

## Index

- A Warning for Fair Women* 26  
*accent* 214, 244, 251, 328  
*accentuation* 254  
 Ackermann, Charlotte 291–2  
 acting  
   *ars* or *technê* of 301–4  
   Art of 329  
   grammar of 288, 292, 298  
   science of 158, 245, 306–7, 323  
   systems of 1, 113, 156, 201, 211, 275, 292,  
     322, 326  
   teachability of 25, 44, 327  
   versus ‘playing’ 15, 17, 19, 37, 70, 121, 154,  
     310, 321  
   see also: apprenticeship, conservatoire, double  
     consciousness, *hypokrisis*, mask, mirrors,  
     rhetoric – contrasted with stage acting,  
     tradition, etc.  
*actio* 19, 43–4, 58, 115  
   acting and action 25  
 actors  
   amateur 125, 142–3, 155–6, 162, 215, 286,  
     303, 323  
   boys 307–11  
   playing in relation to age 132, 147, 166,  
     217  
   taught by playwright 76–7, 111–12, 206,  
     241, 245, 308–11, 326  
   working from paintings or sculpture 210–11,  
     282, 298, 314  
 actresses  
   as orators 150–1, 154  
   status of 74, 112, 134, 150–1, 168–9, 214,  
     269, 291–2, 328  
   see also: gender  
 Aeschines 58, 228, 280  
 Aesopus 41, 55, 57, 186, 279  
 affect 179  
 Agricola, Rodolphus 22  
 alba emoting 180  
 alexandrine verse 239–43, 250, 252, 284, 307  
 Alleyn, Edward 14, 38, 100–8, 233–5  
*anaphora* 53  
 Anaxagoras 265  
 Andrewes, Lancelot 244  
 Andronicus 42  
 anger 131, 144, 152, 181–3, 185, 273, 289, 319,  
   322–3  
 animal spirits 192–3  
*animus* 23, 185  
   and *anima* 52, 178, 186, 332  
   *flexanima* 97  
   movement of 24  
   see also: Cicero  
 Anselm 65  
 antithesis 32, 85, 89, 229, 233, 268  
 Antonius, Marcus 54, 302  
   see also Cicero - *De Oratore*  
 Aphthonius 22  
 appoggiatura 328  
 apprenticeship 305–7, 313, 322  
 Aquinas, Thomas 9, 183–4, 189, 193,  
   286  
 Archer, William 140  
 Aristophanes 228  
 Aristotle  
   *Movement of Animals* 265  
   on gender 150  
   *On the Soul* 181–2  
   *Parts of Animals* 265  
   *Poetics* 45, 110, 135, 228, 265, 283  
   *Problems* 182  
   *Rhetoric* 44–5, 182–3, 301  
 Artaud, Antonin 178–80, 191  
 Ascham, Roger 81  
 Astington, John 15  
 ‘attitudes’ 137, 200, 207, 210, 284, 323–4  
 audience, interaction with. 49, 68, 93, 228, 241,  
   255, 281  
 auditorium 223, 239, 311  
 Augustine 64–9, 91, 184, 301  
 Austen, Jane 175

- Bacon, Francis 33, 83  
 Baglioni, Luca 98  
 Barba, Eugenio 222, 255, 330  
 Baron, Michel 112, 132, 136, 213, 220, 293  
 Barrett, Lisa Feldman 181  
 Barry, Spranger 137, 208–10, 214, 324  
 Barton, John 14, 16, 83–9  
 Bellerose 306  
 Bernhardt, Sarah 238, 265  
 Berry, Cicely 231, 275, 302  
 Betterton, Thomas 12, 121, 130–2, 245–6  
 Bevington, David 14  
 Blanchet, Jean 210  
 Bloch, Susana 180–1  
 Booth, Barton 199–200  
 Bossuet, Jacques-Bénigne 173  
 Boucicault, Dion 262–3  
 bourgeois drama: see *drame*  
 breath 58, 81, 87, 225, 258  
   capacity 232, 238–9, 259  
   concealed 226, 238–9  
   control 152, 172, 219–20, 284, 299  
   rib reserve breathing 223  
   see also: *animus* and *anima*, punctuation, voice  
 Brecht, Bertolt 178, 212  
 Brinsley, John 34  
 Brockmann, Johann 296  
 Brook, Peter 302  
 Brooks, Helen 150  
 Buchanan, George 20  
 Bulwer, John 39–44, 71, 88, 121, 193, 273–4  
 Burbage, Richard 31, 277, 311–12  
 Burgh, James 203–5, 251  
 Burns, Edward 7  
  
 cadence 59, 111, 247, 325  
 caesura 229, 234, 240, 250, 252  
 Calvinism 97, 99, 101, 103, 122–3, 153, 204  
 capitalization 88, 90, 229–30, 233, 237, 251–2, 259, 261  
 Castiglione, Baldassare 96  
 catharsis 35  
 Catholicism 98, 102–3, 139, 184, 190  
 Caussin, Nicolas 116–17, 119–20, 280  
 Cavarero, Adriana 223  
 Cave, Terence 81  
 Cecchini, Pier Maria 77–8  
 Champmeslé, Marie 112, 197, 241–3  
 Chaouche, Sabine 142  
 Chappuzeau, Samuel 77, 111, 122–4  
 character 86, 124, 131, 167, 173, 208, 275–7, 290, 294–5, 326  
   see also: *ethos*, personation  
 Chekhov, Michael 263, 327  
  
 Chettle, Henry 232  
 ‘Choregos’ 75–6  
 Churchill, Charles 256–9  
 Cibber, Colley 12, 131  
 Cibber, Susanna 200  
 Cicero 39–43  
   and Stoicism 56  
   *Brutus* 314  
   *De Oratore* 54–9, 65–6, 185–6, 228, 266, 302–5, 314  
   *For Milo*. 226–8  
   *For Roscius* 48–51  
   formative years 49, 303, 327  
   *On Friendship* 32  
   on moving the *animus* 24, 49, 185, 190, 266, 304, 334  
   *Orator* 58–9  
   *Tusculan Disputations* 186  
 Clairon, Hippolyte 147, 159–71, 173, 193, 197, 199, 250–1, 326, 328–31  
 Cleon 12  
 Cocke, John 36  
 cognition 266  
 cola 58, 82, 225, 235–8, 240  
 comedy 3, 19, 28, 50, 75, 79, 188  
 comma 58, 219, 227, 243–4  
 commedia dell’arte 74, 77, 133, 310, 332  
 complexion 193, 283, 293  
 compositors 235  
 conservatoire 327–9  
 contrapposto 61, 118, 296  
 Copeau, Jacques 302  
 copiousness 80, 91, 106, 117  
 Corneille, Pierre 114, 306, 329  
   *Cinna* 213, 241, 293  
   *Le Cid* 126–9, 192  
 costume  
   of the orator 61, 267  
   of the stage actor 75, 147, 167, 215, 283, 298  
 Counter-Reformation 75, 98  
 Crassus, L. Licinius 54, 65, 302–3  
   see also Cicero - *De Oratore*  
 Crésolles, Louis de 115–21, 131, 273  
 cue scripts: see *roles*  
  
 dance 62, 267, 286, 290, 313–14, 327–9  
 Darwin, Charles 180, 263  
 Davies, John 104  
 de’ Sommi, Leone 73–5  
 declamation  
   and song 161, 241–3, 250  
   definition 219–20  
   in antiquity 46, 120, 276, 304, 314  
   on stage 92, 112, 327

- decorum 15, 118, 136, 267, 272, 314  
 Dekker, Thomas 232  
 Delsarte, François 263  
 Demosthenes 39–42, 177, 219, 224–6, 280  
 Descartes, René 192–6, 273, 278, 280–3  
 Devrient, Eduard 313  
 dialectic 17, 32, 57, 91  
 Diderot, Jacques 5, 140–71, 251  
   *Le Fils Naturel* 146, 148  
   *Le Père de Famille* 146–8, 170  
   *Paradoxe sur le Comédien* 141–2, 148, 154, 159–60, 162, 287  
 Dionysius of Halicarnassus 46, 224–5, 241  
 disputations 32, 47  
 Donatus 28  
 Donne, John 100–8  
 double consciousness 170, 273, 318  
 Downer, Alan 6  
*drame* 146, 287, 289, 293  
 Du Parc, Mlle 112  
 Dubos, Jean-Baptiste 136, 167, 221, 250  
 Duclos, Mlle 198  
 Dumesnil, Marie 159–60, 170, 199
- eastern theatre 9  
 educational benefits of acting 22, 36  
 Ekhof, Konrad 288–90, 292  
 Ekman, Paul 180, 263  
 elocution 79, 131, 175, 250, 302, 305  
 emotion  
   definition of 178–81, 196, 198, 217  
   history of 181  
   necessity of 23, 28, 56, 98, 123  
   see also: passions  
*emploi*: see role-type  
*enargeia* 60, 85–7, 119, 200, 277  
 Enfield, William 177  
 Engel, Johann Jacob 292–7  
 enthusiasm 138, 324  
   see also: possession  
 enthymemes 41  
*entrailles* 144, 149  
 Erasmus, Desiderius 79–81, 187  
   *Ciceronianus* 93–4  
   *De Civilitate* 96  
   *De Copia* 79–80, 85  
   *Ecclesiastes* 92, 95–7  
   *Letter on Vitriol* 95  
   *Praise of Folly* 92  
*esprit* 142  
*ethopoïia* 46  
*ethos* and *pathos* 45, 56, 190  
 eurhythmy 119–20, 133, 267, 304  
 exercises 330–1
- eyes  
   as indices or windows of the soul 52, 96, 117, 136, 185, 217, 284  
   proximity to the brain 281  
   see also: gaze
- Fabris, Salvator 316–18, 321–2, 332  
 fencing 303–5, 312–22, 329, 333  
   see also: gladiators  
 figures: see rhetoric  
 fire 56, 97, 123, 142, 170, 290, 319, 326  
 Fitzpatrick, Thaddeus 249–50  
 Flaminia, Barbara 74  
 Foote, Samuel 323–6  
 Fumaroli, Marc 93, 115–16, 119, 142
- gait 101, 310  
 Galen 183  
 Garcia, Gustave 299–300  
 Garrick, David 12, 137, 149, 155–61, 176, 199, 202–3, 206, 210–11, 247–51, 255–6, 260, 284  
 Garzoni, Tommaso 150  
 Gasteau, Nicolas 306  
 Gaussin, Jeanne-Catherine 147, 156, 166  
 gaze 50, 54, 68, 249, 259, 267, 283  
 gender  
   performance of 150, 269, 291–2  
   politics of 329  
   see also: actresses  
 gesture 77–8, 124  
   baton gestures 263, 267  
   beating the breast 22, 61, 273  
   connection to voice 29, 263–4  
   definition of 263, 285–6  
   ethnology of 42, 136  
   fingers 42, 267, 270, 278, 284, 314  
   language of 15, 39, 66, 74, 270  
   mechanics of 118, 191, 194, 196–7, 201, 265, 272–3, 281  
   precedes utterance 262, 273  
   ‘psychological’ 263  
   right hand dominance 41, 78, 118, 124, 256, 266, 273, 279, 298, 314  
   signifying versus demonstrative 70, 89, 263, 278, 290  
   slapping the thigh 22, 266, 272  
   see also: Bulwer, Quintilian  
*Gestus* 290  
 Gildon, Charles 12, 30, 130–2, 279  
 gladiators 57, 62, 266  
   see also: fencing  
 Goethe, Johann Wolfgang von 291, 297–9  
 Goldin-Meadow, Susan 263  
 Goldmann, Lucien 109

- Gorboduc* 29  
 Gorgias 45–6  
 Gracchus, Gaius 59  
 Green, Eugène 281  
 Greene, Robert 31–2, 105  
     *Orlando Furioso* 233–5  
 Grimarest, Jean-Léonor le Gallois de 92, 112, 245  
 Grimm, Baron von 154, 159–61, 251  
 Gros de Gasquet, Julia 223  
 Grotowski, Jerzy 222  
 Guthrie, Tyrone 238
- Hall, Peter 13–14, 16, 232, 302  
*Hamlet*  
     advice to the players 26–9  
     canonization of the advice to the players  
       10–18, 271, 290, 293  
     dumb show 29  
     First Quarto 308  
     Folio text 19, 237–8, 308, 312  
     prompt-books 245–6  
     Second Quarto 17, 237–8  
     Player's speech 21–2, 85, 100, 305, 308  
     play-within-a-play 15, 29–33  
     relation to *Antonio's Revenge* 309  
     soliloquy 'O, what a rogue and peasant slave  
       am I' 187  
     soliloquy 'To be or not to be' 204–5, 235–8,  
       247, 295, 298  
 Hamlet  
     action/acting 312, 333  
     authorship of 'The Mousetrap' 20, 31, 187  
     character 18, 237, 334  
     education 18  
     Protestantism 18, 20, 29, 35, 333  
 Harbage, Alfred 14  
 Hardy, Alexandre 239–41  
 Harvey, William 192  
 Hawcroft, Michael 234  
 heart 66, 124, 179, 183–4, 189, 191–2, 272  
 Henley, John 279  
 Hensel, Sophie 290–2  
 Hérault de Séchelles, Marie-Jean 165, 173–4,  
   330–1  
 Heywood, Thomas 36, 275  
 Hibbard, G.R. 14  
 Hill, Aaron 12, 177, 199–204, 212, 326  
 Hill, John 141, 158, 324  
 historiography 6–7, 142, 169, 173–4, 260, 271,  
   291  
 Hogarth, William 287  
 Holliday, Elizabeth 200  
 Horace 28, 54  
 Hortensius 41
- Hoskins, John 32  
 Hoxby, Blair 295  
 Hume, David 196, 212  
 humours 183, 188, 191, 246, 272, 310  
 Hutson, Lorna 278  
 Hyperius, Andreas 97  
*hypokrisis* 44, 46, 188, 224
- iambic pentameter 247  
 iconography 6, 118, 129, 133, 200, 274  
 identification 166, 276, 329  
 Iffland, Wilhelm 299  
 imagination: see *phantasia, enargeia*  
 improvisation 29, 41, 45, 50, 53, 134, 137, 222,  
   302, 307  
 Inns of Court 29, 32, 92, 309  
 'instrument', body as 103, 266, 302,  
   327, 333  
 Irving, Henry 13, 140, 262, 299  
 Isocrates 228, 280
- Jagemann, Caroline 291, 297  
 James, William 180  
 Jelgerhuis, Johannes 313  
 Jenkins, Harold 14  
 Jesuit education 112, 116–21, 128, 133–4, 143,  
   153, 189–90, 193, 280, 285–6  
     spiritual exercises 120  
 Jodin, Marie-Madeleine 151–4, 251  
 Jonson, Ben 188, 313  
     *Catiline* 52–4  
     *Discoveries* 81–3, 101  
     *English Grammar* 243  
     *Everyman Out Of His Humour* 28  
     *Sejanus*. 243–4  
 Joseph, Bertram. 71, 270–8  
 Jouvett, Louis 221–2  
 Juvenal 44
- Kaballah 74  
 Kean, Edmund 313  
 Kemble, John Philip 295–6  
 Kemp, William 31, 34–5  
 Kendon, Adam 263  
 Knox, Dilwyn 270
- Lallemant, Jean-Baptiste-Joseph 197  
 Lamy, Bernard 110–11  
 Lang, Franz 132, 285  
 language, theories of 66, 80, 106, 176, 193, 221,  
   278  
 Larive 162, 214, 250, 330  
 Latin metre 244, 247, 251  
 law courts 48  
 lawyers 39, 41, 116, 122, 134, 173

- Le Brun, Charles 195–6, 203, 299  
 Le Conte, Valleran 306–7  
 Le Faucheur, Michel 121–2, 130, 198, 278–80, 283  
 Lecoq, Jacques 286  
 Lekain, Henri 170–2, 205–8, 251–5, 327–9  
 Leonardo da Vinci 75, 270  
 Lessing, Gotthold Ephraim 13, 287–92  
 Lewis, C.S. 90  
 lighting 112  
 Linklater, Kristin 238, 302  
 Longinus 46  
 Lope de Vega 232–3  
 Louis XIV 109, 241, 327  
 Löwen, Johann Friedrich 289  
 Lucian 30, 286  
   on dance 120  
   on rhetoric 46, 67  
 Lully, Jean-Baptiste 241–2  
 Lutheranism 97, 100, 332  
  
 Macklin, Charles 323–6, 331–2  
 Macrobius 30  
 make-up 165, 193–4  
 manuals 55, 60, 122, 130–9, 177  
 Marivaux 134  
 Marlowe, Christopher 101, 105–6, 305  
 Marmontel, Jean-François 220  
 Marston, John 309–12  
 masks 42, 52, 68, 120, 333  
 Mazzarino, Giulio-Cesare 99  
 McKellen, Ian 84–5  
 McNeill, David 263  
 Mécour, Susanna 291  
 Melanchthon, Philip 18, 22–3, 91, 334  
 melodrama 215  
 memory 55, 61, 69, 99, 123, 172, 235, 252  
   emotion memory 179  
 Meres, Francis 19  
 Merleau-Pony, Maurice 265  
 Merlin, Hélène 129  
 metaphor 277, 310, 325  
 method acting: see Stanislavski  
 metre 128  
   see also: Latin metre  
 Meyerhold, Vsevelod 330  
 Miles, Bernard 274, 277  
 mimesis 13, 79, 93, 123, 190, 310  
 mirrors 42, 122, 136–8, 143, 171, 203, 210  
 Molé, François René 148, 206, 211  
 Molière 111, 221, 250  
 Mondory 123–9, 137, 191–2, 307  
 Montaigne, Michel de 20, 91, 270  
 Monvel 172  
 Morgan, Macnamara 210–11, 213  
  
 Morison, Fynes 313  
 Mossop, Henry 249, 255–60  
 motivation 124, 200  
 Mounet-Sully, Jean 11–12  
 Munday, Antony 311  
 muscles 194–6, 274  
 musicianship 305–6  
   see also: voice  
  
 Nashe, Thomas 31, 100  
 neoclassicism 255, 297  
 Neuber, Caroline 288  
 Nossiter, Maria 208–13  
 notation of scripts 171–2, 200, 202  
  
 O'Keefe, John 256  
 O'Malley, John 94  
 opera 3, 76, 157, 215, 293, 327  
 orality 16, 22, 55, 79  
   see also: improvisation  
*orateur* 126  
 oratory: see rhetoric  
 ornament 57, 62, 67, 85, 88, 110–11, 245  
 Otway, Thomas 249  
 Ovid 18, 41  
  
 pantomime, ancient 30, 66, 89, 139, 286  
 parenthesis 87, 244, 258, 268  
 passions  
   enumerated 45, 59, 176, 180–2, 185, 193, 195, 201, 294  
   etymology 181  
   irascible and concupiscent 183–4  
   see also: anger, emotion, *pathos*  
*pathos* 21, 24  
   and *ethos* 45, 56, 190  
 pauses 200, 203, 214, 234, 246, 252, 259, 261  
 Peacham, Henry 80  
*pectus* 80, 82, 90, 119  
 pentagram 75  
 period 57, 67, 76, 82, 87, 132, 219, 225, 231, 240, 243–4, 259–60  
   normative Ciceronian form 238  
   period structure vs line structure 232  
 Perkins, Richard 105  
 Perkins, William 97–8  
 Perrucci, Andrea 130, 136, 313  
*persona* 52, 276  
 personation 276–7, 310  
*phantasia* 60, 89, 182  
 picturing: see *enargeia*  
 Plato 36, 38, 66, 74, 181  
   and Socrates 56  
   *Cratylus* 221  
   *Gorgias* 45

- Plato (cont.)  
*Ion* 74  
*Republic* 138, 142, 193
- Plautus 17, 51
- Pliny 280
- Plutarch 42, 219  
 on listening 46  
 on vocal exercise 47, 327
- Poel, William 13
- Poisson, Jean 132–3, 198, 220, 238
- Poisson, Raymond (Crispin) 114–15, 132
- Poliziano, Angelo 269–70
- Pollux, Julius 65
- Polos 167, 279, 293
- Pope, Alexander 260
- popular culture 16, 18, 175–6
- possession 136, 212, 218, 269, 318  
 see also: enthusiasm
- posture 96, 152, 298, 313
- Poussin, Nicolas 281–4
- Powell, William 12
- preachers 71, 92–100, 104–8, 121–4, 156, 173, 198, 204, 279  
 preacher as the voice of God 103  
 see also: rhetoric – sacred, sermon
- printing, significance of 106, 115  
 see also: compositors
- progymnasmata* 46  
 see also: Aphthonius
- pronuntiatio* 25, 27, 36, 44, 54, 117, 130, 225, 272, 275, 334
- Protestantism: see Calvinism, Le Faucheur, Lutheranism, Hamlet
- punctuation 17–18, 64, 113, 226, 229–38, 240, 243–6, 249–50, 261  
 see also: capitalization, comma, period
- puppetry 118, 265
- Puttenham, George 32
- Quintilian 60–2  
 career 60  
 on amateurs (Book II) 27  
 on Athens and Rome (Book X) 47  
 on emotion (Book VI) 23  
 on gesture (Book XI) 29, 41–2, 61, 88, 266–8  
 on reading Cicero 50  
 on stage management 61  
 on text and performance (Book XI) 24, 225–8  
 on the grand style (Book XII) 27–8  
 on the nature of a written text (Book XII) 228, 231  
 on training children (Book I) 304, 314  
 on virility 61, 150
- Quinzani, Stefana 265
- Racine, Jean 112–14, 138, 155, 157, 161, 250–1  
*Andromaque* 112, 172–3  
*Bajazet* 156, 169  
*Briannicus* 164, 172  
*Idylle de la Paix* 241–3  
*Mithridate* 166–7  
*Phèdre* 112, 166, 197, 234, 238, 245, 265
- Racine, Louis 112
- Ramus, Petrus 91
- Raucourt, Françoise 162–3, 215, 328
- reading aloud 107, 156
- rehearsal process 73, 107, 144, 171–2, 255, 268
- Reynolds, Joshua 12
- rhetoric  
 and democracy 39, 47, 54, 91  
 and philosophy 67  
 Attic vs Asiatic styles 116  
 contrasted with stage acting 55, 59, 87, 119, 122, 124  
 definition of 38, 60  
 deliberative 85  
 demonstrative (epideictic). 95  
 didactic 94  
 figures of 69, 76, 80–1, 85, 267, 277  
 five parts of 61, 91  
 forensic 63, 85  
 forms of proof 45, 50, 55  
 sacred 64–9, 91–100, 115–24  
 three levels of style 21, 27–8, 66, 82, 85, 139, 297  
 see also: dialectic
- Rhetoric for Herennius* 21, 53, 85, 266
- rhetorical structure of a dramatic speech 237
- rhythm 55, 57–8, 62, 67, 185, 244, 318, 320
- Riccoboni, Antoine-François 143–5, 149, 285–9
- Riccoboni, Luigi 133–9, 143, 158, 171, 280, 286, 288
- Riccoboni, Marie-Jeanne 145–50, 157
- Riccoboni, Mme (Elena Balletti) 134, 136
- Richelieu, Cardinal 125, 129, 280
- Roach, Joseph 6–7
- Rodenburg, Patsy 13, 90, 231, 238, 302
- role-type (*emploi*) 74, 126, 136, 147, 167, 308, 310
- roles*: working from 'parts' or *roles* 111, 234–5, 251, 287
- Roman Republic 54, 63
- Roscus 30, 41, 48–51, 55, 57, 74, 107, 303
- Rousseau, Jean-Jacques 156, 159, 171, 212–18
- Rylance, Mark 17
- Saint-Denis, Michel 302
- Sainte-Albine, Rémond de 141–5, 147, 156–8, 286–8

- Salvini, Tommaso 11, 260  
 Saviolo, Vincentio 316  
 Savonarola, Girolamo 268  
 Scala, Alessandra 268  
 Scala, Flaminio 78–9  
 Schiller, Friedrich 292, 313  
 Schönemann, Johann Friedrich 288  
 score, text as 110, 114, 222, 255, 275, 297, 328  
 Scott, William 20, 35, 86  
 script: see notation, punctuation, roles  
 selfhood 8, 48, 103, 192, 199, 217, 322  
 Seneca 19–20, 30–1, 33, 63, 119, 187  
 Sennett, Richard 107, 196  
 sensibility 170, 221, 287  
*sententiae* 32  
 sermons 64, 94, 98, 102, 331  
   see also: preachers, rhetoric – sacred  
 Shakespeare, William  
   *Coriolanus* 239–41  
   *Julius Caesar* 307  
   *Midsummer Night's Dream* 76, 188  
   *Henry V* 131  
   *Henry VIII* 256–9  
   *Macbeth* 274, 277, 295, 332  
   *Merchant of Venice* 83–90  
   *Othello* 199–200, 202, 260–1, 323–6  
   *Richard II* 86  
   *Richard III* 250, 256  
   *Romeo and Juliet* 312–13  
   *Sir Thomas More* 229–32  
   see also: *Hamlet*  
 Shakespeare's Globe 17, 86  
 sharers 34, 306–7  
 Sheridan, Thomas 175–6, 245, 284–5  
 Siddons, Henry 295  
 Siddons, Sarah 175, 295, 313  
 Sidney, Philip 26, 53  
 Silver, George 315–16  
 Smith, Adam 286  
 Sophocles' *Electra* 167, 269, 279  
 soul 23, 186, 188, 192–4, 217, 220, 265, 329–30, 332  
   see also: *animus*, eyes  
 spectacle 120, 223  
 speech 80–2  
   see also: language, orality  
 spouting 175–7  
 Stanislavski, Konstantin. 11–12, 178–9, 246, 260–1, 314  
   'method' acting 8, 90, 142, 180, 203, 212, 263, 276, 330, 334  
 Starobinski, Jean 213  
 'starts' 200, 323  
 Steele, Joshua 247–8  
 Stern, Tiffany 6, 86, 107, 234  
 Sticotti, Michel 154–9, 170  
 Stoicism 186–8  
   see also: Cicero  
 style: see rhetoric  
 Suchet, David 84–5  
 Tacitus 62–4, 67  
 Talma, François-Joseph 11, 13, 170–3, 220, 239, 255  
 Tarlton, Richard 312  
 tears 24, 98–9, 143, 168, 170, 172, 208, 228, 311  
 Terence 22, 146, 198  
 text: see notation, score  
 Theophrastus 44  
 Thompson, Ann 14  
 Thomson, Peter 107  
*thumos* 181, 183, 193  
 timing 157–8, 287, 316  
   *tempo* 316  
 traditions of acting  
   English 107, 121, 176, 284–5, 301–2, 315  
   French 11, 13, 135–6, 140, 301  
   Italian 121  
 tragedy 110–11, 134, 139, 192, 212, 266, 295  
   purpose of 20  
   Roman 59, 61, 198  
   See also: comedy, *drame*  
 'transitions' 113, 200, 207, 210, 252, 254, 326  
 Tribble, Evelyn 269  
 Tristan L'Hermite 124–9, 191  
 truth 64, 111, 151, 174, 213, 329  
 university acting 31, 36  
 Valiero, Agostino 98–9  
 verse speaking 13, 90, 231–2  
 Vicentini, Claudio 6, 141–2  
 Vickers, Brian 90  
 Villiers, Marguerite 124–9, 192  
 Virgil 22–3, 34, 225, 319, 323  
 Vives, Juan Luis 81–3, 89  
 vocal training 5  
 vocal warm-up. 47, 303  
 voice 14, 47  
   actor as *vox* of playwright 104, 112, 129  
   amplification 139  
   breath control 152, 172, 243  
   for different emotions 59, 76  
   hidden music or *cantus obscurior* 59, 120, 226  
   materiality 8, 47, 65, 81, 90  
   modulation 59, 120, 226–7, 241–3, 252–9, 261, 266, 325, 329

370

voice (cont.)  
 primacy of 44, 96, 118, 250, 328  
 production 267  
 tragical 55  
 see also: Berry, declamation, Linklater,  
 Rodenburg  
 Voltaire 156, 241, 326–8  
*Hérode et Mariamne* 205–8, 251–5  
*Mahomet* 211  
*Oreste* 168  
*Zaïre* 200, 212–13, 239, 249  
 Walker, John 177  
 'war of the theatres' 19, 23, 308

*Index*

warming up 47, 164, 314  
 see also: vocal warm-up  
 Ward, John 245–6  
 Webster, John 37  
 Weimann, Robert 15–17  
 Wentz, Jed 184, 241  
 Whitelock, Bulstrode 308  
 will, the 99, 116, 193, 197, 274, 295  
 Wilson, Thomas 92  
 Wollstonecraft, Mary 175  
 Worthen, W.B. 17  
 Wright, Thomas 96, 188–91, 193, 272–3  
 Yates, Mary Ann 212