

MAGIC THROUGH SOUND: Illusion, Deception, and Agreed Pretence

Philip Butterworth

Acceptance of the idea of the 'world turned upside-down' exists by virtue of an understanding between those who wish to endorse its existence: it is an agreed pretence. Not only is the conventional world order inverted, but a redefinition takes place in the identification and relationship of perceived reality and illusion. That which was real now becomes illusory. The manipulation of these states and their relationship is of perennial fascination in the process of creating theatre. Theatrical content and its development are frequently derived from the consequences of such transformation. Further development may take place when characters, protagonists, or instigators operate upon different assumptions, knowledge, or expectations to those of the audience.

The conscious manipulation of the reality/illusion relationship is not only central to the conventions by which theatre exists, but also to the creation of magic through conjuring, legerdemain or sleight-of-hand, ventriloquy, and other forms of overt deception or pretence. The perpetrators of magic feats or tricks frequently rely on diversion and deception as a means of confusing the visual sense of the audience. It is the ability to visualise that is most frequently diverted or disorientated when acts of magic are created. However, the reality/illusion relationship may also be affected by the use of sound.

In the *Origo Mundi* of the Cornish *Ordinalia* a stage direction requires the following action:

*Et fodiet et terra clamat et iterum fodiet et clamat terra.*¹

'And he shall dig, and the earth cries: and again he shall dig, and the earth cries.'

The significance of the action within the biblical narrative is that God has expelled Adam and Eve from Paradise and Adam now attempts to dig the earth so that he 'may raise corn'. However, he declares that 'The earth will not let me break it'. The inherent ambiguity in the stage direction is intriguing. Clearly, it may not be possible to say how the requirement expressed in the stage direction was originally achieved, but it is possible to

consider some implications and their potential influence upon the nature of the inherent theatrical statement.

Firstly, how does the earth cry? Presumably, the sound of the crying earth is intended to communicate just that to the audience. The audience needs to know that it is the earth that cries. What does this sound like? Who knows what the crying earth would sound like? Clearly, whatever sound was produced to indicate that the 'earth cries' would need to appeal to the imagination of the audience in order to contextualise and give significance to the sound. The possibilities surrounding the nature of this sound and its production invite interesting questions about the characteristics and implicit conventions in its communication to the audience. It might be presumed that the sound is a 'live' one and produced by someone and/or something. If it is made to occur through the latter, what kind of object or instrument might be used? Is the creator of the sound, whether person and/or instrument, seen by the audience? Is it important that the audience is able to recognise that the 'cries' actually come from the earth at the point where the digging is carried out by Adam? Answers to this question inevitably lead towards concerns about the nature of reality, illusion, deception, and agreed pretence in the communicated statement.

If it is that the sound is intended to come from, or seem to come from the point at which the earth is dug, the pretence may lead to use of illusion, although this is not inevitable. What are the means of its creation? A person may be positioned out of sight beneath the 'earth' in some sort of cavity in order to produce the sound *in situ*. Alternatively, a person who is in view of the audience may make, or cause to make, the sound 'as if' it comes from the ground. A further possibility exists in the sound being regarded as that which 'represents' the sound of the earth crying. In which case, the terms of reference by which the significance of the sound is communicated would need to be established. In such an instance the audience does not primarily appreciate the sound for its supposed verisimilitude but for its meaning.

Of itself, the stage direction in the *Origo Mundi* does not divulge sufficient information to determine how the 'earth cries', but two other stage directions in the *Resurrexio Domini* of the Cornish *Ordinalia* offer the following information in respect of the attempted burial of Pilate:

et tunc proicietur extra terram.

'And then he shall be thrown out of the earth.'

*et tunc ponent eum in terra et proicietur iterato sursum.*²

‘And then they shall put him in the ground, and he shall be thrown up again.’

The implication here is that the ‘earth’ possesses sufficient depth to enable the ejection of Pilate. This might be achieved by a depression of some kind in the natural earth or within some built-up staging. If the information contained in the text may be trusted to indicate accurate action, then the instruction given by the Carcerator or Gaoler to Garcon, the Servant to ‘take the head, / By the feet I will let him down, / Within the earth’ suggests that Pilate ends up on his back. In this position Pilate is unlikely to throw himself out of the earth. It is more likely that others cause his ejection. Perhaps the most obvious method might consist of Pilate being tossed in a strong earth-coloured cloth.³ This kind of action would seem to meet the intention behind the requirement expressed in the stage direction, although it presupposes sufficient space and depth in which to stage-manage the action. Given the need for such space it is possible that the creation of sound to signify that the ‘earth cries’ in the stage direction in the *Origo Mundi* may take place in and from the same space. The ‘earth’ may well be a designated *locus* within the performance space. Further support for this possibility may be found in the stage direction in the *Passio Domini* of the Cornish *Ordinalia* that requires an earthquake to occur.⁴ Where better could such an earthquake take place than in a *locus* designated as ‘the earth’? Indeed, the same means suggested for the ejection of Pilate may be adopted for the visual effect of the earthquake. Accompanying sound would presumably also take place at this point.

Since no one knows what the crying earth would sound like nor indeed know what the actual sound would be, it seems that the help needed by the audience to contextualise the sound would be strongly influenced by its location. If the sound comes from the ‘earth’ where Adam digs, then identification of the source of the sound, in relation to the delivered text and its timing, may carry meaning over and above that of its nature. The theatrically generic option as to whether creation of the sound is hidden or seen by the audience is not immediately clear. However, communication of sound may be imprecise or indistinct if its creation is not witnessed by the audience. Additionally, recognition of the source of a given sound is likely to be affected by the nature of the acoustic environment in which it occurs.

Identification of the source of the sound to implement the requirements of the Cornish *Ordinalia* stage directions is clearly important. However,

such a source, as communicated to an audience, may be a real one or one that creates the appearance of it. This distinction becomes significant when considering the deliberately communicated appearance of someone or something from which sound is supposed to issue. During Queen Mary's Progress before her Coronation in London in 1553, a pageant contributed by the Florentines consisted of the following:

verrie high, on the top whereof there stooode foure pictures, and in the midst of them and most highest, there stooode an angell all in greene, with a trumpet in his hand, and when the trumpetter who stooode secretly in the pageant did sound his trumpe, the angell did put his trumpe to his mouth, as though it had bin the same that hadde sounded, to the great maruelling of many ignorant persons ...⁵

Whether the 'angell all in greene' who stood 'most highest' was an artificial figure or simply a person who could not produce the required sound is uncertain, although the former seems more likely given the apparent 'great maruelling' response by the audience. Also, there seems little point in making use of a real, unseen trumpeter if he himself could have been placed in the position 'most highest'. This account, contained in Stow, refers to the imprecise behaviour of sound and its communication as means of creating deliberate deception to produce required illusion. However, deception of a different kind is suggested by a variation on this approach as practised in the play of *St George* of 1429, which was probably performed in Turin, where the property list contains the following: 'Item: another idol in which is hidden a person who speaks'.⁶ Like the previous example, sound is required to emerge from an inanimate object in the form of an idol. In this instance the sound does not simply appear to issue from the idol, it actually does so. Both or either of the techniques outlined above may be applicable to two further instances in the records of the *Bourges Mystery of the Acts of the Apostles* of 1536 where 'There must be a dog which will sing at the command of the aforesaid [Simon Magus]. There must be in the temple an idol which will laugh at the command of the said Simon'.⁷ Similar requirements are made by stage directions in some late sixteenth-century plays that require disembodied heads to speak.

In George Peele's *The Old Wives Tale* (c. 1590) two stage directions embrace the following:

Here she offers to dip her Pitcher in, and a head speakes in the Well.

Head: Gently dip, but not too deepe,
For feare you make the golden birde to weepe,
Faire maiden white and red,
Stroke me smoothe, and combe my head,
And thou shalt haue some cockell bread.

Zant: What is this, faire maiden white and red,
Combe me smooth, and stroke my head:
And thou shalt haue some cockell bread.
Cockell callest thou it boy, faith ile giue you cockell bread.

*Shee breakes hir Pitcher vppon his heade, then it thunders and lightens,
and Huanebango rises vp: Huanebango is deafe and cannot heare.*⁸

The 'heade' appears to be a physical entity rather than just a disembodied voice, for the breaking of 'hir Pitcher vppon his heade' is a requirement stipulated by the stage direction on behalf of the communicated statement to the audience. The stage direction tells us that the 'head speakes', but how does it do this?

In Greene and Middleton's *Friar Bacon and Friar Bungay* (1591) both text and stage directions require the use of a 'brasen head' created by Friar Bacon in order to 'tell out strange and vncoth Aphorismes'.⁹ The relevant stage directions are as follows:

Enter Frier Bacon drawing the courtains with a white sticke, a booke in his hand, and a lampe lighted by him, and the brasen head and miles, whith weapons by him.

the Head speakes.

*Heere the Head speakes and a lightning flasheth forth, and a hand appeares that breaketh down the Head with a hammer.*¹⁰

The stage directions signify that the 'brasen head' is a portable property and Miles' words in the text may indicate its eventual resting place when he says, 'now sir I will set me downe by a post, and make it as good as a watch-man to wake me if I chaunce to slumber'. If the 'post' is a real one, then it is possible that the head is placed on top of it.

Stage directions in *Alphonsus King of Aragon* (1599) by Robert Greene make the following requirements:

Let there be a brazen Head set in the middle of the place behind the iv. i Stage, out of the which, cast flames of fire, drums rumble within, Enter two Priests.

Cast flames of fire forth of the brazen Head.

*Speake out of the brazen Head.*¹¹

In this case the text informs us that the 'brazen Head' is a representation of 'Mahomet' before which the two Priests and King Belinus kneel in order to focus their dialogue with 'Mahomet'. The positioning of the 'brazen Head', as determined by the stage direction, is precisely located as 'the place behind the iv. i Stage' [forestage].

Positioning of the respective heads in each of the above examples appears to be important. The 'well of life', 'a post', and the 'iv.i Stage' are all named locations at which heads are sited. Such fixed sites for the heads might lend themselves to the technique of constructing brazen heads of the kind offered by William Bourne in his *Inuentions or Deuices* (1578):

And as the brasen head, that seeme for to speake, might bee made by such wheele work, to go either by plummets or by springs, and might haue time giuen vnto it, that at so many houres end, then the wheeles and other engines should bee set to worke: and the voyce that they did heare may goe with bellows in some truncke or trunckes of brasse or other mettall, with stoppes to alter the sound, may bee made to seeme to speake some words, according vnto the fancie of the inuenter, so that the simple people will maruell at it.¹²

The mechanical intricacies suggested in Bourne's account may appear too complex or inflexible for the kind of theatrical use cited above in that timing of the sequence is determined by 'plummets or by springs'. However, the conveyance of sound 'in some truncke or trunckes of brasse or other mettall, with stoppes to alter the sound, may bee made to seeme to speake some words, according vnto the fancie of the inuenter', seem to be most appropriate in respect of manipulation of the 'head' to produce spoken words. Whether the heads stipulated in the above stage directions possess moveable jaws is unclear, for within their respective contexts such articulation is not necessary: the heads simply speak as icons. The transmission of sound through pipes is also referred to by Henry van Etten in 1633 when he describes a means 'to helpe the hearing':

trunkes are used to helpe the hearing, being made of silver, copper, or other resounding materiall; in funnell-wise putting the widest end to him which speaketh, to the end to contract the voyce, that so by the pipe applyed to the eare it may be more uniforme and lesse in danger to dissipate the voyce, and so consequently more fortified.¹³

Further corroboration of the technique of speaking through tubes or pipes is offered by Nicolo Sabbattini in his *Pratica di Fabricar Scene e Machine Ne' Teatri* (1638):

Si potrebbe ancora far rappresentare quasi del naturale, che la fantasima dicesse qualche parola, col mezo d'una ciarabottana lunga altrettanto quanto è l'ombra, una cima di cui deve essere accomodata alla bocca della maschera, e l'altra alla bocca dell'operanti, il quale al debito tempo pronunciando ciò che deve su per la ciarabottana farebbe risonare le paròle nel volto della maschera.¹⁴

'Greater verisimilitude can be attained by making a ghost say a few words. A speaking tube is run from the face of the mask down to the mouth of the operator who will speak into it the required words at the proper time, making them seem to come from the face of the mask.'

Given the apparent artificiality of the speaking heads in the plays of Greene, Middleton, and Peele, and the ghost in Sabbattini's account, how does the nature and use of sound affect communication of the respective theatrical statements? Presumably, words spoken through tubes that emanate from the open mouth of a speaking head would be equally artificial. So, it may be that successfully communicated verisimilitude, if it is known what this might be, is not the theatrical aim. However, the perceived location of sound needs to be attributed to the head. Bourne describes the phenomenon as 'the brasen head, that seeme for so to speake'. Similarly, Sabbattini describes the words that 'seem to come from the face of the mask'. Such illusion is bolstered in its intention by dialogue and staging focus in each of the above plays. We, the audience, expect the heads to speak and our imagination enables us to confirm that this is what we hear. It may not be essential that we are able to precisely locate the words as those coming from the head, since our respective imaginations are capable of compensating for any lack of precision. We know that the sound is intended to come from the head and thus imaginatively will it to do just that. In this sense, as indicated earlier, sound is a less precise tool

in conditioning imaginative responses than is light in determining visual perception.

Later examples of the method of speaking through tubes exist, although the efficacy, for magical purposes, of the technique has more recently been questioned.¹⁵ If the sound from 'the brasen head, that seeme for so to speake' is not produced through tubes or pipes, how else might the illusion or effect be created? The sound described in the accounts of Bourne and Sabbattini should appear to come from the 'brasen head' and the 'face of the mask'. If this is the case then the actual sources must be located elsewhere. A further method that makes use of sound from another source and one that might equally apply to the production of sound in the *Origo Mundi* of the Cornish *Ordinalia* where the 'earth cries', is that produced by ventriloquy.¹⁶

The practice of ventriloquy depends upon the successful manipulation of conscious deception and production of resultant illusion. Such ability to deceive the audience would lead to an abuse of trust were it not for the fact that the audience normally knows of the process and tacitly agrees that it should take place. The audience is willing to be deceived and enjoy both the content and skill of its creator.¹⁷

Although ventriloquy frequently exists in its own right, as diverting entertainment, it may also be used in furthering the purpose and communication of theatrical statement. Conventionally, ventriloquy takes place when someone, whose face is visible to the audience, creates live vocal sound or speech which purports to come from someone or something and from some other place than that occupied by its instigator.

During the nineteenth century, three distinct kinds of ventriloquial 'voices' were identified in relation to performed statements. These effects varied according to both the physical and imagined distance between the creator and the apparent source of sound. Common terminology referred to 'near', 'near-distant', and 'distant' ventriloquial sound and these distinctions continue to be made today by ventriloquists.¹⁸ Some frequently used examples have been employed to illustrate these different kinds of sound. For instance, 'near' ventriloquy was that used in relation to a dummy or doll held by or positioned near the ventriloquist: 'near-distant' ventriloquy produced the sort of sound that would seemingly emerge from a dummy being shut up in a nearby box or trunk: 'distant' sound was often cited as that belonging to 'a man in the cellar' or 'on the roof'.¹⁹ Writers on ventriloquy frequently refer to the ventriloquised sound itself as being insufficient to create the required illusion.²⁰ So,

reinforcement of illusion is necessary from supporting dialogue, description or 'patter':

if he [the ventriloquist] is doing the 'man on the roof', he either tells you first of all that he is about to call to his friend on the roof, or he points to the spot. The audience therefore expect to hear a voice from the roof, and the Ventriloquist, correctly imitating the sound as it would appear if a man had in reality called from the spot indicated, and assisted by the imagination of those present, completes the illusion, and everyone is astonished.²¹

In Peele's *The Old Wives Tale*, Zantippa may be seen to reinforce this possible technique by conducting an exchange of dialogue with the 'heade' that 'speakes in the Well'. In *Friar Bacon and Friar Bungay*, the audience has already been told by Bacon that the 'brasen head' will speak 'strange and vncoth Aphorismes' before it actually speaks. Each time the 'brasen head' speaks, subsequent dialogue from Miles refers back to the 'brasen head'. In *Alphonsus King of Aragon*, reinforcement of the illusion is provided by the three-way discussion between the two priests and the 'brazen Head' as Mahomet.

The power of ventriloquial sound does not necessarily rely upon the quality or volume of sound itself or in its correspondence to an original, but in the relationship between the ventriloquist and the created effect. The likeness of the sound as an imitation of its original may be produced by means other than ventriloquy if such fidelity is necessary to the theatrical statement.

A related technique to ventriloquy is that which has been referred to as 'polophony'.²² This term refers to straightforward mimicry of sound. The Smiths' Accounts at Coventry for the years 1573, 1574, and 1578 record payment 'to Fawston for Coc-croyng iijd'.²³ Presumably Fawston possessed the necessary vocal skill to be able to produce the required effect in the Smiths' pageant of the *Trial, Condemnation, and Crucifixion of Christ*. Similar skill was no doubt needed for effects to support the early-sixteenth century liturgical Easter Ceremony at Granada where it was necessary 'to find people who can do bird song (*música de aves*)'.²⁴ Like the Coventry account concerning Fawston, the implication here is that the required people would possess the vocal skill to perform their duties. Should vocal skill not be that which was sought or paid for, then the instruments 'Of Voices, Calles, Cryes, and Sounds' described by John Bate in his 1635 edition of *The Mysteries Of Nature and Art* might be useful aids to produce

the required effects. Bate describes the making and use of devices to reproduce sounds of the following: 'Of the Cooko Pipe; A Cock; The Drake, Bitern, Hare, Leurat, Peacock and Hedgehog; The Hogge, Cow, and Lyon; A Plover and a Puppie; A Call for Small Birds; A Quaile Call; A Larke, Linnet, and Kite'.²⁵ According to Bate, these instruments 'are known among some Shopkeepers, by the names of Calles, and there are long white boxes of them, which are transported hither from France, each box containing eleven in number ...' He further declares that 'They are very seldomsold [sic] alone, and altogether at a very deare rate. There is no difficulty in their making ...' Other artificial aids to the production of vocal mimicry make use of thin membranes placed in the mouth which are allowed to vibrate in relation to varying positions of teeth, tongue, and lips. Bate relates the following:

An Irishman I have seen (which I much wonder at) imitate with his mouth the whistling of a Blackbird, a Nightingall and Lark, yea almost of any small Bird, as exquisitely almost as the very Birds themselves; and all is by the cunning holding the artificiall blade of an Onyon in his mouth.²⁶

The same principle and technique is at work in the description offered by Frank Bellew in his *The Art of Amusing*, where he requires a piece of green leaf to be cut from a leek, some 1 to 1½ inches in length. Then part of the surface of the leaf should be scraped away with a thumbnail, leaving the fine membrane or outer skin of the leaf intact. Bellew describes the technique:

The way of using this instrument is to place it in the roof of the mouth with the side on which is the membrane downwards; then press it gently in its place with the tongue, and blow between the tongue and the upper teeth. After the first two or three attempts, you will be able to produce a slight sound somewhat, so that in the course of a couple of days you can imitate the barking of a dog and the neighing of a horse. With two or three weeks' practice, you will be able to imitate some of the song-birds ...²⁷

Mimicry, by its nature, demands accuracy in likeness to an original in order to accomplish illusion. Whether creation of the sound is seen or unseen by the audience, its imagination is required to complete the illusion through acceptance of verisimilitude. This is particularly so in respect of sound as sound. Words as sound, however, inevitably carry integral

meaning that may compensate for any lack of precision as to the source of its creation. This notion is reinforced by a requirement in the list of effects for the *Bourges Mystery of the Acts of the Apostles* in 1536 where a simple account describes precisely the nature of intended deception and resultant pretence when an item records: 'There must be a small child, aged eight, the son of the satrap, who will be put on a trapdoor (*une trappe coulouere*) through which someone else will speak'.²⁸

All the foregoing stage directions either require sound to come from an object/location or appear to come from one. If the means of producing sound through the brasen head is conducted via pipes, then the sound actually comes from the head. If ventriloquy is used then the sound appears to come from the head. Does the one technique lead to a more or less realistically perceived effect? If so, does this matter? Just as the speaking voice should 'seeme for to speake' from the 'brasen head', so, by implication, should the sound come from or seem to come from the earth at the point at which the 'earth cries' in the *Origo Mundi* of the Cornish *Ordinalia*. The communicated location of sound to an audience may be supportive of an intention to create illusion or it may exist as a signal from which to create meaning. The two possible intentions are not mutually exclusive. Each of the methods are concerned with verisimilitude, but to varying extents that arise through seemingly different theatrical intentions.

Bretton Hall, University of Leeds

NOTES

1. *Ancient Cornish Drama* edited Edwin Norris, 2 vols (Benjamin Blom, New York/London, 1968) 1 28–29 line 370.
2. *Ancient Cornish Drama* 2 156–157 line 2085; 158–159 line 2110.
3. The immediate comparison is with the treatment meted out to Mak in the Towneley *Second Shepherds' Play*. See *The Towneley Plays* edited Martin Stevens and A.C. Cawley EETS SS 13 (1994) 152 line 906. Whether Pilate is 'thrown up' as a performer or a dummy is unclear. Certainly, the opportunity to use a dummy at this point is an attractive one.
4. *Ancient Cornish Drama* 1 458–459 line 2994.
5. John Stow (Edmund Howes) *The Annales Or Generall Chronicle of England* (Thomas Adams, London, 1615) 616; Robert Withington *English Pageantry: An*

- Historical Outline* 2 vols (Harvard UP, Cambridge, 1918; reprinted Benjamin Blom, New York/London, 1963) 1 188.
6. *The Staging of Religious Drama in Europe in the Later Middle Ages: Texts and Documents in English Translation* edited Peter Meredith and John E. Tailby (Early Drama, Art, and Music Monograph Series 4: Medieval Institute Publications, Kalamazoo, 1983) 112; J. Voskuil 'The Speaking Machine through the Ages' *The Newcomen Society Transactions* 26 (1953 for 1947-9) 259-267; Arthur Prince *The Whole Art of Ventriloquism* (Will Goldston, London, [1921]) 9.
 7. *The Staging of Religious Drama* edited Meredith and Tailby 101.
 8. George Peele *The Old Wives Tale* edited by W.W. Greg (Malone Society Reprints, Oxford, 1908) D3^v line 784 – E1^r line 798.
 9. Robert Greene *The Honorable Historie of Frier Bacon, and Frier Bongay* (Tudor Facsimile Texts: John S. Farmer, Amersham, 1914) G2^r.
 10. Greene and Middleton *Friar Bacon and Friar Bungay* G^v, G2^r.
 11. Robert Greene *Alphonsus King of Aragon* edited W.W. Greg (Malone Society Reprints, Oxford, 1926) F^r – F2^v. See also viii-ix.
 12. William Bourne *Inuentions or Devises* (Thomas Woodcock, London, 1578) 98-9. Early claims to the construction of speaking heads were made by Albertus Magnus, Roger Bacon, Gerbert, Robert Grosseteste, and Johannes Müller (alias Regiomontanus). See Voskuil 'The Speaking Machine through the Ages' 260-61; Derek J. De Solla Price 'Automata and the Origins of Mechanism and Mechanistic Philosophy' *Technology and Culture* 5:1 (1964) 9-23; Silvio A. Bedini 'The Role of Automata in the History of Technology' *Technology and Culture* 5:1 (1964) 24-42.
 13. Henry van Etten *Mathematicall Recreations* (T. Cotes, for Richard Hawkins, London, 1633) 87.
 14. Nicolo Sabbattini *Pratica di Fabricar Scene e Machine Ne' Teatri* (Ravenna, 1638; facsimile reprint Carlo Bestetti, Edizioni D'Arte, Roma, 1955) 131; Barnard Hewitt *The Renaissance Stage: Documents of Serlio, Sabbattini, Furtenbach* (University of Miami Press, Coral Gables, Florida, 1958) 176.
 15. John Evelyn *Memoirs, Illustrative of the Life and Writings of John Evelyn Esq. F.R.S.* edited William Bray, 2 vols (Henry Colburn, London, 1819) 1 278; John Wilkins *Mathematical Magick: OR THE WONDERS That may be Performed by Mechanical Geometry* (Ric. Baldwin, London, 1691) 176; Charles F. Partington *The Century of Inventions of the Marquis OF Worcester From the Original MS with Historical and Explanatory Notes and A Biographical Memoir* (John Murray, London, 1825) 85-8; Sir David Brewster *Letters on Natural Magick, addressed to Sir Walter Scott, Bart.* (John Murray, London, 1834) 158-64; Nevil Maskelyne

- and David Devant *Our Magic: The Art in Magic; The Theory of Magic; The Practice of Magic* (George Routledge and Sons, London, [1911]) 231.
16. Some of the earliest references to ventriloquy are those included in Reginald Scot *The Discoverie of Witchcraft* (William Brome, London, 1584) 126–32; George McIntyre *George McIntyre's Bibliography on Ventriloquism* (Gregory and Walter Berlin, Seattle, 1970).
 17. Frederic MacCabe *The Art of Ventriloquism. Including full directions to learners how to acquire a pleasing vocalization; with amusing dialogues* (Frederick Warne, London [1875]) 5.
 18. MacCabe *The Art of Ventriloquism* 47–8; Fred Russell *Ventriloquism and Kindred Arts: An Historical and Practical Treatise, Giving Explicit and Reliable Directions Whereby The Whole Art of Distant Voice Illusion, Figure Working and Vocal Mimicry May Be Acquired* (Keith, Prowse, London, 1898) 53; Robert Ganthony *Practical Ventriloquism and its Sister Arts* (L. Upcott Gill, London, 1903) 28–31; Harold G. King and John E.T. Clark *Ventriloquism and Juggling* (C. Arthur Pearson, London, 1921) 58–63; Douglas Craggs *Ventriloquism From A To Z: A Complete Treatise on the Art of Voice-Throwing and Doll Manipulation* (Faber, London, 1969) 31–6, 48–57; Valentine Vox *I Can See Your Lips Moving: The History and Art of Ventriloquism* (Kaye and Ward, London, 1981) 154–5.
 19. Russell *Ventriloquism and Kindred Arts* 39, 41–2; Craggs *Ventriloquism from A to Z* 25.
 20. Ganthony *Practical Ventriloquism* 43, 53, 80, 81; Russell *Ventriloquism and Kindred Arts* 54.
 21. Russell *Ventriloquism and Kindred Arts* 53.
 22. MacCabe *The Art of Ventriloquism* 50–51; Russell *Ventriloquism and Kindred Arts* 27, 46; Ganthony *Practical Ventriloquism* 92–115.
 23. REED: *Coventry*, edited R.W. Ingram (University of Toronto Press, 1981) 265, 269, 289.
 24. *The Staging of Religious Drama* edited Meredith and Tailby 157.
 25. John Bate *The Mysteries of Nature and Art* (Ralph Mabb, London, 1635) 82–8. Sounds of the cuckoo, nightingale and quail are required by stage directions in the following seventeenth-century plays: Thomas Dekker *The Sun's Darling* in *The Dramatic Works of Thomas Dekker* edited Fredson Bowers (Cambridge University Press, 1961) 4, 27; Thomas Randolph *Amyntas in Poems with the Muses Looking-glasse: and Amyntas* (Leonard Lichfield, Oxford, 1638) 97; Richard Brome *A Joviall Crew: or, The Merry Beggars* (J.Y. for E.D. and N.E., London, 1652) B4^r. Verisimilar sound is sought by stage directions of the wren, lark, cuckoo, owl, lamb, cow, fawn, swallow, thrush, and pig in the masque of Sir Thomas Kynaston *Corona Minervæ* (William Sheares, London, 1635) A4^r, B2^r, B3^v.

26. Bate *The Mysteries of Nature and Art* 86.
27. Frank Bellew *The Art of Amusing* (S. Low, London, 1866) 220–21.
28. *The Staging of Religious Drama* edited Meredith and Tailby 102; Ganthony *Practical Ventriloquism* 80.