

Contents

<i>List of Figures</i>	vii
<i>List of Contributors</i>	ix
<i>Acknowledgments</i>	xiii
<i>Foreword: Something of the Night</i> <i>Darren Oldridge</i>	xv
Introduction: Superstitions, Literature, History, and the Creative Imagination <i>Verena Theile and Andrew D. McCarthy</i>	1
Part 1 Early Modern Superstitions: Religion, Reformation, and the History of Fear	
1 Popular Magic, Witchcraft, and Lutheran Religious Literature <i>Peter A. Morton</i>	21
2 “Let not Phantasies Misgouerne You”: Entertainment as Religious Polemic (The Case of Barnabe Riche) <i>Adam H. Kitzes</i>	39
3 Early Modern Literary Engagements with Fear, Witchcraft, the Devil, and that Damned Dr. Faustus <i>Verena Theile</i>	59
Part 2 Witchcraft on Trial	
4 The Supernatural on the Stage: An Analysis of Early Modern Literary and Theatrical Representations of Lancashire’s Witches and Demons <i>Deborah Lea</i>	85
5 Vision on Trial in <i>The Late Lancashire Witches</i> <i>Meg F. Pearson</i>	107
6 The Joint-Stool on the Early Modern Stage: Witches, Wives, and Murderers in <i>Macbeth</i> and <i>Arden of Faversham</i> <i>Kristina E. Caton</i>	129

7	The Medicalization of “Midnight Hags”: Perverting Post-Menopausal and Political Motherhood in <i>Macbeth</i> <i>Hilda H. Ma</i>	147
Part 3 Stage Dissections		
8	“Such a Sinner of His Memory”: Prospero, Bruno, and the Failures of Neo-Platonic Memory Magic <i>Liberty Stanavage</i>	171
9	Prophecies, Dreams, and the Plays of John Lyly <i>Per Sivefors</i>	191
10	Travelers’ Tales: Magic and Superstition on Early Modern European and London Stages <i>M A Katritzky</i>	217
	<i>Bibliography</i>	239
	<i>Index</i>	271