

## 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
Alleyn, 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
   ʻbad', 107–8, 110–11
  class of, 108, 110
  criminality of, 110-15
```



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



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



280 Index

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



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



282

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

Index

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), girlhood, 78, 89, 94 Glapthorne, 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, Playes Confuted in Five Actions, 25-6, 189, 245

Gouge, William, 187



Greene, John (J. G.), Refutation of the Apology for Actors, 65	Hope (playhouse), 196–7 Hornback, Robert, 66, 69
Greene, Robert, 199	house, 190-4
Alphonsus, King of Aragon, 102, 165–8	audience, metaphor for, 193
Friar Bacon and Friar Bungay, 165	domestic, 190–2
Selimus, 165, 249	as location of trade, 190
grievedness, 70	onstage building, 191
Griffiths, Kelly, 233, 237	playtext, use of term in, 193–4
groundlings, 19, 24, 70	house of office/easement (lavatories), 193
Guilpin, Edward, 208	Howard, Jean, 205
Gurney, Misa, 100	humour, 210–12, 214, 219
Gurr, Andrew, 18, 101, 254	in Othello, 226–9, 237–8, 276
Gutierrez, Nancy, 43	visual, 217
3 47	see also laughter.
Habib, Imtiaz, 61, 66	humoural psychology, 7, 25, 38, 143
Hackett, Helen, 170–7, 210	Hutson, Lorna, 211
Hall, Kim F., 48	114,0011, 20114, 211
hands, 19	identity
feet, hegemony over, 19–20	of actors, 78–9
gestures of, 30, 59–60, 63	collective, 77–81
stage movements of, 21	formation, 15
wringing of, 63	individual, 77–81
Harbage, Alfred, 123, 158	textual construction of, 118
Hardy, Nathaniel, 187	ignorance, 148
Haydocke, Richard, Tracte Containing the Artes	imagery, 167, 216, 242, 253, 276
of Curious Paintinge Carvinge &	see also metaphor.
Buildinge, 27–30, 35	imagination, 8, 170–7, 242
Haynes, William, 107	
heads, 19	of audience, 8, 38, 251–2, 256
brazen, 167	of bodily responses, 43 creative power of, 256
feet, hegemony over, 19–20 severed, 165	imperative to, 249, 256 in <i>A Midsummer Night's Dream</i> , 250–6
Healey, John, 198	of movement through space/place, 246–8 negative views of, 242–4
hearing, 192	
of audience, by actors, 233–4 of plays, 18–19, 188	playhouse, activated by, 247
	prompts to, 246 withholding of, 251
Henslowe, Philip, 163, 169–71 Herbert, Henry, 196	'imagine' chorus, 8, 170–7, 242
Herod, 83, 86–7	awareness of fictionality, suupported by, 250
Heywood, Thomas, 29	and chronological shifts, 247
Apology for Actors, 26–7, 29–30, 65, 78 Edward IV, 247	and co-creation of meaning, 250
the state of the s	and community of imagination, 249–50
The Four Prentices of London, 242, 248 If You Know Not Me, You Know Nobody, 106	emergence and development, 246–8
A Woman Killed with Kindness, 43–4	epilogue as, 251 examples of
Hick Scorner (interlude), 242–3	The Death of Robert Earl of Huntingdon
Hillebrand, Harold Newcomb, 210	(play), 247
Hilliard, Nicholas, Arte of Limning, 29, 35	The Famous History of the Life and Death of
history plays, 246–7, 253	Captain Thomas Stukeley (play, 1596),
Holland, André 70, 220	247, 253 The Four Promines of Landon (Honorad) 249
Holland, André, 70, 230	The Four Prentices of London (Heywood), 248
Holland, Peter, 242	Henry V (Shakespeare), 248, 252–6
Holmes, William, 108–9, 112, 115	The Merry Devil of Edmonton (play), 248
homoeroticism, 210–11, 214	Old Fortunatus (Dekker), 247–8
homosociality, 211, 214–15, 220	Thomas, Lord Cromwell, 247



'imagine' chorus (cont.)	suppression of, 132-3, 137
in history plays, 246–7	of text, 134
ironic effects of, 254	timing of, 128-31, 136
lighting effects, created by, 248	concluding, 128–9, 136
precursors to, 244-5	continuous, 130–1
prologue as, 252–4	
records of, in printed editions, 254-6	Kampen, Claire van, 70, 223
spectacle, facilitation of, 248	Karim-Cooper, Farah, 8, 15, 48, 79, 181
and voyage drama, 247–8	Katherine of Sutton, Barking Play, 81
imitation	kin-aesthetics, 14, 21
by audience, of actors, 68	kinesis, 21, 62, 68
linguistic, 165–6	kinesthesis, 21
imitative plays, 163-4, 170, 172, 176	King, Ros, 250
individuality	King's Masquing House (performance space), 192
of audience, 77–81, 102, 162–3	King's Men (theatre company), 6, 117, 196, 270
and imagination, 249	see also Lord Chamberlain's Men.
and sense experience, 207	Knutson, Roslyn L., 164, 172, 176
inductions, 1-3, 5-6, 143	Korda, Natasha, 2–3, 5, 58, 79, 188
Ingold, Tim, 20	3, 3, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7,
innocence, 48	la Primaudaye, Pierre de, 125
Inns of Court, 4, 183, 209, 212–13, 218	labour
interiority, 68	performance as, 144–5
intersensoriality, 207	of playwrights, 144–8, 152
intertextuality, 173–5, 211–12	Lady Elizabeth's Men (theatre company), 104-
intimacy, 79	Lake, Peter, 249
Iyengar, Sujata, 49, 52	Lambarde, William, 244
17011841, 04/444, 72	laughter, 70–1, 223–4, 228, 237–8
Jackson, Henry, 6-8	lavatories, 193
Jones, Camara Phyllis, 71–2	Lefebvre, Henri, 205
Jones, G. P., 254	
	Leggatt, Alexander, 220 legs, 19
Jones, Inigo, 29, 80, 192	leisure, 111
Jones, James Earl, 224	Letts, Quentin, 223
Jonson, Ben, 106, 117, 123, 142, 149, 193, 197–8 <i>The Alchemist</i> , 6–8	
	Levy, F. J., 29
Bartholomew Fair, 146	Lieblein, Leanore, 43
Epicene, 208	lighting, 64, 225, 248
Every Man In His Humour, 211, 248	liminality, corporeal, 42
Every Man Out of His Humour, 130–1, 143	liveliness, 27–8, 30–1
The New Inn, 145	Lochner, Stefan, 85
on Tamburlaine, 166, 276	Lodge, Thomas, The Wounds of Civil War,
see also Eastward Ho!.	168–9
judgement	Lomazzo, Giovanni Paolo, Trattato dell' Arte de
anticipation of, 131	la Pittura, Scultura, et Architettura, 27–30
of audience, 101	Lopez, Jeremy, 99, 101–2, 138, 213, 250
censorious, 6, 125, 127–8	Lord Chamberlain's Men (theatre company),
of different aspects of plays, 134–6	255, 276
and emotion, 126–7	see also King's Men.
expression of, 130–2	lost plays, 109, 165, 170–3, 193, 197
fragmentary, 135–7	love, 92
imagined, 135	blanching, evidence of, 40–1
and permission, 127	embodied, 38
playwrights, of own work, 146–8, 151	participatory, 37–8
pleasure of, 123-8, 135-7	Low, Jennifer A., 99, 162
and reputation, 130	Luke, Jillian, 54
and the senses, 126	Lupton, Julia Reinhard, 156



Lyly, John	Meighen, Richard, 3, 88-9, 104-8
Endymion, 63	depositions about, 104–12, 115–16
Midas, 132–3	marriage, 110
The Woman in the Moone, 127	possessions of, 108–9
176 Woman in 176 17100ne, 127	publishing career of, 106, 117–18, 121
MacLean, Sally-Beth, 165	repentance of, 115–16
Magnificat (Canticle of Mary), 84	wealth of, 109–10
'Mahamet' (play, 1588), 102, 164, 171–5	women, relationships with, 109–10
maidenheads, 91	melancholy, racial, 72, 76
makeup, 16, 39, 47–9	memory, 89, 176–7, 243
blackface, 40, 50–2, 69	men
Malone, Edward, 196	boy players, 1, 7, 211–12, 217
Manningham, John, 128, 136	homosociality of, 211, 214–15, 220, 276
Marlowe, Christopher	see also apprentices.
style of, 174	Menzer, Paul, 124, 163
Doctor Faustus, 165, 246	The Merry Devil of Edmonton (play), 248
Tamburlaine 1 & 2, 102, 163–4, 176	
	metaphor, 22–3, 61, 130, 144, 194, 248
and <i>Alphonsus</i> (Greene), 165–8 audience imagination, prompts to, 246	for audience, 188, 193 theatre as, 188–9
imitative plays, 164, 170–5	meta-theatricality, 45, 47–53
	Mézières, Philippe de, <i>Presentation of the Virgin</i>
influence, 163 performance history, 169–71, 175–6	
	Mary to the Temple, 89 microphones, 227
power, 166	Middleton, Thomas
printing of, 169	
and The Wounds of Civil War (Lodge), 168–9	The Changeling, 46–7
Marshall, John, 82, 84	A Trick to Catch the Old One, 220
Marston, John, 198, 209	A Yorkshire Tragedy, 106
Antonio's Revenge, 192	Miller, David Lee, 39
The Fawne, 21	Miller, Gordon S., 70
Jack Drum's Entertainment, 135, 276	Milton, John, A Mask Presented at Ludlow Castle
Sophonisba, 127, 132	(Comus), 79
see also Eastward Ho!.	mime, 63, 100
Marston, William, 105	mind, extended, 21, 250
martyrdom, 43	misogyny, 211, 214
Mary Magdalen, 83	mockery, 218
Mary, Mother of God (Virgin Mary), 78, 81–4	modesty, 48
Assumption of, 93	money, 109–10
Presentation of, 87–90, <i>90–1</i> , 91	Monmouth, Lady, 194
Purification of, 83	Montaigne, Michel de, 60
Romeo and Juliet, evoked in, 91–4	Moody, Susan, 109–10
masculinity, 59, 69	Moors, representations of, 67, 169, 175
masques, 79, 84, 196	Mornay, Philippe de, 125
Massinger, Philip, The Fair Maid of the Inn, 131	mothers/motherhood, 41, 84
McGavin, John J., 99, 244	motion, 5, 14
McGuire, Philip C., 157	of actors' bodies, 19, 58
McInnerny, Tim, 224	of audience, 19, 24
McInnis, David, 247	and dramatic pacing, 24
McKellen, Ian, 224	footwork, 22–4, 26, 32
McMillin, Scott, 165	fully embodied, 21
Medieval Convent Drama project, 85–7	gait, 22–3, 25
Mehmed I (Ottoman Sultan), 171	lack of, 30
Mehmed II (Mehmed the Conqueror, Ottoman	meaning, making of, 58
Sultan), 172–3	through space/place, 246–8
Meighen, John, 107, 120	trembling, 34
Meighen, Mercy Buckfield, 110, 117	in visual art, 27



```
motists (motista), 28, 30
                                                   Pantaloons (theatre company), 183-4, 223,
Mountjoy, 8th Baron (Charles Blount),
                                                          225-39
       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
                                                   pantomime, 69
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
                                                   performance
  see also 'imagine' chorus.
Nashe, Thomas, 244
                                                     amateur, 9
Ndiaye, Noémie, 74
                                                     belief in, 244
Nightingale, Benedict, 223
Nightingale, Edward, 107, 113
noise, 276 see sounds.
Northbrooke, John, 245
                                                     embodied, 15
Norwood, Richard, 105, 113
                                                     of emotion, 87
N-Town Play, 78, 88-9
observation, 28, 78
                                                     playgoing as, 1
  of audience, 143-4
observers, on-stage, 143
Olivier, Laurence, 69
                                                     techniques, 5
oratory, 21-2, 58, 60, 126
Orrell, John, 18
pacing (dramatic), 24
                                                     of virginity, 78
pacing (walking), 26
pageants, 78-9, 81-2
Painter, William The Palace of Pleasure,
                                                   performances
       172
paleness, 37-8
  lack of, 51
                                                     at court, 255
  performance of, 40-1
pamphlets, 199
                                                   persuasion, 126-7
Panek, Jennifer, 48
Panofsky, Erwin, 27
```



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



2.88

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



Quarles, Francis, 195	religion, 165, 167, 172
Queen Anne's Men (theatre company), 127,	feasts, 83
151, 165	religious drama, 78
Quicksilver, Francis (character, <i>Eastward Ho!</i> ),	repentance, 44, 49, 112–18
104, 106, 108–9	in Eastward Ho! (Chapman, Jonson and
criminality of, 110	Marston), 113–15
and money, 110	profitability of, 116–18
repentance of, 113–15	theatricalised, 116
Quintilian, 60, 126	repertory, 8
	representation, 245
race, 8, 14–15, 40, 66–73	of blackness, 67, 105–6
ambiguous, 168	of gesture, 19
of audience members, 61, 66, 231	of Moors, 67, 169, 175
blackface, 40, 50–2, 69	of playgoers, I
blackness, 8, 51–2, 65, 69, 71	of playgoing, 106
representation of, 67, 105–6	of race, 67, 168–9
and the body, 8	style, 78
iconography of, 67	of women, 210, 212, 216, 233–4
onstage representations of,	revival, of plays, 164, 171, 175–7
168-9	rhetoric, 21–2, 26
performance of, 16, 68–9	actio, 21
representations of, 67	enargeia (vivid description), 246, 248
stereotypes of, 71	gestus, 21
whiteness, 48, 51, 72, 165	pronuntiatio (elocution), 21
racial melancholy, 72, 76	Rhodes, Hugh, Booke of Nurture, 59
racism, 51–2, 69, 175, 231–2	Rivers, Alex, 227, 233, 237
of audience responses, 70–1	Rogers, Amy J., 105
institutionalised, 72	Roscius (Quintus Roscius Gallus, actor), 5
internalised, 72	Rose (playhouse), 169–70, 182, 192, 198, 24
personally mediated, 72	Rowley, William, <i>The Changeling</i> , 46–7
stereotypes of, 69	Royal Shakespeare Company (RSC)
Ram Alley (London), 183, 205–6	Arden of Faversham (2014), 44 Othello (1989), 224
geography of, 212	
as liberty/sanctuary, 206 location of, 205–6	Russell sisters (girl players), 79 Rutter, Tom, 174
narrowness of, 208	Rylance, Mark, 70, 223
notoriety of, 206	Rylance, Wark, 70, 223
smell of, 207–9	Sager Jenny 166 7
sounds of, 208–10	Sager, Jenny, 166–7 Salkeld, Duncan, 105
tastes of, 209	satire, 5, 167
rape, 47	scene (frons scenae), 191
Ray, Sid, 70	Scot, Reginald, 244
reading of plays	Scott, Susie, 51
chronological, 163	The Second Return from Parnassus (play), 209
imagination, facilitated by, 249	secrecy, 42–3
realisation, 235	Sedge, Douglas, 213–14
reception	seeing, 187–8
influence of, on play, 129	observation, 28, 78, 143–4, 237–8
reciprocity	of plays, 18–19, 188, 202
audience-playtext, 61	self-consciousness, 39
emotional, 64, 68	self-harm, 43–4, 72
Red Bull (playhouse), 147, 151, 193, 196	selfhood, 9
Red Lion (playhouse), 14/, 151, 193, 190	interdependent, 37
redemption, 156–7	physicality of, 57
rehearsals, 230	Selleck, Nancy, 37, 57



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



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



292

Index

Udry, Susan, 89 Weis, René, 133 Unton, Sir Henry, 84 Welch, Evelyn, 214 urbanisation, 205, 207, 249 West, Richard, 108 Whipday, Emma, 14–15 The Usual Suspects (film), 235 The Whisperer (play), 193 White, Robert, Cupid's Banishment, 79 Vaughan, Virginia Mason, 51 White, Willard, 224 violence, 165-6, 172 sexual, 47, 208, 214, 219 Whitefriars (playhouse), 122, 183, 205-6, 210, virginity, 15, 44, 48, 78, 82, 91, 93 212 Whitehall Palace, 255 of blanching/blushing, 38-9, 48-9 whiteness, 48, 51, 72, 165 lack of, 65 Whitney, Charles, 105, 134, 164 mutual, 64 Wiggins, Martin, 168, 171 sightlines, 65 Williams, Deanne, 15-16 visual art, 26-8, 67 Williams, Nigel Shawn, 70 Wiltshire, Harvey, 42 visuality, 18-19 and humour, 217 Wine, Martin L., 224 linguistic, 92 women and memory, 243 actors, 77, 80, 81, 97, 227, 233-4 of theatre space, 187-9 autonomy of, 45, 52 bodies of, 49-50 Voragine, Jacobus de, Golden Legend, 83, 87-8, bodily responses, narration of, 93, 97 voyage drama, 247-8 44-5 daughters, 41, 83 martyrdom, 43 Wagner, Sydnee, 165, 175 men's control of, 47 Waldstein, Baron, 187 Walker, Eamonn, 224 mothers, 25-6, 41 Walker, Gavin, 244 'naturalness' of, 48 Walker, Greg, 99 objectification of, 50 Wallace, Hulda Berggren, 101, 105 representations of, 211-12, 216, 233-4, 276 Waller, Gary, 95 sexual behaviour of, 109-10 Walsh, Brian, 121 street sellers, 208 Wardmote Inquests, St Dunstan's parish, 207-8 see also girl players. The Wars of Cyrus (play), 127 Wood, Jennifer Linhart, 167 watching, 276 see observation. Woods, Gillian, 100 Watson, Jackie, 183 Work for Cutlers (dialogue), 117 Webster, John, 142, 249 Wotton, Sir Henry, 29 The Duchess of Malfi, 45-6 Wright, Thomas, 25, 125, 127 The Fair Maid of the Inn, 131 The White Devil, 46–8, 50–2, 146–9, 151 Yachnin, Paul, 249 Weever, John, 131 'Zenobia' (play, 1591), 164, 170 Weimann, Robert, 78