

# HOW THE WORLD BECAME A STAGE



Presence, Theatricality, and  
the Question of Modernity

WILLIAM EGGINTON

# How The World Became A Stage Presence Theatricality And The Question Of Modernity

**Donald Gilbert-Santamaria**



## **How The World Became A Stage Presence Theatricality And The Question Of Modernity:**

*How the World Became a Stage* William Egginton, 2012-02-01 What is special distinct modern about modernity In *How the World Became a Stage* William Egginton argues that the experience of modernity is fundamentally spatial rather than subjective and proposes replacing the vocabulary of subjectivity with the concepts of presence and theatricality Following a Heideggerian injunction to search for the roots of epochal change not in philosophies so much as in basic skills and practices he describes the spatiality of modernity on the basis of a close historical analysis of the practices of spectacle from the late Middle Ages to the early modern period paying particular attention to stage practices in France and Spain He recounts how the space in which the world is disclosed changed from the full magically charged space of presence to the empty fungible and theatrical space of the stage

**Metatheater and Modernity** Mary Ann Frese Witt, 2013 *Metatheater and Modernity* is the first book to link the concept of metatheater with those of baroque and neobaroque It refines and probes these concepts through close analyses and comparisons of seventeenth with twentieth century plays Authors discussed include Rotrou Sartre Kushner Bernini Shakespeare Pirandello Molière Giraudoux

*Pedro Calderón de la Barca and the World Theatre in Early Modern Europe* Rasmus Vangshardt, 2023-11-20 Rasmus Vangshardt offers an original interpretation of one of the most famous images of literary history the *theatrum mundi* By applying methods of comparative literature hispanic studies and theology he reconsiders the world theatre's historical peak in early modern Europe in general and the Spanish Golden Age in particular The author presents a new close reading of Pedro Calderón's *El gran teatro del mundo* c. 1633-36 and outlines the historical and systematic framework for a *theatrum mundi* of celebration This concept entails using art to justify human existence in the face of changing conceptions of the cosmos an early modern aesthetic theodicy and a justification of the world in that liminal space between drama and ritual By discussing historiographical theories of early modern Europe especially those of Hans Blumenberg and Bruno Latour and through conversations with Shakespearean drama and Spanish Golden Age classics Vangshardt also argues that the *theatrum mundi* of celebration questions traditional assumptions of great divides between the Middle Ages and Early Modernity and challenges theories of a European wide early modern sense of crisis

*The Routledge Introduction to Theatre and Performance Studies* Erika Fischer-Lichte, 2014-04-03 Erika Fischer-Lichte's introduction to the discipline of Theatre and Performance Studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms Its three part structure moves from the first steps in starting to think about performance through to the diverse and interrelated concerns required of higher level study Part 1 Central Concepts for Theatre and Performance Research introduces the language and key ideas that are used to discuss and think about theatre concepts of performance the emergence of meaning and the theatrical event as an experience shared by actors and spectators Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a discipline Part 2 Fields Theories and Methods looks at how to analyse a performance and how to conduct theatre historiographical

research This section is concerned with the doing of Theatre and Performance Studies establishing and understanding different methodological approaches using sources effectively and building theoretical frameworks Part 3 Pushing Boundaries expands on the lessons of Parts 1 and 2 in order to engage with theatre and performance in a global context Part 3 introduces the concept of interweaving performance cultures explores the interrelation of theatre with the other arts and develops a transformative aesthetics of performance Case studies throughout the book root its theoretical discussion in theatrical practice Focused accounts of plays practitioners and performances map the development of Theatre and Performance Studies as an academic discipline and of the theatre itself as an art form This is the most comprehensive and sophisticated introduction to the field available written by one of its foremost scholars **The Oxford Handbook of Silent Cinema** Rob King, Charlie Keil, 2024 The Oxford Handbook of Silent Cinema is a collection of new scholarship that investigates the first decades of motion picture history from diverse perspectives and methodologies Featuring over thirty essays by leading scholars in the field the Handbook offers a comprehensive overview of cinema s earliest years while also illuminating how cinema derived strength from competing cultural forms becoming in the process the most influential mass medium of the early twentieth century City/Stage/Globe D.J. Hopkins, 2013-09-13 This interdisciplinary study theorizes the interaction of individual performance and social space Examining three categories of space the urban the theatrical and the cartographic this volume considers the role of performance in the production and operation of these spaces during a period in London s history defined roughly by the life of Shakespeare City Stage Globe not only organizes a selection of plays pageants maps and masques in the historical and cultural contexts in which they emerged but also uses performance theory to locate the ways in which these seemingly ephemeral events contributed to lasting change in the spatial concepts and physical topography of early modern London Making Space Public in Early Modern Europe Angela Vanhaelen, Joseph P. Ward, 2013-04-26 Broadening the conversation begun in Making Publics in Early Modern Europe 2009 this book examines how the spatial dynamics of public making changed the shape of early modern society The publics visited in this volume are voluntary groupings of diverse individuals that could coalesce through the performative uptake of shared cultural forms and practices The contributors argue that such forms of association were social productions of space as well as collective identities Chapters explore a range of cultural activities such as theatre performances travel and migration practices of persuasion the embodied experiences of lived space and the central importance of media and material things in the creation of publics and the production of spaces They assess a multiplicity of publics that produced and occupied a multiplicity of social spaces where collective identity and voice could be created discovered asserted and exercised Cultural producers and consumers thus challenged dominant ideas about just who could enter the public arena greatly expanding both the real and imaginary spaces of public life to include hitherto excluded groups of private people The consequences of this historical reconfiguration of public space remain relevant especially for contemporary efforts to meaningfully include the views of

ordinary people in public life      *The Aesthetic Turn in Cervantes* Susan Byrne,2025-04-30 The Aesthetic Turn in Cervantes broadens our understanding of this transformative period Susan Byrne examines a little known legal treatise published in 1600 that defended artists rights and served as a rallying cry for writers in Madrid The book investigates early efforts to define creative writing as good human or polished letters foreshadowing the mid seventeenth century French concept of belles lettres Byrne closely analyses Cervantes s exploration of key aesthetic themes including sensory experience the interplay between sentiment and reason the role of imagination in art and the complex nature of truth and beauty Ultimately the book illuminates how Cervantes gradually reconceptualized art and its truths as fully human expressions throughout his lifetime both formally and substantively      **New Perspectives on Detective Fiction** Casey Cothran,Mercy Cannon,2015-10-14 This collection establishes new perspectives on the idea of mystery as it is enacted and encoded in the genre of detective fiction Essays reclaim detective fiction as an object of critical inquiry examining the ways it shapes issues of social destabilization moral ambiguity reader complicity intertextuality and metafiction Breaking new ground by moving beyond the critical preoccupation with classification of historical types and generic determinants contributors examine the effect of mystery on literary forms and on readers who experience the provocative complex process of coming to grips with the unknown and the unknowable This volume opens up discussion on publically acclaimed modern works of mystery and on classic pieces addressing a variety of forms including novels plays graphic novels television series films and ipad games Re examining the interpretive potential of a genre that seems easily defined yet has endless permutations the book closely analyzes the cultural function of mystery the way it intervenes in social and political problems as well as the literary properties that give the genre its particular shape The volume treats various texts as meaningful subjects for critical analysis and sheds new light on the interpretive potential for a genre that creates as much ambiguity as it does clarity Scholars of mystery and detective fiction crime fiction genre studies and cultural studies will find this volume invaluable      Poetics of Friendship in Early Modern Spain Donald Gilbert-Santamaria,2020-09-21 This book shows how the Aristotelian Ciceronian notion of perfect male friendship operates as an independent poetic force within the development of Spanish literature in the sixteenth and early seventeenth centuries      *Patrons and Patron Saints in Early Modern English Literature* Alison Chapman,2013-01-17 This book visits the fact that in the pre modern world saints and lords served structurally similar roles acting as patrons to those beneath them on the spiritual or social ladder with the word patron used to designate both types of elite sponsor Chapman argues that this elision of patron saints and patron lords remained a distinctive feature of the early modern English imagination and that it is central to some of the key works of literature in the period Writers like Jonson Shakespeare Spenser Drayton Donne and Milton all use medieval patron saints in order to represent and to challenge early modern ideas of patronage not just patronage in the narrow sense of the immediate economic relations obtaining between client and sponsor but also patronage as a society wide system of obligation and reward that itself crystallized a whole

culture's assumptions about order and degree. The works studied in this book ranging from Shakespeare's 2 Henry VI written early in the 1590s to Milton's *Masque Performed at Ludlow Castle* written in 1634 are patronage works either aimed at a specific patron or showing a keen awareness of the larger patronage system. This volume challenges the idea that the early modern world had shrugged off its own medieval past instead arguing that Protestant writers in the period were actively using the medieval Catholic ideal of the saint as a means to represent contemporary systems of hierarchy and dependence. Saints had been the ideal and idealized patrons of the medieval world and remained so for early modern English recusants. As a result their legends and iconographies provided early modern Protestant authors with the perfect tool for thinking about the urgent and complex question of who owed allegiance to whom in a rapidly changing world.

**The Waxing of the Middle Ages** Charles-Louis Morand-Métivier, Tracy Adams, 2023-04-14 Johan Huizinga's much loved and much contested *Autumn of the Middle Ages* first published in 1919 encouraged an image of the Late French Middle Ages as a flamboyant but empty period of decline and nostalgia. Many studies particularly literary studies have challenged Huizinga's perceptions of individual works or genres. Still the vision of the Late French and Burgundian Middle Ages as a sad transitional phase between the High Middle Ages and the Renaissance persists. Yet a series of exceptionally significant cultural developments mark the period. *The Waxing of the Middle Ages* sets out to provide a rich complex and diverse study of these developments and to reassert that late medieval France is crucial in its own right. The collection argues for an approach that views the late medieval period not as an afterthought or a blind spot but as a period that is key in understanding the fluidity of time, traditions, culture and history. Each essay explores some cultural form to borrow Huizinga's expression to expose the false divide that has dominated modern scholarship.

**The Creation of the French Royal Mistress** Tracy Adams, Christine Adams, 2020-03-16 Kings throughout medieval and early modern Europe had extraconjugal sexual partners. Only in France however did the royal mistress become a quasi institutionalized political position. This study explores the emergence and development of the position of French royal mistress through detailed portraits of nine of its most significant incumbents: Agnès Sorel, Anne de Pisseleu d'Heilly, Diane de Poitiers, Gabrielle d'Estres, Françoise Louise de La Baume Le Blanc, Françoise Athanas de Rochechouart de Mortemart, Françoise d'Aubign, Jeanne Antoinette Poisson and Jeanne Bécu. Beginning in the fifteenth century key structures converged to create a space at court for the royal mistress. The first was an idea of gender already in place that while women were legally inferior to men they were men's equals in competence. Because of their legal subordination queens were considered to be the safest regents for their husbands and subsequently the royal mistress was the surest counterpoint to the royal favorite. Second the Renaissance was a period during which people began to experience space as theatrical. This shift to a theatrical world opened up new ways of imagining political guile which came to be positively associated with the royal mistress. Still the role had to be activated by an intelligent charismatic woman associated with a king who sought women as advisors. The fascinating particulars of each case are covered in the chapters of this book.

Thoroughly researched and compellingly narrated this important study explains why the tradition of a politically powerful royal mistress materialized at the French court but nowhere else in Europe It will appeal to anyone interested in the history of the French monarchy women and royalty and gender studies Anatomical Drawing Sue Field,2024-05-30 Intersecting art science and the scenographic mise en scene this book provides a new approach to anatomical drawing viewed through the contemporary lens of scenographic theory Sue Field traces the evolution of anatomical drawing from its historical background of hand drawn observational scientific investigations to the contemporary complex visualization tools that inform visual art practice performance film and screen based installations Presenting an overview of traditional approaches across centuries the opening chapters explore the extraordinary work of scientists and artists such as Andreas Vesalius Gerard de Lairese Santiago Ramon y Cajal and Dorothy Foster Chubb who through the medium of drawing dissect dismember and anatomize the human form Anatomical Drawing examines how forms fluids and systems are entangled within the labyrinthine two dimensional drawn space and how the body has been the subject of the spectacle Corporeal proportions continue to be embodied within the designs of structures buildings and visual art Illustrated throughout the book explores the drawings of 17th century architect and scenographer Inigo Jones through to the ghostly spectral forms illuminated in the present day X ray drawings of the artist Angela Palmer and the visceral and deeply personal works of Kiki Smith Field analyses the contemporary skeletal manifestations that have been spawned from the medieval Danse Macabre such as Walt Disney's drawn animations and the theatrical staging metaphor and allegorical intent in the contemporary drawn artworks of William Kentridge Peter Greenaway Mark Dion and Dann Barber This rigorous study illustrates how the anatomical drawing shapes multiple scenographic encounters both on a two dimensional plane and within a three dimensional space as the site of imaginative agency across the breadth of the visual and performance arts These drawings are where a corporeal spectacularized representation of the human body is staged and performed within an expanded drawn space generating something new and unforeseen a scenographic worlding *Showing Off, Showing Up* Laurie Frederik, Kimberley Bell Marra, Catherine A. Schuler, 2017-05-18 The interdisciplinary essays in *Showing Off Showing Up* examine acts of showing a particular species of performance that relies on competition and judgment active spectatorship embodied excess and exposure of core values and hidden truths Acts of showing highlight those dimensions of performance that can most manipulate spectators and consumers often through over the top heightening and skewing of presentation Many forms of showing and of heightened performance however operate more enigmatically and covertly while still profoundly affecting the social world even if our reactions to them are initially flippant or unconcerned because it's just a show Examining a wide range of examples from dog shows to competitive dancing to carnivals to striptease the essays illuminate how such events variously foster competition exaggerate a characteristic and reveal hidden truths There is as much to be learned about the power of showing through subtlety and underlying intentionality as through overt display The book's theoretical introduction

and 12 essays by leading scholars reveal how diverse particularly efficacious genres of showing are theoretically connected and why they merit more concerted attention especially in the 21st century

**Staging Sovereignty** Arthur

Bradley, 2024-11-26 To become sovereign one must be seen as sovereign In other words a sovereign must appear philosophically politically and aesthetically on the stage of power both to themselves and to others in order to assume authority In this sense sovereignty is a theatrical phenomenon from the very beginning This book explores the relationship between theater and sovereignty in modern political theory philosophy and performance Arthur Bradley considers the theatricality of power its forms dramas and iconography and examines sovereignty's modes of appearance thrones insignia regalia ritual ceremony spectacle marvels fictions and phantasmagoria He weaves together political theory and literature reading figures such as Plato Aristotle Montaigne Leibniz Kant Hegel Schmitt Benjamin Derrida and Agamben alongside writers including Shakespeare Cervantes Schiller Melville Valéry Kafka Ionesco and Genet Formally inventive and deeply interdisciplinary *Staging Sovereignty* offers a surprising and original narrative of political modernity from early modern political theology to the age of neoliberal capitalism

**The Cambridge Companion to English Renaissance Tragedy**

Emma Josephine Smith, Garrett A. Sullivan (Jr.), 2010-08-12 Introducing the reader to important topics in English Renaissance tragedy this Companion presents fresh readings of key texts

**Hermenegildo and the Jesuits** Stefano

Muneroni, 2017-06-27 This book explores the cultural conditions that led to the emergence and proliferation of Saint Hermenegildo as a stage character in the sixteenth and seventeenth centuries It considers how this saint became a theatrical trope enabling the Society of Jesus to address religious and secular concerns of the post Tridentine Church and to discuss political issues such as the supremacy of the pope over the monarch and the legitimacy of regicide The book goes on to explain how the Hermenegildo narrative developed outside of Jesuit colleges through works by professional dramatist Lope de Vega and Mexican nun Juana Inés de la Cruz Stefano Muneroni takes a global approach to the staging of Hermenegildo tracing the character's journey from Europe to the Americas from male to female authors and from a sacrificial to a sacramental paradigm where the emphasis shifts from bloodletting to spiritual salvation Given its interdisciplinary approach this book is geared toward scholars and students of theatre history religion and drama early modern theology cultural studies romance languages and literature and the history of the Society of Jesus

**The Return of the Baroque in Modern**

**Culture** Gregg Lambert, 2004-11-01 *The Return of the Baroque in Modern Culture* explores the re-invention of the early European Baroque within the philosophical cultural and literary thought of postmodernism in Europe the United States the Caribbean and Latin America Gregg Lambert argues that the return of the Baroque expresses a principle often hidden behind the cultural logic of postmodernism in its various national and cultural incarnations a principle often in variance with Anglo American modernism Writers and theorists examined include Walter Benjamin Paul de Man Jacques Derrida Michel Foucault Octavio Paz and Cuban novelists Alejo Carpentier and Severo Sarduy A highly original and compelling reinterpretation of



modernity The Return of the Baroque in Modern Culture answers Raymond Williams charge to create alternative national and international accounts of aesthetic and cultural history in order to challenge the centrality of Anglo American modernism

**Forgetting Differences** Andrea Frisch, 2015-06-02 Examines the impact of the royal politics of amnesia on tragedy and national historiography in France 1560 1630

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