



PHILIP BUTTERWORTH

# Magic on the Early English Stage

CAMBRIDGE

# Magic On The Early English Stage

**Sophie Duncan**



## **Magic On The Early English Stage:**

*Magic on the Early English Stage* Philip Butterworth, 2005-10-06 An original investigation into conjuring tricks and stage magic on the medieval stage

*Magical Transformations on the Early Modern English Stage* Lisa Hopkins, Helen Ostovich, 2016-05-13 **Magical Transformations on the Early Modern Stage** furthers the debate about the cultural work performed by representations of magic on the early modern English stage It considers the ways in which performances of magic reflect and feed into a sense of national identity both in the form of magic contests and in its recurrent linkage to national defence the extent to which magic can trope other concerns and what these might be and how magic is staged and what the representational strategies and techniques might mean The essays range widely over both canonical plays *Macbeth* *The Tempest* *The Winter's Tale* *The Merry Wives of Windsor* *Doctor Faustus* *Bartholomew Fair* and notably less canonical ones such as *The Birth of Merlin* *Fedele and Fortunio* *The Merry Devil of Edmonton* *The Devil is an Ass* *The Late Lancashire Witches* and *The Witch of Edmonton* putting the two groups into dialogue with each other and also exploring ways in which they can be profitably related to contemporary cases or accusations of witchcraft Attending to the representational strategies and self-conscious intertextuality of the plays as well as to their treatment of their subject matter the essays reveal the plays they discuss as actively intervening in contemporary debates about witchcraft and magic in ways which themselves effect transformation rather than simply discussing it At the heart of all the essays lies an interest in the transformative power of magic but collectively they show that the idea of transformation applies not only to the objects or even to the subjects of magic but that the plays themselves can be seen as working to bring about change in the ways that they challenge contemporary assumptions and stereotypes

**Magical Transformations on the Early Modern English Stage** Lisa Hopkins, Helen Ostovich, 2016-05-13 **Magical Transformations on the Early Modern Stage** furthers the debate about the cultural work performed by representations of magic on the early modern English stage It considers the ways in which performances of magic reflect and feed into a sense of national identity both in the form of magic contests and in its recurrent linkage to national defence the extent to which magic can trope other concerns and what these might be and how magic is staged and what the representational strategies and techniques might mean The essays range widely over both canonical plays *Macbeth* *The Tempest* *The Winter's Tale* *The Merry Wives of Windsor* *Doctor Faustus* *Bartholomew Fair* and notably less canonical ones such as *The Birth of Merlin* *Fedele and Fortunio* *The Merry Devil of Edmonton* *The Devil is an Ass* *The Late Lancashire Witches* and *The Witch of Edmonton* putting the two groups into dialogue with each other and also exploring ways in which they can be profitably related to contemporary cases or accusations of witchcraft Attending to the representational strategies and self-conscious intertextuality of the plays as well as to their treatment of their subject matter the essays reveal the plays they discuss as actively intervening in contemporary debates about witchcraft and magic in ways which themselves effect transformation rather than simply discussing it At the heart of all the essays lies an interest in the

transformative power of magic but collectively they show that the idea of transformation applies not only to the objects or even to the subjects of magic but that the plays themselves can be seen as working to bring about change in the ways that they challenge contemporary assumptions and stereotypes

*Money and Magic in Early Modern Drama* David Hawkes, 2022-12-01 Money magic and the theatre were powerful forces in early modern England Money was acquiring an independent efficacious agency as the growth of usury allowed financial signs to reproduce without human intervention Magic was coming to seem Satanic as the manipulation of magical signs to performative purposes was criminalized in the great witch craze And the commercial public theatre was emerging to great controversy as the perfect medium to display analyse and evaluate the newly autonomous power of representation in its financial magical and aesthetic forms Money and Magic in Early Modern Drama is especially timely in the current era of financial deregulation and derivatives which are just as mysterious and occult in their operations as the germinal finance of 16th century London Chapters examine the convergence of money and magic in a wide range of early modern drama from the anonymous Mankind through Christopher Marlowe to Ben Jonson concentrating on such plays as *The Alchemist* *The New Inn* and *The Staple of News* Several focus on Shakespeare whose analysis of the relations between finance witchcraft and theatricality is particularly acute in *Timon of Athens* *The Comedy of Errors* *Antony and Cleopatra* and *The Winter's Tale*

*Early Modern Theatricality* Henry S. Turner, 2013-12 Early Modern Theatricality brings together some of the most innovative critics in the field to examine the many conventions that characterized early modern theatricality It generates fresh possibilities for criticism combining historical formal and philosophical questions in order to provoke our rediscovery of early modern drama

*Medieval and Renaissance Drama in England* S. P. Cerasano, Heather Anne Hirschfeld, 2008-08 Reflecting a variety of scholarly interests this volume includes articles that range addressing Africans in Elizabeth London to chapel stagings to the theory and practice of domestic tragedy It also includes essays on the historical and theoretical issues relating to the evolution of dramatic texts and women at the theater

*Loss and the Literary Culture of Shakespeare's Time* Roslyn L. Knutson, David McInnis, Matthew Steggle, 2020-03-26 As early modernists with an interest in the literary culture of Shakespeare's time we work in a field that contains many significant losses of texts of contextual information of other forms of cultural activity No account of early modern literary culture is complete without acknowledgment of these lacunae and although lost drama has become a topic of increasing interest in Shakespeare studies it is important to recognize that loss is not restricted to play texts alone *Loss and the Literary Culture of Shakespeare's Time* broadens the scope of the scholarly conversation about loss beyond drama and beyond London It aims to develop further models and techniques for thinking about lost plays but also of other kinds of lost early modern works and even lost persons associated with literary and theatrical circles Chapters examine textual corruption oral preservation quantitative analysis translation and experiments in verbatim theater plus much more

*Shakespeare and Fun* Donald Hedrick, 2025-02-27 In this bold original study Hedrick proposes an early modern

entertainment value revolution to which Shakespeare contributed and in which he played a competitive role As London's nascent capitalist industry developed and the variety of entertainments proliferated theatre contributes to the birth of entertainment value and a commercial trajectory toward what Marxist critic Adorno theorizes as fun seen contemporaneously in Las Vegasization and the election of Donald Trump to U S Presidency In this innovative approach to Shakespeare's plays through their compulsory competitive relation to other choices from London's entertainment industry such as sex work and gaming Hedrick recovers a coherent internal dynamic of theatre's pleasure enclosure accompanying the revolutionary logic of capital's new cultural and economic extremes Applying these relations to original insightful readings of *A Midsummer Night's Dream* *The Winter's Tale* and *The Taming of the Shrew* Hedrick draws from cultural studies contemporary and personal parallels wide ranging historical materials and political theory These include the semantic shifts in keywords of pleasure the practice of betting on actors the psychology of paying admission before an entertainment and various reality shows such as contests of prose and verse Continual insights emerge both broad and specific from ten entertainment value axioms to Shakespeare's awareness of entertainment value's birth at moments in his late plays marking a logic of value crisis bubbles and the danger of too much fun *European Theatre Performance Practice, 1400-1580* Philip

Butterworth, 2017-03-02 This volume brings together important records of medieval theatre practice between 1400 and 1580 The records are drawn from a wide range of spheres including civic ecclesiastical trade and guild records and consist of payments for materials techniques and services also included are some eye witness accounts Alongside these records is a selection of the best contemporary research conducted into medieval performance practice which features ground breaking analysis and challenges current understanding knowledge and authority in this field These contributions of rigorous scholarship complement and support the work of the well known Records of Early English Drama project and help to further illuminate contemporary fifteenth and early sixteenth century theatre performance practice *Shakespeare's Props* Sophie Duncan, 2019-01-30 Cognitive approaches to drama have enriched our understanding of Early Modern playtexts acting and spectatorship This monograph is the first full length study of Shakespeare's props and their cognitive impact Shakespeare's most iconic props have become transhistorical transnational metonyms for their plays a strawberry spotted handkerchief instantly recalls Othello a skull Hamlet One reason for stage properties neglect by cognitive theorists may be the longstanding tendency to conceptualise props as detachable body parts instead this monograph argues for props as detachable parts of the mind Through props Shakespeare's characters offload reveal and intervene in each other's cognition illuminating and extending their affect Shakespeare's props are neither static icons nor substitutes for the body but volatile malleable and dangerously exposed extensions of his characters minds Recognising them as such offers new readings of the plays from the way memory becomes a weapon in Hamlet's Elsinore to the pleasures and perils of Early Modern gift culture in Othello The monograph illuminates Shakespeare's exploration of extended cognition recollection and remembrance at a

time when the growth of printing was forcing Renaissance culture to rethink the relationship between memory and the object. Readings in Shakespearean stage history reveal how props both carry audience affect and reveal cultural priorities: some accrue cultural memories while others decay and are forgotten as detritus of the stage.

*The Routledge Companion to Theatre and Performance Historiography* Tracy C. Davis, Peter W. Marx, 2020-08-03. *The Routledge Companion to Theatre and Performance Historiography* sets the agenda for inclusive and wide ranging approaches to writing history embracing the diverse perspectives of the twenty first century and *Critical Media History* Written by an international team of authors whose expertise spans a multitude of historical periods and cultures this collection of fascinating essays poses the central question: what is specific to the historiography of the performative? The study of theatre in conjunction with the wider sphere of performance involves an array of multi faceted methods for collecting evidence interpreting sources and creating meaning. Reflecting on issues of recording from early modern musical scores through VHS technology to latest digital procedures and on what is missing from records or oblique in practices the contributors convey how theatre and performance history is integral to social and cultural relations. This expertly curated collection repositions theatre and performance history and is essential reading for Theatre and Performance Studies students or those interested in social and cultural history more generally.

**The Shakespearean International Yearbook** David Schalkwyk, 2017-05-15. This eighth volume of *The Shakespearean International Yearbook* presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent. Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair. *The Shakespearean International Yearbook* continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies. Contributors to this issue come from the US and the UK, Spain, Switzerland and South Africa, Canada, The Netherlands, India, Portugal, Greece, France and Hungary. In addition to the section on European Shakespeares this volume includes essays on the genre of romance, issues of character and other topics.

**Performing Dark Arts** Michael Mangan, 2007-08-01. *Magic and conjuring inhabit the boundaries and the borderlands of performance*. The conjuror's act of demonstrating the apparently impossible, the uncanny, the marvellous or the grotesque challenges the spectator's sense of reality. It brings him or her up against their own assumptions about how the world works at its most extreme: it asks the spectator to re-evaluate his or her sense of the limits of the human. *Performing Dark Arts* is an exploration of the paradox of the conjuror, the actor who pretends to be a magician. It aims to illuminate the history of conjuring by examining it in the context of performance studies and to throw light on aspects of performance studies by testing them.

against the art of conjuring The book examines not only the performances of individual magicians from Dedi to David Blaine but also the broader cultural contexts in which their performances were received and the meanings which they have attracted

*Environmental Degradation in Jacobean Drama* Bruce Boehrer,2013-02-14 In *Environmental Degradation in Jacobean Drama* Bruce Boehrer provides the first general history of the Shakespearean stage to focus primarily on ecological issues Early modern English drama was conditioned by the environmental events of the cities and landscapes within which it developed Boehrer introduces Jacobean London as the first modern European metropolis in an England beset by problems of overpopulation depletion of resources and species land water and air pollution disease and other health related issues and associated changes in social behavior and cultural output In six chapters he discusses the work of the most productive and influential playwrights of the day Shakespeare Jonson Middleton Fletcher Dekker and Heywood exploring the strategies by which they made sense of radical ecological change in their drama In the process Boehrer sketches out these playwrights differing responses to environmental issues and traces their legacy for later literary formulations of green consciousness

*Shakespeare's Insults* Nathalie Vienne-Guerrin,2016-01-28 Why are certain words used as insults in Shakespeare's world and what do these words do and say Shakespeare's plays abound with insults which are more often merely cited than thoroughly studied quotation prevailing over exploration The purpose of this richly detailed dictionary is to go beyond the surface of these words and to analyse why and how words become insults in Shakespeare's world It's an invaluable resource and reference guide for anyone grappling with the complexities and rewards of Shakespeare's inventive use of language in the realm of insult and verbal sparring

*The Corporeality of Clothing in Medieval Literature* Sarah Brazil,2018-12-17

Every known society wears some form of clothing It is central to how we experience our bodies and how we understand the sociocultural dimensions of our embodiment It is also central to how we understand works of literature In this innovative study Brazil demonstrates how medieval writers use clothing to direct readers and spectators awareness to forms of embodiment Offering insights into how poetic works plays and devotional treatises target readers kinesic intelligence their ability to understand movements and gestures Brazil demonstrates the theological implications of clothing often evinced by how garments limit or facilitate the movements and postures of bodies in narratives By bringing recent studies in the field of embodied cognition to bear on narrated and dramatized interactions between dress and body this book offers new methodological tools to the study of clothing

*Street Scenes* S. Aronson-Lehavi,2011-03-28 *Street Scenes* offers a theory of late medieval acting and performance through a fresh and original reading of the *Tretise of Miraclis Pleyinge* The performance theory perspective employed here along with the examination of actor character dialectics paves the way to understanding both religious theatre and the complexity of late medieval theatricalities Sharon Aronson-Lehavi demonstrates the existence of a late medieval discourse about the double appeal of theatre performance an artistic medium enacting sacred history while simultaneously referring to the present lives of its creators and spectators

**Writing Emotions**

Ingeborg Jandl, Susanne Knaller, Sabine Schönfellner, Gudrun Tockner, 2018-07-15 After a long period of neglect emotions have become an important topic within literary studies This collection of essays stresses the complex link between aesthetic and non aesthetic emotional components and discusses emotional patterns by focusing on the practice of writing as well as on the impact of such patterns on receptive processes Readers interested in the topic will be presented with a concept of aesthetic emotions as formative both within the writing and the reading process Essays ranging in focus from the beginning of modern drama to digital formats and theoretical questions examine examples from English German French Russian and American literature Contributors include Angela Locatelli Vera N nning and Gesine Lenore Schiewer The Renaissance of the Saints After Reform Gina M. Di Salvo, 2023-07-27 The age of miracles was not yet past on the Shakespearean stage In the first book length study of the English saint play across the Reformation divide The Renaissance of the Saints after Reform recovers the surprisingly long theatrical life of the saints from a tenth century monastery to the Restoration stage Through a reassessment of archival records of performance and religious change this book challenges the established history of the saint play as a product of medieval devotional culture that ended with the national conversion to Protestantism during the Reformation Not only did saints in performance frequently diverge from the narratives of devotional literature during the Middle Ages but also saints made a spectacular reappearance in the theatre of the early modern era In the rupture between those two eras the English church separated itself from the Cult of the Saints and saints disappeared from public view until sainthood transformed from a matter of theology into a matter of theatricality Early modern saint plays document a post Reformation culture committed to saints but not all saints Certain ancient martyrs and British saints returned to the liturgical calendar in the Elizabethan Book of Common Prayer This limited inventory performed an initial de Catholicization of these saints but it did not recover their lives Instead the theatre produced new lives of the saints for the English public A period of experimentation with saints and devils in the 1590s was followed by unprecedented innovation throughout the Stuart era This book traces the transformation of sainthood in early modern drama from ambiguous supernatural association and negotiated patronage to a renaissance of miraculous theatricality and sacred place making By excavating saints in plays by Shakespeare Heywood Dekker Massinger and Rowley as well as plays authored by relatively unknown dramatists this book reconfigures how we think about the legacy of late medieval religious culture the impact of Reformation change on literary texts and social practices and the development of English theatre and drama **Medieval and Renaissance Drama in England** Mary Bly, S. P. Cerasano, 2013 Medieval and Renaissance Drama in England is an international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642 This issue includes eleven new articles and reviews of twelve books



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