276  
   theatrical space, effect on, 79  
   *see also* style.  
*actio* (gesture), 21  
 action, 21–2  
   centrality of, 26  
   locus of, 78  
   off-stage, 113  
   reported, 245  
   reports of, 113  
 actor–audience relationship,  
   1–2, 229–31  
   audience, audibility of, 233–4  
   collaborative, 8, 57, 238–9  
   complicity in, 229  
   conversation in, 238–9  
   disconnection in, 232, 234  
   gestural mutuality in, 57–8  
   and imagination, 170–7  
   in *platea*, 78  
   and practice-as-research,  
     183–4, 226  
   reciprocal, 15  
   tension in, 229  
 actors, 5  
   background of, 226  
   black, 70, 230–3, 235–8  
   bodies of, 8, 14  
   boy players, 1, 7, 211–12, 217  
   characters, conflated with, 7–8, 230, 238–9  
   creative role of, 226  
   emotions of, 131  
   gestural range of, 62  
   identity of  
     disappearing into role, 78–9  
     sustained in performance, 79  
   labour of, 144–5  
   limitations of, 38  
   motion of, 19, 58, 68  
   vs. players, 21, 80–1, 230, 235–6, 238  
   playwrights, collaborative meaning-making  
     with, 62, 276  
   skills of, 7–8, 23–4, 38–9, 62–3  
     embodied, 13–14  
     upstaging of, 224  
     white, 37–8, 40–1, 48, 51, 72, 165  
     women, 77, 80, 81, 97, 227, 233–4  
     *see also* girl players.  
 ad-libs, 228–9  
 Admiral's Men (theatre company), 164–5,  
   168–9, 171–2, 175–6  
 aesthetics, visual, 26–30  
 Akhimie, Patricia, 65  
 alcohol, 51, 192–3, 198–9, 209  
 ale houses, 192–3  
 Allyn, Edward, 78, 169  
   as Muly Mahamet, 173–5  
   as Tamburlaine, 163, 169, 174  
 allusions, 211  
 amphitheatres, 18, 39, 140, 187, 248  
 anagnorisis, 235  
 Anderson, Miranda, 250  
 Anna of Denmark (Electress of Saxony), 2  
 Anne, Saint, 84, 88  
 antitheatricalism, 25–6, 64, 71, 215, 245  
 applause, 7, 128  
   requests for, 122–3, 127, 132  
   throughout play, 131  
 apprentices  
   'bad', 107–8, 110–11  
   class of, 108, 110  
   criminality of, 110–15

- apprentices (cont.)  
   as playgoers, 104–6  
   regulation of, 108–9  
   repentance of, 112–18  
   representation of, 105–6  
   truancy of, 110–11  
 Arab, Ronda, 105  
*Arden of Faversham* (play), 44–5  
 Aristotle, 126–7, 215  
   *de Anima*, 126  
   *Rhetoric*, 126  
 art, works of, 26, 28, 152–3  
   race in, 67  
 ascent, 89, 92–3  
 audience, 99–102  
   apprentices as, 104–6  
   archival evidence of, 101  
   attentiveness of, 145  
   blind, 65  
   character, relationship with, 235–7  
   characters' confidence with, 224  
   class of, 212  
   as community, 77–81, 102, 162, 212, 215, 249–50  
   conventional behaviours of, 133  
   creativity of, 238, 247  
   discomfort of, 232, 237  
   diversity of, 66  
   effects of acting on, 64  
   emotion of, 7, 100  
   engagement of, 122–4  
   expectations of, 4  
   feedback, 227, 230, 237  
   fictionality, pleasurable awareness of, 250  
   groundlings, 19, 24, 70  
   imagination of, 8, 38, 242–3, 249–52  
   imagined, 102  
   as individuals, 77–81, 102, 162–3  
   interaction with, 225, 228–9  
   judgement of, 6, 101, 122–5  
   and locality, 212  
   merchandise for, 198–200  
   metaphors for, 25–6, 193  
   mirroring of actors' movements, 68  
   motion of, 19, 24  
   mutual visibility of, 64  
   noisiness of, 140  
   observation of, 143–4  
   as observers, 78  
   onstage, 3, 43  
   performance chronology, effect on, 102  
   performance, belief in, 244  
   playtext, relationship with, 61  
   playwright, relationship with, 101–2  
   playwrights' hostility to, 145, 147, 151  
   pleasure, 101  
   race(s) of, 61  
   regular, 170  
   representations of, 1  
   responses of, 6, 58, 123, 136, 236–9, 276  
     aesthetic, 144  
     audible, 233–4  
     bodily, 24  
     booing/hissing, 229  
     emotional, 62–3, 71  
     frankness of, 132  
     laughter, 70–1, 223–4, 228, 237–8  
     to *Othello*, 223–4  
     playwrights' non-engagement with, 152  
     and race, 69  
     racist, 70–1  
     silent, 234–8  
     spoken, 228–9  
   sense experiences of, 100  
   size of, 243  
   as spectators, 188  
   supposed ignorance of, 144, 147  
   tastes of, 4, 166–8, 210–11  
   and theatrical fashion, 162  
   theatre as 'house' of, 193  
   theatre attendance, prevention of, 163  
   theatre, part of, 200  
   *see also* applause; direct address.  
 audience–actor relationship, 1–3, 229–31  
 audience, audibility of, 233–4  
   collaborative, 8, 57, 238–9  
   complicity in, 229  
   conversation in, 238–9  
   disconnection in, 232, 234  
   gestural mutuality in, 57–8  
   and imagination, 170–7  
   in *platea*, 78  
   and practice-as-research, 183–4, 226  
   reciprocal, 15  
   tension in, 229  
   theatrical space, effect on, 78–9  
 automata, 167  
 autonomy, of women, 45, 52  
 Averell, W., 188  
  
 backstage areas, 190–2  
 Bailey, Amanda, 105  
 Baker, Richard, 21  
 ballads, 111, 114, 199  
 Balme, Christopher, 249  
 Bancroft, Thomas, 38–9  
*Barking Play* (Katherine of Sutton), 81  
 Barksted, William, *Hiren: or the Fair Greek*, 172–3  
 Barry, Lording, *Ram Alley*, 205, 208, 211, 213–20

- battles of wits, 196–7  
 Bear Garden (London), 191–2  
 Beaumont, Francis, 133, 149–50  
 ben Maessaoud, Abd el-Ouahed, 67  
 Ben-Amos, Ilana Krausman, 108  
 Berek, Peter, 163  
 Bill, John, 106–7  
 Bird, Philip, 54  
*Bisham Entertainment* (1592), 79  
 Bishop, Tom, 81  
 blackface, 40, 50–2, 69  
 Blackfriars (playhouse), 2, 79, 200  
 blackness, 8, 51–2, 65, 69, 71  
   representation of, 67, 105–6  
 Blake, Michael, 70  
 Blakemore, Reasonable, 66  
 blanching, 14–15, 38, 40  
   on demand, 38–9  
   (in)visibility of, 38–9, 41  
   performance of, 40–1  
 blindness, 65  
 blood, 40–2, 44  
 Blount, Charles (8th Baron Mountjoy), 255  
 Blunt, Richard, 74  
 ‘blushface’, 40  
 blushing, 14–15, 40  
   artificial, 47–8  
   autonomy of, 52  
   and chastity, 48–9  
   desire, indication of, 44, 46  
   half-blush, 45–6  
   interpretation of, 49–50  
   (in)visibility of, 38–9, 48–9  
   lack of, 43–5, 50–2  
   by men, 45–6, 51  
   metatheatricality of, 49–53  
   on demand, 38–9  
   paradox of, 47–50  
   performance of, 44–9  
   prohibition of, 46–7  
   provocation of, 39  
 Bly, Mary, 210–12  
 bodies  
   of actors, 8, 14, 19, 58  
   aged, 217–19  
   of audience, 24  
   blood, 40–2, 44  
   brain, 243  
   differentiated, 60  
   emotional transmission through,  
     25–6, 63–4  
   excluded, 14  
   eyes, 64, 183, 232  
   genitalia, 219  
   gesture, use in, 21–2  
   heads, 19  
     brazen, 167  
     feet, hegemony over, 19–20  
     severed, 165  
   and illness/disease, 43–4  
   legs, 19  
   liminality of, 42  
   racialised, 8  
   responses, narration of, 38–9, 43–5, 49–50,  
     68, 276  
   skin, 41–2, 51–2  
   trembling, 25, 70  
   and truth-telling, 42–3  
   see also embodiment; feet; hands.  
 Bologna, Simone da, 28  
 books, 199  
 Booth, Edwin, 224  
 boots, 26  
 Bourus, Terri, 161  
 Bovilsky, Lara, 51  
 boy players, 1, 7, 211–12, 217  
 Brathwait, Richard, *The English Gentleman*, 49,  
   52  
 Brome, Richard, 125  
 Bromville, Peter, 166  
 Brook, Peter, 181  
 Brown, Georgia, 46  
 Buckfield Meighen, Mercy, 110, 117  
 Bulwer, John, 19, 30  
   *Chirologia*, 59–60  
 Burbage, Richard, 38–9, 65, 78  
   as Othello, 69–70  
 Burke, Peter, 58  
 burlesque, 167  
 buskins, 26  
 Butler, Anita, 39  
 Butterworth, Philip, 244  
 Cahill, Patricia, 166  
 Candlemas, 83–7, 84  
 candles, 81, 83–4, 87  
 Capp, Bernard, 105  
*Captain Thomas Stukeley* (play, 1605), 106  
 Carlson, Marvin, 176  
 Cartwright, William, *The Ordinary*, 199  
 Cathcart, Charles, 105  
 Cawdrey, Robert, 70  
 Caxton, William, 93, 97  
 censoriousness, 127  
   expectations of, 125  
   pleasure of, 127–8  
 Cerasano, Susan, 78  
 Chamberlain, John, 130  
 Chapman, George, 150, 276  
   see also Eastward Ho!

- Chapman, Matthieu, 175  
 characters, 7–8  
   actors, conflated with, 7–8, 230, 238–9  
   audience, relationship with, 224, 238–9  
   gait, founded on, 23  
   movement of, 246–8, 253  
 ‘Charlemagne’ (play, 1588), 165  
 Charles, Wesley, 230–3, 235–8  
 chastity, 48–9, 71–2, 93  
 Children of the Chapel (theatre company), 127  
 Children of the King’s Revels (theatre company), 122, 205, 210, 218  
 Children of the Queen’s Revels (theatre company), 104  
 chirograms, 19  
 choreography, 21  
 choruses, 143, 242, 245, 276  
   *see also* ‘imagine’ chorus.  
 chronology, 161  
   and acting, 174  
   of composition, 5  
   in reading, 163  
   performance, 5, 102  
   of playgoing, 161–4  
     and imitative plays, 166–8, 171–5  
   in publication of playtexts, 161  
   shifts in, reported by ‘imagine’ chorus, 247  
   and two-part plays, 175–6  
 Cicero, Marcus Tullius, 26, 60, 126  
 Clarke, Danielle, 44  
 class, social, 29, 40, 44–5, 59  
   of apprentices, 108, 110  
   of audience, 212  
   costume, 109  
   mobility, 65  
 Classen, Constance, 206  
 classicism, 186–7, 189, 201, 211  
 Clavell, John  
   *A Recantation of an Ill-Led Life*, 106, 117  
   *The Soddereed Citizen*, 117  
 clothing, 108–9, 114  
   costume, 87, 109, 116, 190, 192  
 Cockpit-in-Court (London), 255  
 Coe, Peter, 224  
 cognition, extended, 21, 250  
 Coletti, Theresa, 84  
 comedy, 167, 210–12, 214, 217, 219  
   in *Othello*, 226–9, 237–8, 276  
   and tragedy, shifts between, 237–8  
   visual, 217  
   *see also* laughter.  
*commedia dell’arte*, 28  
 commerce, 116, 142, 198–200, 208  
 communication  
   gestural, 59–60  
   nonverbal, 21, 276  
   *see also* gesture; emotion, transmission of.  
 community  
   audience as, 77–81, 102, 210–11, 215, 249–50  
   of imagination, 249–50  
   of playwrights, 149–50, 159  
 companies, theatre, 13, 161, 163  
 complexity, 142  
 composition, chronologies of, 5  
 conduct books, 58  
 conqueror plays, 163–4, 170–5  
 control, societal, 206–8  
   lack of, 210, 212–13  
 Cook, Ann Jennalie, 123  
 Corbin, Peter, 213–14  
 coronation entries, 82  
 cosmetics, 16, 48  
   blackface, 40, 50–2, 69  
 costume, 87, 109, 116, 190, 192  
 court performances, 255  
 cowardice, 175  
 criminality, 110–15, 212  
 Crooke, Helkiah, *Mikrokosmographia*, 42, 52  
 Crosse, Henry, 64  
 cues, gestural, 63  
 Curran, Kevin, 125–6, 133  
 Curtain (playhouse), 182, 195, 255  
 Dagger, John, 106–7, 109, 112  
 dance, 21, 23–4, 32, 92  
   emotional power of, 25  
   in religious drama, 83–4, 87  
 Daniel, Samuel, *Philotas*, 2  
 Danson, Lawrence, 255  
 daughters, 41, 83  
 Davies, John, 243  
 Day, John, *The Isle of Gulls*, 1–6  
 Dearden, Basil, *All Night Long* (film), 226  
 death, 43–4  
   murder, 47, 72, 87, 172–3  
   paleness, prefigured by, 38  
   suicide, 38  
*The Death of Robert Earl of Huntingdon*, 247  
 deception, 153, 215  
 decorum, gestural, 22–3, 30, 59  
 Dekker, Thomas, 142, 195  
   *If This Be Not a Good Play, The Devil Is In It*, 149–51  
   *Old Fortunatus*, 247–8  
   *Satiromastix*, 24  
 del Corro, Antonio, 70

- Denham, John, *The Sophy*, 129  
 description (*enargeia*), 246  
 desire  
   blushing, indicated by, 44, 46  
   same-sex, 210–11  
 Dessen, Alan C., *Dictionary of Stage Directions*, 23–4  
 Deutermann, Allison K., 100  
 Devereux, Robert (2nd Earl of Essex), 254–5  
 dialogism, 57  
   emotional, 61  
   gestural, 58, 63  
   theatrical, 64  
 Digby Plays  
   *Candlemas Day and the Kylling of the Children of Israel*, 83–7  
   *Mary Magdalen*, 83  
 Dimmock, Matthew, 167  
 direct address, 228–32, 234  
   disadvantages of, 224, 276  
   by women characters, 233–4  
   *see also* 'imagine' chorus.  
 disability, 15, 65, 70  
 disease/illness, 70–1, 213, 244  
 disguise, 52  
 displeasure, 127–8  
 distance, ironic, 250  
 doubling, 226–7  
 drama  
   as art, 142, 144  
   as industry, 142, 144, 157  
 dramaturgy, 39, 62  
   in *Othello*, 226, 229, 232, 234, 238  
   and theatre design, 182  
 dream plays, 252  
 dressing rooms, 190–2  
 drinking, 51, 192–3, 198–9, 209  
 Drummond, Peter, 39  
 du Laurens, André, 215  
 Duffy, Eamonn, 84  
 Dugan, Holly, 100  
 dumb show, 63, 100  
 Dunne, Derek, 48, 50  
 Dutton, Richard, 254–5  
  
*Eastward Ho!* (Chapman, Jonson and Marston), 2–3, 104–6, 109–10  
   repentance in, 113–15  
 eating, 192–3, 198–9, 209  
 Eden, Kathy, 126  
 Egan, Gabriel, 18, 202  
 Elizabeth I, 244, 255–6  
 embodiment, 14  
   of actors' skill, 3, 13  
   gestural, 26–8  
  
   of love, 38  
   of motion, 21  
   of performance, 15, 276  
   *see also* bodies.  
 emotion, 201  
   of actors, 131  
   of audience, 7, 100  
   bodily experience of, 68  
   and bodily movement, 61  
   contagious, 100, 250  
   dialogism, 61  
   gesture  
   directed by, 60  
   power of, 25–7, 64  
   girl players' performance of, 87  
   judgement hindered by, 126  
   paleness, cause of, 38  
   racialised, 71–2  
   reason, entangled with, 126–7  
   reciprocity of, 64, 68  
   repressed, 69, 71  
   stage directions for, 81  
   stock, 63  
   transmission of, 14, 68, 250  
   through bodies-in-motion, 25–6  
   bodily, 57, 63–4  
   by hand gestures, 59–60  
   in visual art, 28  
 empathy, 68, 71  
*enargeia* (vivid description), 246, 248, 256  
 entertainment, 111, 186, 195–7, 249  
   acrobatic displays, 196  
   battles of wits, 196–7  
   puppet shows, 196  
   sword-fighting, 195–6  
 epilogues, 24, 133, 140  
 ephemeral, 129  
 'imagine' choruses as, 251  
 and judgement, 128–32, 136  
   attempts to influence, 122–3, 132–3  
   imagined, 135  
   timing of, 133  
 repentance in, 116  
 'second-day', 137  
 Erne, Lukas, 254–5  
 Escolme, Bridget, 61, 230  
 Essex, 2nd Earl of (Robert Devereux), 254–5  
 eye contact, 183, 232  
 eyes, 64  
  
 failure, 6, 101–2, 142–3, 163  
   artistic, 153, 157  
   audience, blamed on, 145, 147  
   inefficiency, 152

- failure (cont.)  
 publication as response to, 149–50  
 of redemption, 157  
*The Fair Maid of Bristow* (play, 1605), 106  
*The Famous History of the Life and Death of Captain Thomas Stukeley*, 247, 253  
 Fane, Lady Rachel, *May Masque*, 79  
 fantasy, 243, 276  
*see also* imagination.  
 fashion, 3, 162  
 feasts, religious, 83  
 feet, 5, 16, 19  
 action, initiated by, 30  
 footskills, 20, 23  
 footwork, 22–4, 26, 32  
 gait, 22–3, 25  
 gestures of, 19, 22, 26–7  
 hegemony of head/hands over, 19–20  
 lightness of, 92  
 perspective of, 20–1  
 sound of, 19  
 stamping, 22, 24  
 steps/stepping, 22–4, 26, 32  
 femininity, 8, 40, 59  
 Fennor, William, 189, 196–7  
 Ferrow, Edward, 227–30, 232, 234, 237  
 fictionality, 250  
 Field, Nathan, 149  
 Findlay, Polly, 44  
 Finett, John, 79, 81  
 Fletcher, John, 133, 143  
*The Fair Maid of the Inn*, 131  
*The Faithful Shepherdess*, 149–50  
*The Island Princess*, 45–7  
 food, 198–9, 208  
 footskills, 20, 23  
 footwork, 22–4, 26, 32  
 Ford, John  
*The Fair Maid of the Inn*, 131  
*'Tis Pity She's a Whore*, 46–7  
 Fortune (playhouse), 192, 195–6  
 framing texts, 2, 4–6, 101, 133  
 Fraser, Robert Duncan, 213  
*The French Academy* (book), 242  
 Frey, Christopher, 43  
 frons scenae (scene), 191  
 fun, 195, 276  
*see also* entertainment.  
 gait, 22–3, 25  
 Garter, Thomas, *The Most Virtuous and Godly Susanna*, 245  
 gender, 7–8, 14, 40  
 femininity, 8, 40, 59  
 masculinity, 59, 69  
 genres, 4  
 gentility, 29  
 gesture, 8, 15, 21–2, 73  
*actio*, 21  
 choreography as, 21  
 cues for, 63  
 decorum of, 22–3, 30, 59  
 dialogic, 15, 25–6, 63  
 early modern theories of, 58–61  
 emotional power of, 25–7, 64  
 of the feet, 19, 22, 26–7  
 force of, 27–8  
 fully embodied, 26–8  
*gestus*, 21  
 hand, 30, 59–60, 63  
 iconic, 63, 67  
 instinctive, 62–3, 69  
 lively, 27  
 mutuality of, 8, 57  
 narration of, 63  
 in painting, 27–8  
 and presentation of race, 67, 71  
 range of, 62–3  
 range of movement in, 21–2  
 sociology of, 59  
 in stage directions, 63  
 static representation of, 19  
 stylised, 62  
 tables of, 19  
 Gibson, Gail McMurray, 96  
 girl players, 8, 15, 77–8, 81–3, 85  
 acting styles of, 79–81  
 emotional range of, 87  
 identity, sustained during performance, 79  
 as Mary, 81–2, 88–90  
 in pageants, 81–2  
 payment of, 82  
 post-Reformation, 90  
 in religious drama, 81, 83–7, 89–90  
 in royal entries/coronations, 82  
 Russell sisters, 79  
 speech of, 84  
 Stuart, Princess Elizabeth (Winter Queen), 79  
 girlhood, 78, 89, 94  
 Glaphorne, Henry, 134  
 Globe (playhouse), 188, 192, 196, 200  
 'imagine' chorus, used at, 247–8, 255–6  
 polygonal shape of, 182  
 sound in, 18–19  
 Globe theatre (reconstruction) *see* Shakespeare's Globe (1997 reconstruction).  
 Gosson, Stephen, *Plays Confuted in Five Actions*, 25–6, 189, 245  
 Gouge, William, 187

- Greene, John (J. G.), *Refutation of the Apology for Actors*, 65
- Greene, Robert, 199  
*Alphonsus, King of Aragon*, 102, 165–8  
*Friar Bacon and Friar Bungay*, 165  
*Selimus*, 165, 249
- grievedness, 70
- Griffiths, Kelly, 233, 237
- groundlings, 19, 24, 70
- Guilpin, Edward, 208
- Gurney, Misa, 100
- Gurr, Andrew, 18, 101, 254
- Gutierrez, Nancy, 43
- Habib, Imtiaz, 61, 66
- Hackett, Helen, 170–7, 210
- Hall, Kim F., 48
- hands, 19  
 feet, hegemony over, 19–20  
 gestures of, 30, 59–60, 63  
 stage movements of, 21  
 wringing of, 63
- Harbage, Alfred, 123, 158
- Hardy, Nathaniel, 187
- Haydocke, Richard, *Tracte Containing the Artes of Curious Paintinge Carvinge & Buildinge*, 27–30, 35
- Haynes, William, 107
- heads, 19  
 brazen, 167  
 feet, hegemony over, 19–20  
 severed, 165
- Healey, John, 198
- hearing, 192  
 of audience, by actors, 233–4  
 of plays, 18–19, 188
- Henslowe, Philip, 163, 169–71
- Herbert, Henry, 196
- Herod, 83, 86–7
- Heywood, Thomas, 29  
*Apology for Actors*, 26–7, 29–30, 65, 78  
*Edward IV*, 247  
*The Four Prentices of London*, 242, 248  
*If You Know Not Me, You Know Nobody*, 106  
*A Woman Killed with Kindness*, 43–4
- Hick Scornor* (interlude), 242–3
- Hillebrand, Harold Newcomb, 210
- Hilliard, Nicholas, *Arte of Limning*, 29, 35
- history plays, 246–7, 253
- Hobgood, Alison P., 63–4, 68, 100
- Holland, André, 70, 230
- Holland, Peter, 242
- Holmes, William, 108–9, 112, 115
- homoeotericism, 210–11, 214
- homosociality, 211, 214–15, 220
- Hope (playhouse), 196–7
- Hornback, Robert, 66, 69
- house, 190–4  
 audience, metaphor for, 193  
 domestic, 190–2  
 as location of trade, 190  
 onstage building, 191  
 playtext, use of term in, 193–4  
 house of office/easement (lavatories), 193
- Howard, Jean, 205
- humour, 210–12, 214, 219  
 in *Othello*, 226–9, 237–8, 276  
 visual, 217  
*see also* laughter.
- humoural psychology, 7, 25, 38, 143
- Hutson, Lorna, 211
- identity  
 of actors, 78–9  
 collective, 77–81  
 formation, 15  
 individual, 77–81  
 textual construction of, 118
- ignorance, 148
- imagery, 167, 216, 242, 253, 276  
*see also* metaphor.
- imagination, 8, 170–7, 242  
 of audience, 8, 38, 251–2, 256  
 of bodily responses, 43  
 creative power of, 256  
 imperative to, 249, 256  
 in *A Midsummer Night's Dream*, 250–6  
 of movement through space/place, 246–8  
 negative views of, 242–4  
 playhouse, activated by, 247  
 prompts to, 246  
 withholding of, 251
- 'imagine' chorus, 8, 170–7, 242  
 awareness of fictionality, suupported by, 250  
 and chronological shifts, 247  
 and co-creation of meaning, 250  
 and community of imagination, 249–50  
 emergence and development, 246–8  
 epilogue as, 251  
 examples of  
*The Death of Robert Earl of Huntingdon* (play), 247  
*The Famous History of the Life and Death of Captain Thomas Stukeley* (play, 1596), 247, 253  
*The Four Prentices of London* (Heywood), 248  
*Henry V* (Shakespeare), 248, 252–6  
*The Merry Devil of Edmonton* (play), 248  
*Old Fortunatus* (Dekker), 247–8  
*Thomas, Lord Cromwell*, 247

- 'imagine' chorus (cont.)  
 in history plays, 246–7  
 ironic effects of, 254  
 lighting effects, created by, 248  
 precursors to, 244–5  
 prologue as, 252–4  
 records of, in printed editions, 254–6  
 spectacle, facilitation of, 248  
 and voyage drama, 247–8
- imitation  
 by audience, of actors, 68  
 linguistic, 165–6
- imitative plays, 163–4, 170, 172, 176
- individuality  
 of audience, 77–81, 102, 162–3  
 and imagination, 249  
 and sense experience, 207
- inductions, 1–3, 5–6, 143
- Ingold, Tim, 20
- innocence, 48
- Inns of Court, 4, 183, 209, 212–13, 218
- interiority, 68
- intersensoriality, 207
- intertextuality, 173–5, 211–12
- intimacy, 79
- Iyengar, Sujata, 49, 52
- Jackson, Henry, 6–8
- Jones, Camara Phyllis, 71–2
- Jones, G. P., 254
- Jones, Inigo, 29, 80, 192
- Jones, James Earl, 224
- Jonson, Ben, 106, 117, 123, 142, 149, 193, 197–8  
*The Alchemist*, 6–8  
*Bartholomew Fair*, 146  
*Epicene*, 208  
*Every Man In His Humour*, 211, 248  
*Every Man Out of His Humour*, 130–1, 143  
*The New Inn*, 145  
 on *Tamburlaine*, 166, 276  
*see also* Eastward Ho!
- judgement  
 anticipation of, 131  
 of audience, 101  
 censorious, 6, 125, 127–8  
 of different aspects of plays, 134–6  
 and emotion, 126–7  
 expression of, 130–2  
 fragmentary, 135–7  
 imagined, 135  
 and permission, 127  
 playwrights, of own work, 146–8, 151  
 pleasure of, 123–8, 135–7  
 and reputation, 130  
 and the senses, 126
- suppression of, 132–3, 137  
 of text, 134  
 timing of, 128–31, 136  
 concluding, 128–9, 136  
 continuous, 130–1
- Kampen, Claire van, 70, 223
- Karim-Cooper, Farah, 8, 15, 48, 79, 181
- Katherine of Sutton, *Barking Play*, 81
- kin-aesthetics, 14, 21
- kinesis, 21, 62, 68
- kinesthesis, 21
- King, Ros, 250
- King's Masquing House (performance space), 192
- King's Men (theatre company), 6, 117, 196, 276  
*see also* Lord Chamberlain's Men.
- Knutson, Roslyn L., 164, 172, 176
- Korda, Natasha, 2–3, 5, 58, 79, 188
- la Primaudaye, Pierre de, 125
- labour  
 performance as, 144–5  
 of playwrights, 144–8, 152
- Lady Elizabeth's Men (theatre company), 104–5
- Lake, Peter, 249
- Lambarde, William, 244
- laughter, 70–1, 223–4, 228, 237–8
- lavatories, 193
- Lefebvre, Henri, 205
- Leggatt, Alexander, 220
- legs, 19
- leisure, 111
- Letts, Quentin, 223
- Levy, F. J., 29
- Lieblein, Leanoire, 43
- lighting, 64, 225, 248
- liminality, corporeal, 42
- liveliness, 27–8, 30–1
- Lochner, Stefan, 85
- Lodge, Thomas, *The Wounds of Civil War*,  
 168–9
- Lomazzo, Giovanni Paolo, *Trattato dell' Arte de  
 la Pittura, Scultura, et Architettura*, 27–30
- Lopez, Jeremy, 99, 101–2, 138, 213, 250
- Lord Chamberlain's Men (theatre company),  
 255, 276  
*see also* King's Men.
- lost plays, 109, 165, 170–3, 193, 197
- love, 92  
 blanching, evidence of, 40–1  
 embodied, 38  
 participatory, 37–8
- Low, Jennifer A., 99, 162
- Luke, Jillian, 54
- Lupton, Julia Reinhard, 156

- Lyly, John  
*Endymion*, 63  
*Midas*, 132–3  
*The Woman in the Moone*, 127
- MacLean, Sally-Beth, 165
- Magnificat (Canticle of Mary), 84
- 'Mahamet' (play, 1588), 102, 164, 171–5
- maidenheads, 91
- makeup, 16, 39, 47–9  
 blackface, 40, 50–2, 69
- Malone, Edward, 196
- Manningham, John, 128, 136
- Marlowe, Christopher  
 style of, 174  
*Doctor Faustus*, 165, 246  
*Tamburlaine 1 & 2*, 102, 163–4, 176  
 and *Alphonsus* (Greene), 165–8  
 audience imagination, prompts to, 246  
 imitative plays, 164, 170–5  
 influence, 163  
 performance history, 169–71, 175–6  
 power, 166  
 printing of, 169  
 and *The Wounds of Civil War* (Lodge), 168–9
- Marshall, John, 82, 84
- Marston, John, 198, 209  
*Antonio's Revenge*, 192  
*The Fawne*, 21  
*Jack Drum's Entertainment*, 135, 276  
*Sophonisba*, 127, 132  
*see also* Eastward Hol.
- Marston, William, 105
- martyrdom, 43
- Mary Magdalen, 83
- Mary, Mother of God (Virgin Mary), 78, 81–4  
 Assumption of, 93  
 Presentation of, 87–90, 90–1, 91  
 Purification of, 83  
*Romeo and Juliet*, evoked in, 91–4
- masculinity, 59, 69
- masques, 79, 84, 196
- Massinger, Philip, *The Fair Maid of the Inn*, 131
- McGavin, John J., 99, 244
- McGuire, Philip C., 157
- McInnery, Tim, 224
- McInnis, David, 247
- McKellen, Ian, 224
- McMillin, Scott, 165
- Medieval Convent Drama project, 85–7
- Mehmed I (Ottoman Sultan), 171
- Mehmed II (Mehmed the Conqueror, Ottoman Sultan), 172–3
- Meighen, John, 107, 120
- Meighen, Mercy Buckfield, 110, 117
- Meighen, Richard, 3, 88–9, 104–8  
 depositions about, 104–12, 115–16  
 marriage, 110  
 possessions of, 108–9  
 publishing career of, 106, 117–18, 121  
 repentance of, 115–16  
 wealth of, 109–10  
 women, relationships with, 109–10
- melancholy, racial, 72, 76
- memory, 89, 176–7, 243
- men  
 boy players, 1, 7, 211–12, 217  
 homosociality of, 211, 214–15, 220, 276  
*see also* apprentices.
- Menzer, Paul, 124, 163  
*The Merry Devil of Edmonton* (play), 248
- metaphor, 22–3, 61, 130, 144, 194, 248  
 for audience, 188, 193  
 theatre as, 188–9
- meta-theatricality, 45, 47–53
- Mézières, Philippe de, *Presentation of the Virgin Mary to the Temple*, 89
- microphones, 227
- Middleton, Thomas  
*The Changeling*, 46–7  
*A Trick to Catch the Old One*, 220  
*A Yorkshire Tragedy*, 106
- Miller, David Lee, 39
- Miller, Gordon S., 70
- Milton, John, *A Mask Presented at Ludlow Castle (Comus)*, 79
- mime, 63, 100
- mind, extended, 21, 250
- misogyny, 211, 214
- mockery, 218
- modesty, 48
- money, 109–10
- Monmouth, Lady, 194
- Montaigne, Michel de, 60
- Moody, Susan, 109–10
- Moors, representations of, 67, 169, 175
- Mornay, Philippe de, 125
- mothers/motherhood, 41, 84
- motion, 5, 14  
 of actors' bodies, 19, 58  
 of audience, 19, 24  
 and dramatic pacing, 24  
 footwork, 22–4, 26, 32  
 fully embodied, 21  
 gait, 22–3, 25  
 lack of, 30  
 meaning, making of, 58  
 through space/place, 246–8  
 trembling, 34  
 in visual art, 27

- motists (*motista*), 28, 30  
 Mountjoy, 8th Baron (Charles Blount),  
     255  
 Muir, Lynette, 82  
 Mukherji, Subha, 216  
 Mullaney, Steven, 100  
 'Muly Molocco' (play, 1592), 164, 170  
 Munday, Anthony, 189  
 Munro, Lucy, 10, 101–2, 138  
 murder, 47, 72, 87, 172–3  
 music, 196, 226, 276  
     *see also* singing/songs.  
 music house, 192  
 Mustian, Alice, 9  
 mutuality  
     gestural, 8, 57, 276  
     and visibility, 64  
     *see also* community; reciprocity.  
 Myhill, Nova, 99, 162  
  
 narration  
     of bodily responses,  
         25–6, 38, 41–4, 68  
         by men, 49–50  
         by women, 45  
     choruses, 143, 242, 245  
     of gesture, 63, 276  
     *see also* 'imagine' chorus.  
 Nashe, Thomas, 244  
 Ndiaye, Noémie, 74  
 Nightingale, Benedict, 223  
 Nightingale, Edward, 107, 113  
 noise, 276 *see* sounds.  
 Northbrooke, John, 245  
 Norwood, Richard, 105, 113  
 N-Town Play, 78, 88–9  
  
 observation, 28, 78  
     of audience, 143–4  
 observers, on-stage, 143  
 Olivier, Laurence, 69  
 oratory, 21–2, 58, 60, 126  
 Orrell, John, 18  
  
 pacing (dramatic), 24  
 pacing (walking), 26  
 pageants, 78–9, 81–2  
 Painter, William *The Palace of Pleasure*,  
     172  
 paleness, 37–8  
     lack of, 51  
     performance of, 40–1  
 pamphlets, 199  
 Panek, Jennifer, 48  
 Panofsky, Erwin, 27  
  
 Pantaloons (theatre company), 183–4, 223,  
     225–39  
     actor–audience relationship, 229–34  
     audience interaction in, 228–9  
     audience interaction, use of, 226–7  
     audience–character relationship, 235–7  
     comedy, use of, 226–9, 237–8  
     direct address, 228–31  
     founding principles, 225  
 pantomime, 69  
 paratexts, 4–5, 123, 127, 129, 133  
     dedications, 129, 149–50  
     epistles, 146–50  
     framing texts, 2, 4–6, 101, 133  
     inductions, 1–3, 5–6, 143  
     introductions, 135, 276  
     *see also* epilogues; prologues.  
 Parrot, Henry, 199  
 Paster, Gail Kern, 100  
 Pavier, Thomas, 104, 106–7, 111, 115–16  
 Peacham, Henry, 29  
 Peele, George, 164–5  
     *The Battle of Alcazar*, 165, 170, 173–5, 242,  
         246–7  
     'The Turkish Muhammad and Irene the Fair  
         Greek', 172–3  
 performance  
     actors' identity in, 79  
     amateur, 9  
     belief in, 244  
     of blushing/blanching, 40–1, 44–9  
     chronologies of, 5  
     dumb show, 63, 100  
     embodied, 15  
     of emotion, 87  
     here-and-now in, 225, 230  
     as labour, 144–5  
     playgoing as, 1  
     practices of, 16, 276  
     of race, 16, 68–9  
     as religious observance, 81  
     techniques, 5  
     text, relationship with, 134  
     variability of, 235–6  
     of virginity, 78  
     *see also* acting; gesture; style.  
 performance objective, 230  
 performances  
     'trial', 129–30, 133, 136  
     chronology of, 102  
     at court, 255  
 Perkins, William, 243  
 persuasion, 126–7  
 Pincus, Steven, 249  
 pity, 7

- place  
 and audience, 212  
 as dramatic location, 213  
 movement through, 246–8  
 Platter, Thomas, 128, 136, 207  
 play (recreation), 80–1, 105, 183, 186, 194–200  
 negative associations of, 197–8, 201  
 player–playgoer relationship, 1–2, 229–31  
 audience, audibility of, 233–4  
 collaborative, 8, 57, 238–9  
 complicity in, 229  
 conversation in, 238–9  
 disconnection in, 232, 234  
 gestural mutuality in, 57–8  
 and imagination, 170–7  
 in *platea*, 79  
 and practice-as-research, 183–4, 226  
 reciprocal, 9  
 tension in, 229  
 players, 5, 13–16  
 vs. actors, 21, 80–1, 230, 235–6, 238  
 black, 70  
 bodies of, 8, 14  
 boy players, 1, 7, 211–12, 217  
 characters, conflated with, 7–8  
 dedicatory epistles to, 149  
 emotions of, 131  
 gestural range of, 62  
 identity of  
 disappearing into role, 78–9  
 sustained in performance, 79  
 labour of, 144–5  
 limitations of, 38  
 motion of, 19, 58, 68  
 playwrights, collaborative meaning-making  
 with, 62, 276  
 skills of, 7–8, 23–4, 38–9, 62–3  
 embodied, 13–14  
 women, 77, 80, 81, 97  
*see also* girl players.  
 playgoers, 99–102  
 apprentices as, 104–6  
 archival evidence of, 101  
 attentiveness of, 145  
 blind, 65  
 character, relationship with, 224, 235–7  
 class of, 212  
 as community, 77–81, 102, 162, 212, 215,  
 249–50  
 conventional behaviours of, 133  
 creativity of, 238, 247  
 discomfort of, 232, 237  
 diversity of, 66  
 effects of acting on, 64  
 emotion of, 7, 100  
 engagement of, 122–4  
 expectations of, 4  
 fictionality, pleasurable awareness of, 250  
 groundlings, 19, 24, 70  
 imagination of, 8, 38, 242–3, 249–52  
 imagined, 102  
 as individuals, 77–81, 102, 162–3  
 interaction with, 225, 228–9  
 judgement of, 6, 101, 122–5  
 and locality, 212  
 merchandise for, 198–200  
 metaphors for, 25–6, 193  
 mirroring of actors' movements, 68  
 motion of, 19, 24  
 mutual visibility of, 64  
 noisiness of, 140  
 observation of, 143–4  
 as observers, 78  
 onstage, 3, 43  
 performance, belief in, 244  
 performance chronology, effect on, 102  
 playtext, relationship with, 61  
 playwright, relationship with, 101–2  
 playwrights' hostility to, 145, 151  
 pleasure, 101  
 race(s) of, 61  
 regular, 170  
 responses of, 6, 58, 123, 136, 236–9, 276  
 aesthetic, 144  
 audible, 233–4  
 bodily, 24  
 booing/hissing, 229  
 emotional, 62–3, 71  
 frankness of, 132  
 laughter, 70–1, 223–4, 228, 237–8  
 to *Othello*, 223–4  
 playwrights' non-engagement with, 152  
 and race, 69  
 racist, 70–1  
 silent, 234–8  
 spoken, 228–9  
 sense experiences of, 100  
 as spectators, 188  
 supposed ignorance of, 144, 147  
 tastes of, 4, 166–8, 210–11  
 and theatrical fashion, 162  
 theatre as 'house' of, 193  
 theatre attendance, prevention of, 163  
 theatre, part of, 200  
*see also* applause; direct address.  
 playgoing  
 achronological, 161, 163–4, 175–6  
 and imitative plays, 166–8  
 censorious, 6  
 as motion, 19

- playgoing (cont.)  
 as performance, 1  
 representations of, 106  
 as vice, 107, 113  
 as youth culture, 3
- playhouses, 9, 189–200  
 ambivalent position of, 200  
 amphitheatres, 18, 39, 140, 187, 248  
 attractions offered by, 4  
 backstage areas, 190–2  
 books and pamphlets sold in, 199  
 commercial activity in, 198–200  
 culture of, 3  
 design of, 18, 64  
   rectangular, 182, 255  
   round, 187, 189, 255  
   square, 192  
 etymology of, 189–90  
 food and drink in, 198–9  
 history of, 177  
 houses within, 186, 190–3  
   house of office/easement (lavatories),  
     193  
   music house, 192  
   tap/ale house, 192–3  
   tiring house, 190–2  
 imagination, activated by, 247  
 indoor, 39  
 lighting, 64, 225, 248  
 non-dramatic entertainment in,  
   195–7  
   acrobatic displays, 196  
   battles of wits, 196–7  
   puppet shows, 196  
   sword-fighting, 195–6  
 prostitution in, 199–200  
 round, 187  
 vs. theatres, 183, 186, 198, 200  
 ticket prices, 212
- plays (dramatic), 81  
 conqueror, 163–4, 170–5  
 cutting of, 226  
 dream, 252  
 hearing of, 19, 188  
 history, 246–7, 253  
 imitative, 163–4, 170, 172, 176  
 lost, 109, 165, 170–3, 193, 197  
 masques, 79, 84, 196  
 ownership of, 169, 179  
 pageants, 78–9, 81–2  
 printing of, 145–6, 161, 254–6  
 as religious observance, 81  
 religious, 83–7  
 settings of, 226  
 works, termed as, 197
- playtexts  
 audience reaction, relationship with, 61  
 difficulty of, 147, 149, 152  
 gesture, cues for, 63  
 performance, relationship with, 134  
 playwright as best reader of, 146–8  
 publication of, 145–6, 161, 276  
*see also* epilogues; prologues; stage directions.
- playwrights, 101  
 actors, collaborative meaning-making with, 62  
 audience, hostility to, 145, 147, 151  
 audience, relationship with, 101–2, 152,  
   213–14  
 and chronological order, 163  
 community of, 149–50, 159  
 judgement of own work, 146–8, 151  
 labour of, 144–8, 152
- pleasure  
 audience, 101  
 in censoriousness, 125  
 in judgement, 124–8, 135–7  
 lack of, 127–8  
 theatrical, 6
- Plummer, Christopher, 224
- power  
 familial, 41  
 hierarchies of, 40, 44  
 of women, 45, 52  
 powerlessness, 44, 46  
 practice-as-research, 39, 183–4, 225, 239
- Preedy, Chloe, 165
- Price, Eoin, 77, 100, 102
- Prince Henry's Men (theatre company), 151
- print culture, 199, 249
- printing  
 ballads, 111  
 of plays, 145–6, 161, 254–6
- profit, 116–18
- prologues, 1–3, 127, 129, 150, 193  
 choral, 252–3  
 ephemeral, 129  
 female, 131  
 imagination, prompts to, 246–7  
 as 'imagine' chorus, 246–7, 252–4
- pronuntiatio* (elocution), 21
- proprioception, 5, 19
- prostitution, 199–200, 216
- Prynne, William, 21
- public sphere, 249
- publishing, 106, 117–18, 121  
 of plays, 145–6, 161, 254–6
- puns, 123, 210–12
- puppet shows, 196
- Purcell, Stephen, 183–4
- purity, 44, 48, 72, 83

- Quarles, Francis, 195  
 Queen Anne's Men (theatre company), 127, 151, 165  
 Quicksilver, Francis (character, *Eastward Ho!*), 104, 106, 108–9  
   criminality of, 110  
   and money, 110  
   repentance of, 113–15  
 Quintilian, 60, 126
- race, 8, 14–15, 40, 66–73  
   ambiguous, 168  
   of audience members, 61, 66, 231  
   blackface, 40, 50–2, 69  
   blackness, 8, 51–2, 65, 69, 71  
     representation of, 67, 105–6  
   and the body, 8  
   iconography of, 67  
   onstage representations of, 168–9  
   performance of, 16, 68–9  
   representations of, 67  
   stereotypes of, 71  
   whiteness, 48, 51, 72, 165  
 racial melancholy, 72, 76  
 racism, 51–2, 69, 175, 231–2  
   of audience responses, 70–1  
   institutionalised, 72  
   internalised, 72  
   personally mediated, 72  
   stereotypes of, 69  
 Ram Alley (London), 183, 205–6  
   geography of, 212  
   as liberty/sanctuary, 206  
   location of, 205–6  
   narrowness of, 208  
   notoriety of, 206  
   smell of, 207–9  
   sounds of, 208–10  
   tastes of, 209  
 rape, 47  
 Ray, Sid, 70  
 reading of plays  
   chronological, 163  
   imagination, facilitated by, 249  
 realisation, 235  
 reception  
   influence of, on play, 129  
 reciprocity  
   audience-playtext, 61  
   emotional, 64, 68  
 Red Bull (playhouse), 147, 151, 193, 196  
 Red Lion (playhouse), 170  
 redemption, 156–7  
 rehearsals, 230  
 religion, 165, 167, 172  
   feasts, 83  
 religious drama, 78  
 repentance, 44, 49, 112–18  
   in *Eastward Ho!* (Chapman, Jonson and Marston), 113–15  
   profitability of, 116–18  
   theatricalised, 116  
 repertory, 8  
 representation, 245  
   of blackness, 67, 105–6  
   of gesture, 19  
   of Moors, 67, 169, 175  
   of playgoers, 1  
   of playgoing, 106  
   of race, 67, 168–9  
   style, 78  
   of women, 210, 212, 216, 233–4  
 revival, of plays, 164, 171, 175–7  
 rhetoric, 21–2, 26  
   *actio*, 21  
   *enargeia* (vivid description), 246, 248  
   *gestus*, 21  
   *pronuntiatio* (elocution), 21  
 Rhodes, Hugh, *Booke of Nurture*, 59  
 Rivers, Alex, 227, 233, 237  
 Rogers, Amy J., 105  
 Roscius (Quintus Roscius Gallus, actor), 5  
 Rose (playhouse), 169–70, 182, 192, 198, 247  
 Rowley, William, *The Changeling*, 46–7  
 Royal Shakespeare Company (RSC)  
   *Arden of Feversham* (2014), 44  
   *Othello* (1989), 224  
 Russell sisters (girl players), 79  
 Rutter, Tom, 174  
 Rylance, Mark, 70, 223
- Sager, Jenny, 166–7  
 Salkeld, Duncan, 105  
 satire, 5, 167  
 scene (frons scenae), 191  
 Scot, Reginald, 244  
 Scott, Susie, 51  
*The Second Return from Parnassus* (play), 209  
 secrecy, 42–3  
 Sedge, Douglas, 213–14  
 seeing, 187–8  
   observation, 28, 78, 143–4, 237–8  
   of plays, 18–19, 188, 202  
 self-consciousness, 39  
 self-harm, 43–4, 72  
 selfhood, 9  
   interdependent, 37  
   physicality of, 57  
 Selleck, Nancy, 37, 57

- sense experiences, 183, 194, 201  
 of audience, 100, 217, 219  
 deception in, 217  
 hierarchy of, 206, 215–16, 219  
 multivalent, 214–15  
 scholarship on, 206–7
- senses, 14  
 judgement, underpinned by, 126  
 reliability of, 214–15, 276  
*see also* hearing; sight; smell; taste.
- sex workers, 199–200, 216
- sexuality, 44, 91, 219  
 homoeroticism, 210–11, 214  
 same-sex desire, 210–11
- Shakespeare, William, 18, 143, 152  
 Folio editions, 106, 254  
 playhouses, ambivalence towards, 200  
 quarto editions, 248, 251, 254–6  
 theatre, use of term, 188–9  
*All's Well That Ends Well*, 41–2  
*As You Like It*, 188  
*Hamlet*, 22–3, 49, 63, 188  
 sword-fighting in, 196  
*Henry IV*, 127, 163, 194  
*Henry V*, 87, 200, 248  
 performance history, 254–6  
 publication history, 254–6  
*Henry VIII*, 200  
*King John*, 189  
*The Merchant of Venice*, 191  
*A Midsummer Night's Dream*, 38, 184, 250–3  
*Much Ado about Nothing*, 40–1, 49–50  
*Othello*, 6–8, 15, 65, 67–72, 183–4, 223  
 1981 production (Coe/Jones/Plummer), 224  
 1989 production (RSC), 224  
 2007 production (Globe), 224  
 2018 production (Globe), 70, 223, 230  
 2019 production (Pantaloons), 225–39  
 2019 production (Stratford Festival), 70  
 actor–audience relationship, 229–34  
 audience interaction in, 226–9  
 audience–character relationship, 235–7  
 Bianca, 226–7  
 booing/hissing at, 229  
 Clown, 226–7  
 comedy/humour in, 226–9, 237–8  
 cutting of, 226  
 Desdemona, 233  
 direct address in, 228–31  
 Emilia, 233  
 Iago, 224, 227–30, 232  
 Othello, 230–3, 235–7  
 racism, 231–2  
 settings of, 226  
*Pericles*, 198  
*Richard II*, 189  
*Richard III*, 194  
*Romeo and Juliet*, 37–8, 40, 63, 78, 90–4, 193  
*The Taming of the Shrew*, 191  
*The Tempest*, 36, 133  
*Titus Andronicus*, 51, 67  
*Twelfth Night*, 128  
*The Winter's Tale*, 30–1, 143, 152–7, 188  
 Shakespeare's Globe (1997 reconstruction), 57, 223  
*Othello* (2007), 224  
*Othello* (2018), 70, 223, 230  
 shame, 43, 48–9, 72  
 Sharpham, Edward, *Cupid's Whirligig*, 122, 127–30, 132, 135, 140  
 Sheares, William, 198  
 Shepherd-Barr, Kirsten, 39  
 Shirley, James  
*The Coronation*, 131  
*The Wedding*, 129  
 shoes, 20  
 Sidney, Philip, *Defence of Poesy*, 245  
 sight, 78, 206, 215  
 lack of, 65, 276  
 subjective, 37  
*see also* seeing.
- sightlines, 65  
 silence, 234–7  
 sin, 49  
 singing/songs, 226  
 plainchant, 81  
 Psalms of the Ascent, 89  
 in religious drama, 83–4, 87, 89  
 skin, 41–2, 51–2  
 Smart, Christopher, 226, 240  
 smell, 100, 193, 206, 215–16  
 audience familiarity with, 218  
 individual response to, 207  
 of Ram Alley, 207, 216  
 tobacco, 207  
 unpleasant, 218  
 Smith, Bruce R., 18, 100  
 Smith, Emma, 163  
 Smith, Ian, 69, 175  
 Smith, Simon, 58, 100–2, 250  
 Smith, Warren D., 254  
 smoke, 208  
 soliloquy, 224, 227, 235  
 sonnet, shared, 37–8  
 sound effects, 226  
 sounds, 18–19, 78, 167  
 of commerce, 208

- of feet, 19
- lack of, 234–7
- of Ram Alley, 208–10, 276
- vocal, 208–10
- see also* hearing; music; singing/songs.
- sources, 4
- space
  - dramatic construction of, 205
  - as dramatic location, 213
  - imagined movement through, 246–8, 276
  - and power, 207–8
  - theatrical, 78–9
  - transgressive, 210
  - urban, 205, 210, 213
  - see also* playhouses.
- spectacle, 18–19, 166–9, 249
- ‘imagine’ chorus, facilitated by, 248
- Spenser, Edmund, 39
  - Faerie Queene*, 242
- St Paul’s (playhouse), 192
- stage, 29, 181
  - scene (*frons scenae*), 191
  - thrust, 20
- stage blood, 45
- stage directions, 23–5, 70, 84, 89
  - emotional, 81
  - gesture in, 63
  - imaginative imperative in, 249
  - and tiring house, 191
- stagecraft, 7–8, 16
  - and race, 67
  - visual, 100
- stamping, 22, 24
- Steggle, Matthew, 61, 128, 131
- steps/stepping, 22–4, 26, 32
- Stern, Tiffany, 24, 81, 129, 181, 183
- Stevens, Andrea, 45, 52
- stillness, 30
- Stockwood, John, 186–7
- stoicism, 69, 71
- Strange’s Men (theatre company), 169–70
- Stratford Festival, *Othello* (2019), 70
- Stuart, Princess Elizabeth (Winter Queen), 79
- Stubbes, Philip, 64, 87–8
- style, 4, 62, 78–9, 223
  - allusive, 211
  - and dialogism, 64
  - of girl players, 79–81
  - impersonation, 78
  - presentational, 78
  - and race, 68–9
  - representational, 78
- success, 152, 163–4
  - commercial, 171, 175
- suicide, 38
- surrogation, 226
- Sutton, John, 64
- Swan (playhouse), 104, 187
  - acrobatic displays, 196
  - puppet shows, 196
- sword-fighting, 21, 195–6
- Syme, Holger Schott, 163, 173–4, 182
- ‘Tamar Cham’ (play, 1592), 170, 179
- Tasioulas, J. A., 88
- taste (aesthetic), 29
  - of audience, 4, 13, 125
  - cohesive, 210–11
- taste (physical), 192–3, 209, 216
- taverns, 110–11, 192–3
- Taylor, Gary, 161
- Taylor, John, 196–7
- Tethys’ Festival (1610), 79, 81
- theatre, 186–9
  - amphitheatres, 18, 39, 140, 187, 248
  - backstage areas, 190–2
  - classifying of, 186–7, 189
  - as commerce, 116
  - design of, 18, 64
    - rectangular, 182, 255
    - round, 187, 189, 255
    - square, 192
  - emotional power of, 26–7
  - etymology of, 186–8
  - evolving definition of, 189
  - lighting, 64, 225, 248
  - as metaphor, 188–9
    - for audience, 188
  - open air, 225
  - plans, 192, 276
  - vs. playhouse, 183, 186, 198, 200
  - visual focus of, 187–9, 191
  - see also* playhouses.
- The Theatre (playhouse), 186–8, 195
- theatre companies, 13, 161, 163
- Thomas, Lord Cromwell* (play), 247
- Thomas, Thomas, 71
- Thomson, Leslie, *Dictionary of Stage Directions*, 23–4
- tiring house, 190–2
- Titian, *Presentation of Mary to the Temple*, 90
- tobacco, 198, 207–8
- toilets, 193
- tragedy, and comedy, shifts between, 237–8
- trances, 70–1
- trembling, 25, 70
- Tribble, Evelyn, 13, 21, 58, 62, 68
- Tuke, Thomas, *Discourse Against Painting and Trincturing of Women*, 48–9, 52
- Twycross, Meg, 82

292

Udry, Susan, 89  
 Unton, Sir Henry, 84  
 urbanisation, 205, 207, 249  
*The Usual Suspects* (film), 235

Vaughan, Virginia Mason, 51  
 violence, 165–6, 172  
   sexual, 47, 208, 214, 219  
 virginity, 15, 44, 48, 78, 82, 91, 93  
 visibility  
   of blanching/blushing, 38–9, 48–9  
   lack of, 65  
   mutual, 64  
   sightlines, 65  
 visual art, 26–8, 67  
 visuality, 18–19  
   and humour, 217  
   linguistic, 92  
   and memory, 243  
   of theatre space, 187–9  
 Voragine, Jacobus de, *Golden Legend*, 83, 87–8,  
   93, 97  
 voyage drama, 247–8

Wagner, Sydnee, 165, 175  
 Waldstein, Baron, 187  
 Walker, Eamonn, 224  
 Walker, Gavin, 244  
 Walker, Greg, 99  
 Wallace, Hulda Berggren, 101, 105  
 Waller, Gary, 95  
 Walsh, Brian, 121  
 Wardmote Inquests, St Dunstan's parish, 207–8  
*The Wars of Cyrus* (play), 127  
 watching, 276 *see* observation.  
 Watson, Jackie, 183  
 Webster, John, 142, 249  
   *The Duchess of Malfi*, 45–6  
   *The Fair Maid of the Inn*, 131  
   *The White Devil*, 46–8, 50–2, 146–9, 151  
 Weever, John, 131  
 Weimann, Robert, 78

## Index

Weis, René, 133  
 Welch, Evelyn, 214  
 West, Richard, 108  
 Whipday, Emma, 14–15  
*The Whisperer* (play), 193  
 White, Robert, *Cupid's Banishment*, 79  
 White, Willard, 224  
 Whitefriars (playhouse), 122, 183, 205–6, 210,  
   212  
 Whitehall Palace, 255  
 whiteness, 48, 51, 72, 165  
 Whitney, Charles, 105, 134, 164  
 Wiggins, Martin, 168, 171  
 Williams, Deanne, 15–16  
 Williams, Nigel Shawn, 70  
 Wiltshire, Harvey, 42  
 Wine, Martin L., 224  
 women  
   actors, 77, 80, 81, 97, 227, 233–4  
   autonomy of, 45, 52  
   bodies of, 49–50  
   bodily responses, narration of,  
     44–5  
   daughters, 41, 83  
   martyrdom, 43  
   men's control of, 47  
   mothers, 25–6, 41  
   'naturalness' of, 48  
   objectification of, 50  
   representations of, 211–12, 216, 233–4, 276  
   sexual behaviour of, 109–10  
   street sellers, 208  
   *see also* girl players.  
 Wood, Jennifer Linhart, 167  
 Woods, Gillian, 100  
*Work for Cutlers* (dialogue), 117  
 Wotton, Sir Henry, 29  
 Wright, Thomas, 25, 125, 127

Yachnin, Paul, 249

'Zenobia' (play, 1591), 164, 170