

The Metamorphosed Gypsies (excerpt)

*The fairy beam upon you,
The stars to glister on you;
A moon of light
In the noon of night,
Till the fire-drake hath o'er gone you.
The wheel of fortune guide you
The boy with the bow beside you;
Run aye in the way
Till the bird of day,
And the luckier lot betide you.*

*To the old, long life and treasure,
To the young, all health and pleasure;
To the fair, their face
With eternal grace,
And the foul to be lov'd at leisure.
To the witty, all clear mirrors,
To the foolish, their dark errors;
To the loving sprite,
A secure delight;
To the jealous, his own false terrors.*



Ben Jonson

The Gypsies Metamorphosed

Richard Dutton



The Gypsies Metamorphosed:

The Gypsies Metamorphosed, Written by Ben Jonson, Edited from Original and Unexpurgated Sources by George Watson Cole,... Ben Jonson,1931 *The Gypsies Metamorphosed* Ben Jonson,Modern Language Association of America,1931 *The gypsies metamorphosed* Ben Jonson,1966 **The Gypsies Metamorphosed ... Edited from Original and Unexpurgated Sources by George Watson Cole, Etc. [With Facsimiles of the Edition of 1640 and of a Manuscript in the Huntington Library.].** Ben Jonson,George Watson Cole,1931 **The Gypsies Metamorphosed** Ben Jonson,1931 *The Gypsies Metamorphosed* Ben Jonson,1931 **The Cambridge Companion to Ben Jonson** Richard Harp,Stanley Stewart,2000-11-30 Ben Jonson is in many ways the figure of greatest centrality to literary study of the Elizabethan and Jacobean period He wrote in virtually every literary genre in drama comedy tragedy and masque in poetry epigram epistle and lyric in prose literary criticism and English grammar He became the most visible poet of his age honored more than even William Shakespeare and his dramatic works in particular his major comedies continue to be performed today This Companion brings together leading scholars from both sides of the Atlantic to provide an accessible and up to date introduction to Jonson s life and works It represents an invaluable guide to current critical perspectives providing generous coverage not only of his plays but also his non dramatic works The volume is informed by the latest development in Jonson scholarship and will therefore appeal to scholars and teachers as well as newcomers to his work *Dramatic Extracts in Seventeenth-Century English Manuscripts* Laura Estill,2015-01-21 Throughout the seventeenth century early modern play readers and playgoers copied dramatic extracts selections from plays and masques into their commonplace books verse miscellanies diaries and songbooks *Dramatic Extracts in Seventeenth Century English Manuscripts* Watching Reading Changing Plays is the first to examine these often overlooked texts which reveal what early modern audiences and readers took literally and figuratively from plays As this under examined archival evidence shows play readers and playgoers viewed plays as malleable and modular texts to be altered appropriated and most importantly used These records provide information that is not available in other forms about the popularity and importance of early modern plays the reasons plays appealed to their audiences and the ideas in plays that most interested audiences Tracing the course of dramatic extracting from the earliest stages in the 1590s through the prolific manuscript circulation at the universities to the closure and reopening of the theatres Estill gathers these microhistories to create a comprehensive overview of seventeenth century dramatic extracts and the culture of extracting from plays *Dramatic Extracts in Seventeenth Century English Manuscripts* Watching Reading Changing Plays explores new archival evidence from John Milton s signature to unpublished university plays while also analyzing the popularity of perennial favorites such as Shakespeare s *The Tempest* The study of dramatic extracts is the study of particulars particular readers particular manuscripts particular plays or masques particular historic moments As D F McKenzie puts it different readers bring the text to life in different ways By providing careful analyses of

these rich source texts this book shows how active play viewing and play reading that is extracting ultimately led to changing the plays themselves both through selecting and manipulating the extracts and positioning the plays in new contexts

Published by University of Delaware Press Distributed worldwide by Rutgers University Press **Edinburgh Companion to Queer Reading** Declan Kavanagh, Jeremy Chow, 2024-11-30 What does it mean to read queerly The Edinburgh Companion to Queer Reading upholds intersectional thinking to recognise the wide currency and appeal of queer studies for a new generation of scholars activists students and interested allies Its four interconnecting parts transing queer readings reading queer ecologies queer reading as practice and reading queer futures speak to and help to critique and foreground expansive queer epistemologies Contributors evocatively explore the relationships between queerness and genders embodiments race narrative methodology history literature media and art Bringing together emerging and established queer theorists this timely collection demonstrates how germane queer readings theories and companions are to the livelihood of

interdisciplinary research and humanistic inquiry in the 2020s **Stillness in Motion in the Seventeenth-Century Theatre** P.A. Skantze, 2003-09-02 Stillness in Motion in the Seventeenth Century Theatre provides a comprehensive examination of this aesthetic theory The author investigates this aesthetic history as a form of artistic creation philosophical investigation a way of representing and manipulating ideas about gender and a way of acknowledging reinforcing and making a critique of social values for the still and moving the permanent and elapsing The book s analysis covers the entire seventeenth century with chapters on the work of Ben Jonson John Milton the pamphletheatre Aphra Behn John Vanbrugh and Jeremy Collier and will be of interest to scholars in the areas of literary and performance studies **Ben Jonson in**

Context Julie Sanders, 2010-06-03 This collection highlights exciting new areas of research related to Ben Jonson including book history social history and cultural geography *Broken English* Paula Blank, 2002-11-01 The English language in the Renaissance was in many ways a collection of competing Englishes Paula Blank investigates the representation of alternative vernaculars the dialects of early modern English in both linguistic and literary works of the period Blank argues that Renaissance authors such as Spenser Shakespeare and Jonson helped to construct the idea of a national language variously known as true English or pure English or the King s English by distinguishing its dialects and sometimes by creating those dialects themselves Broken English reveals how the Renaissance invention of dialect forged modern alliances of language and cultural authority This book will be of interest to scholars and students of Renaissance studies and Renaissance English literature It will also make fascinating reading for anyone with an interest in the history of English language *English Renaissance Scenes* Paola Pugliatti, Alessandro Serpieri, 2008 This book throws new light on the complexity and variety of practices which may be defined as theatrical in a broad sense in sixteenth and seventeenth century English drama The volume deals first with the mainstream of dramatic production starting from the anti theatrical debate which characterized the whole period and increased in intensity as it went on Here Shakespeare and Ben Jonson come on stage with their

rejoinders to this issue At the same time while the universities were offering a kind of theatre workshop importing Latin and Italian models popular performances were being staged in non theatrical spaces Tournaments and their aristocratic codes are explored as well as more popular and marginal spectacles such as those of conny catching improvisers jugglers gypsy dancers and fortune tellers clowns and prophetesses *Shades of Difference* Sujata Iyengar,2013-04-12 Was there such a thing as a modern notion of race in the English Renaissance and if so was skin color its necessary marker In fact early modern texts described human beings of various national origins including English as turning white brown tawny black green or red for any number of reasons from the effects of the sun s rays or imbalance of the bodily humors to sexual desire or the application of makeup It is in this cultural environment that the seventeenth century London Gazette used the term black to describe both dark skinned African runaways and dark haired Britons such as Scots who are now unquestioningly conceived of as white In *Shades of Difference* Sujata Iyengar explores the cultural mythologies of skin color in a period during which colonial expansion and the slave trade introduced Britons to more dark skinned persons than at any other time in their history Looking to texts as divergent as sixteenth century Elizabethan erotic verse seventeenth century lyrics and Restoration prose romances Iyengar considers the construction of race during the early modern period without oversimplifying the emergence of race as a color coded classification or a black white opposition Rather race embodiment and skin color are examined in their multiple contexts historical geographical and literary Iyengar engages works that have not previously been incorporated into discussions of the formation of race such as Marlowe s *Hero and Leander* and Shakespeare s *Venus and Adonis* By rethinking the emerging early modern connections between the notions of race skin color and gender *Shades of Difference* furthers an ongoing discussion with originality and impeccable scholarship *The Cultural Geography of Early Modern Drama, 1620-1650* Julie Sanders,2011-05-26 Literary geographies is an exciting new area of interdisciplinary research Innovative and engaging this book applies theories of landscape space and place from the discipline of cultural geography within an early modern historical context Different kinds of drama and performance are analysed from commercial drama by key playwrights to household masques and entertainment performed by families and in semi official contexts Sanders provides a fresh look at works from the careers of Ben Jonson John Milton and Richard Brome paying attention to geographical spaces and habitats like forests coastlines and arctic landscapes of ice and snow as well as the more familiar locales of early modern country estates and city streets and spaces Overall the book encourages readers to think about geography as kinetic embodied and physical not least in its literary configurations presenting a key contribution to early modern scholarship **Race and Beauty** Josie Schoel,2025-04-29 This work examines how beauty standards specifically the ideology of fairness contributed to the racialization of bodies in early modern England Schoel emphasizes the need to dismantle whiteness s invisibility in historical criticism noting that it has long been an unexamined norm By focusing on the materiality of cosmetic whiteness the text aims to disrupt colorblind ideologies and reveal the mechanisms behind

white supremacy Drawing on diverse texts like sonnets travel literature and medical treatises the book discusses how light skin and hair were idealized symbolizing Christian virtue and femininity This rhetoric of fairness not only promoted racial hierarchies but also constructed whiteness through cosmetics like whitening creams and exfoliants These practices associated with Queen Elizabeth I's image and widely reproduced in theater medicine and household texts led to a cult of whiteness The locus of the cult was Queen Elizabeth I whose materially constructed reds and whites in her portraiture and on the surface of her skin resounded throughout the commonwealth If the cult of whiteness was founded by Elizabeth's propagandistic image campaign it was facilitated and reproduced through theatrical productions medical treatises household manuals and the birth of the apothecary which made the materials of whiteness accessible to a wider socially diverse network of consumers The book is not only an ideal resource for students and scholars of early modern studies performance and Critical Race Studies but for all those seeking an introduction to constructions of race in early modern England

Craftmanship in Context Judith Kegan Gardiner, 2015-07-24 No detailed description available for Craftmanship in Context

Shakespeare, Race, and Colonialism Ania Loomba, 2002-09-05 For centuries plays like Othello and The Tempest have spoken about race to audiences whose lives have been and continue to be enormously affected by the racial question But are concepts such as race or racism xenophobia ethnicity or even nation appropriate for analysing communities and identities in early modern Europe Did skin colour matter to Shakespeare and his contemporaries or was religious difference more important to them This book examines how Shakespeare's plays contribute to and are themselves crafted from contemporary ideas about social and cultural difference It considers how such ideas might have been different from later ideologies of race that emerged during colonialism but also from older ideas about barbarism blackness and religious difference Thus it places the racial question in Shakespeare's plays alongside the histories with which they converse Shakespeare uses and plays with the vocabularies of difference prevailing in his time repeatedly turning to religious and cultural cross overs and conversions their impossibility or the traumas they engender or the social upheavals they can generate Shakespeare Race and Colonialism looks in depth at Othello The Merchant of Venice Antony and Cleopatra The Tempest and Titus Andronicus and also shows how racial difference shapes the language and themes of other plays

Shakespeare's Hobby-Horse and Early Modern Popular Culture Natália Pikli, 2021-08-26 This book explores the ways in which the early modern hobby horse featured in different productions of popular culture between the 1580s and 1630s Natália Pikli approaches this study with a thorough and interdisciplinary examination of hobby horse references with commentary on the polysemous uses of the word offers an informative background to reconsider well known texts by Shakespeare and others and provides an overview on the workings of cultural memory regarding popular culture in early modern England The book will appeal to those with interest in early modern drama and theatre dramaturgy popular culture cultural memory and iconography

Mastering the Revels Richard Dutton, 2022-06-16 Mastering the Revels traces the

measures taken by the governments of Elizabeth I James I and Charles I to regulate the new phenomenon of fixed playhouses and resident playing companies in London and to censor their plays It focuses on the Masters of the Revels whose primary function was to seek out theatrical entertainment for the court but whose role expanded to include oversight of the players and their playhouses The book proceeds chronologically tracking each of the Masters in the period Edmund Tilney served 1579 1610 Sir George Buc 1610 22 Sir John Astley 1622 3 and Sir Henry Herbert 1623 1642 Tilney was the first to receive a Special Commission giving him wide ranging powers over the players When Buc first became involved is examined here in detail as is the parallel history of the Children of the Queen s Revels who between 1604 and 1608 staged some of the most scandalous plays of the era Astley succeeded Buc but soon sold the office to Herbert who then served to the closing of the theatres Manuscripts of plays censored by Tilney Buc and Herbert have survived and are examined in detail to assess their concerns Large parts of Herbert s office book have also survived giving detailed insights into his professional life including interactions with both the court and the players It reveals the difficulties he faced negotiating recurrent popular pressure for war against Spain resistance to Archbishop Laud s reforms of the church and Henrietta Maria s problematic presence as a Catholic queen to Charles I

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