



# Courtly Performances

**Heinrich F. Plett**



## **Courtly Performances:**

**Courtly Performances** Wayne A. Rebhorn, 1978      **Hospitable Performances** Daryl W. Palmer, 1992 Hospitality is central to Renaissance culture. It accounts for hundreds of vast houses and enormous expenditures of energy and money. Practiced and discussed by members of every social class, hospitality could mean social advancement, marriage celebration, manipulation, even terrorism. A genuine explosion of popular publication devoted to the period's intense fascination with hospitality coincides with the rise of the English drama, a previously undiscussed connection. For a Renaissance playwright, hospitality's dramatic possibilities were endless and provided an opportunity to debate rank, gender, social responsibility, and political method. This wide-ranging and interdisciplinary study draws on sociology, anthropology, history, and literary theory to examine the practice and the literary representations of hospitality. Palmer offers an original synthesis of dramatic texts from early modern England that gives place to Shakespeare and his contemporaries. The literary texts Palmer uses cover a diverse field from Shakespearean drama to royal progresses, from court entertainment to pamphlet literature. The genre of pageantry, a more ubiquitous form of entertainment than the more studied public theater, takes over the heart of the study. Through these various genres, Palmer investigates the notion of mediation, the relationship between aesthetic objects and the culture that produced them.

Manuscripts and Performances in Religions, Arts, and Sciences Antonella Brita, Janina Karolewski, Matthieu Husson, Laure Miolo, Hanna Wimmer, 2023-12-04 Throughout history, manuscripts have been made and used for religious, artistic, and scientific performances, and this practice continues in most cultures today. By focusing on the role manuscripts have in different kinds of performances, this volume contributes to the evolving field of investigating written artefacts and their functions. The collected essays regard manuscripts as points of intersection where textual material and performative aspects converge. The contributors analyse manuscripts in their forms and functions as well as their positioning in the performances for which they were made. These aspects unfold across the volume's three sections, examining how manuscripts are 1) used backstage for preparing and giving instructions for performances, 2) taken onstage contributing to the enactment of performances, and 3) performers in their own right producing an effect on the audience. The diversified interdisciplinary and innovative methodologies of the included papers carry great potential to expand the traditional approaches of manuscript studies and find application outside the contributors' respective fields.

**The Performance of Nobility in Early Modern European Literature** David M. Posner, 1999-11-04 This valuable study illuminates the idea of nobility as display as public performance in Renaissance and seventeenth-century literature and society. Ranging widely from Castiglione and French courtesy manuals through Montaigne and Bacon to the literature of the Grand Siècle, David Posner examines the structures of public identity in the period. He focuses on the developing tensions between, on the one hand, literary or imaginative representations of nobility and, on the other, the increasingly problematic historical position of the nobility themselves. These tensions produce a transformation in the notion of the noble self as a performance and eventually

doom court society and its theatrical mode of self presentation Situated at the intersection of rhetorical and historical theories of interpretation this book contributes significantly to our understanding of the role of literature both in analysing and in shaping social identity *Gods of Play* Kristiaan Aercke,1994-01-01 This book studies the close connections between politics culture art and philosophy in seventeenth century Europe As an emblem of this interrelationship the author has chosen the phenomenon of the splendid festive performance of spectacular plays and operas given at absolutist courts in Rome Madrid Paris Versailles and Vienna between 1631 and 1668 Gods of Play fills voids in the scholarly literature on the seventeenth century on absolutism on courtly theatricality and on the philosophy of play Aercke demonstrates that such splendid performances were not just frivolous entertainment for the courtly class but were serious activities with far ranging political consequences **Opera Observed** William Holmes,1993 William C Holmes provides a rare look behind the scenes into the world of early eighteenth century Italian opera Based on a rich store of newly recovered documents mainly the personal papers of Luca Casimiro degli Albizzi this social history illuminates the complexities of staging opera in the 1720s and 30s the role of the impresario in planning an operatic season financial and artistic difficulties the importance of patronage the power of individual singers and composers considerations of set design and the practice of altering librettos A member of an illustrious Florentine family Albizzi 1664 1745 served as one of the principal impresarios of the Pergola Florence s earliest and greatest opera theater He also carried on an active correspondence with impresarios in other cities freely giving his advice on various economic and artistic concerns Holmes uses the Albizzi family archives the most abundant and varied material yet available about an eighteenth century impresario and his theater to deepen our knowledge of an extraordinary but little understood period in Italian opera This book will appeal to anyone curious about operatic history

**Renaissance Romance** Dr Nandini Das,2013-05-28 Romance was criticized for its perceived immorality throughout the Renaissance and even enthusiasts were often forced to acknowledge the shortcomings of its dated narrative conventions Yet despite that general condemnation the striking growth in English fiction in the late sixteenth and early seventeenth centuries is marked by writers who persisted in using this much maligned narrative form In Renaissance Romance Nandini Das examines why the fears and expectations surrounding the old genre of romance resonated with successive new generations at this particular historical juncture Across a range of texts in which romance was adopted by the court by popular print and by women Das shows how the process of realignment and transformation through which the new prose fiction took shape was driven by a generational consciousness that was always inherent in romance In the fiction produced by writers such as Sir Philip Sidney Robert Greene and Lady Mary Wroth the transformative interaction of romance with other emergent forms from the court masque to cartography was determined by specific configurations of social groups drawn along the lines of generational difference What emerged as a result of that interaction radically changed the possibilities of fiction in the period

*Imitation and Contamination of the Classics in the Comedies of Ben Jonson* Tom Harrison,2022-10-12 This book focuses

on the influence of classical authors on Ben Jonson's dramaturgy with particular emphasis on the Greek and Roman playwrights and satirists. It illuminates the interdependence of the aspects of Jonson's creative personality by considering how classical performance elements including the Aristophanic Great Idea chorus Terentian Plautine performative strategies and performative elements from literary satire manifest themselves in the structuring and staging of his plays. This fascinating exploration contributes to the performative turn in early modern studies by reframing Jonson's classicism as essential to his dramaturgy as well as his erudition. The book is also a case study for how the early modern education system's emphasis on imitative contaminative practices prepared its students many of whom became professional playwrights for writing for a theatre that had a similar emphasis on recycling and recombining performative tropes and structures.

**Enacting Gender on the English Renaissance Stage** Viviana Comensoli, Anne Russell, 1999. Collection of essays which engages debates over gender in the English Renaissance theater. Cover **The Prison of Love** Emily C.

Francomano, 2018-01-01. In *The Prison of Love* Emily Francomano offers the first comparative study of this sixteenth century work as a transcultural humanist fiction. **The Theatrical City** David L. Smith, Richard Strier, David Bevington, 2003-12-18.

A collection of interdisciplinary essays on the theatrical in Renaissance London. **Relational Iconography,**

**Representational Culture at the Qaraqyunlu and Aqqyunlu Courts (853 / 1449 CE to 907 / 1501 CE)** Georg Leube, 2023-05-08. In *Relational Iconography: Representational Culture at the Qaraqyunlu and Aqqyunlu Courts 853-1449 CE to 907-1501 CE* Georg Leube engages with courtly representation from an iconographical perspective tracing the intersecting agencies of courtly actors negotiating multiple normativities and traditions. While the courtly culture of the Qaraqyunlu and Aqqyunlu dynasties 15th century C.E. is commonly interpreted as an intermezzo in Persianate and Islamicate cultural history, it is here framed as an ideal field to explore a relational approach that challenges established dichotomies and ideal types. By reading multiple mediums and discourses into each other, Georg Leube shows how courtly performance is rooted in iconographical repertoires that resonated with different networks and groups inside the Turkmen realms. **Rhetoric and Renaissance Culture** Heinrich F. Plett, 2008-08-22. Since Jacob Burckhardt's *Kultur der Renaissance in Italien* 1869, rhetoric as a significant cultural factor of the Renaissance has largely been neglected. The present study seeks to remedy this deficit regarding the arts by concentrating on literary theory and its aspects of imagination, *inventio*, genre, *dispositio* of the genera, style, *elocutio*, mnemonic architecture, *memoria*, and representation, *actio*, with illustrative examples taken from Shakespeare's works but also on the intermedial rhetoric of painting and music. Particular attention is given to the rhetorical ideology of the Renaissance. **Acts and Texts**, 2007-01-01. For the Middle Ages and Renaissance, meaning and power were created and propagated through public performance. Processions, coronations, speeches, trials, and executions are all types of public performance that were both acts and texts: acts that originated in the texts that gave them their ideological grounding; texts that bring to us today a trace of their actual performance. Literature as

well was for the pre modern public a type of performance throughout the medieval and early modern periods we see a constant tension and negotiation between the oral aural delivery of the literary work and the eventual silent read reception of its written text The current volume of essays examines the plurality of forms and meanings given to performance in the Middle Ages and Renaissance through discussion of the essential performance text relationship The authors of the essays represent a variety of scholarly disciplines and subject matter from the performed life of the Dominican preacher to coronation processions to book presentations from satirical music speeches to the rendering of widow portraits to the performance of romance and pious narrative Diverse in their objects of study the essays in this volume all examine the links between the actual events of public performance and the textual origins and subsequent representation of those performances

**Performing Desire** Elizabeth Eva Leach, Jonathan Morton, 2025-06-15 *Performing Desire* examines the intellectual and philosophical complexity of a monument of medieval literature the mid thirteenth century *Bestiaire d'amours* of Richard de Fournival Although the *Bestiaire* was recognized in its time as significant as evinced by numerous surviving manuscript copies and its influence on other literary works modern scholarship has tended to neglect it *Performing Desire* remedies this omission by detailing the contributions of the *Bestiaire* to medieval literature and thought Attending to the phenomenology psychology and philosophy of Fournival's *Bestiaire* Elizabeth Eva Leach and Jonathan Morton reconsider the work as a literary experiment that explores erotic desire and the construction of a self Leach and Morton further show that the *Bestiaire* is as much a meditation on sound and performance as it is a study of desire Synthesizing methods from musicology literary studies and manuscript studies Leach and Morton consider the complex and hybridized workings of text image sound and cues for performance in the surviving manuscripts of the *Bestiaire* Through their analysis Leach and Morton find that the distinctive aspect of the *Bestiaire*'s philosophical method is its self conscious status as a performance between the oral and the literary the voice and the page It is this aspect they contend that left such a mark on the medieval European tradition of philosophical fiction In *Performing Desire* Richard de Fournival's hybrid text emerges as one of the most philosophically sophisticated and important works of medieval literature not only in French but in any language

*The Making of Jacobean Culture* Curtis Perry, 1997-10-13 A fresh examination of the historical factors shaping the emergence of Jacobean literary culture

**A Handbook of English Renaissance Literary Studies** John Lee, 2017-11-06 Provides a detailed map of contemporary critical theory in Renaissance and Early Modern English literary studies beyond Shakespeare A *Handbook of English Renaissance Literary Studies* is a groundbreaking guide to the contemporary engagement with critical theory within the larger disciplinary area of Renaissance and Early Modern studies Comprising commissioned contributions from leading international scholars it provides an overview of literary theory beyond Shakespeare focusing on most major figures as well as some lesser known writers of the period This book represents an important first step in bridging the divide between the abundance of titles which explore applications of theory in Shakespeare studies and the

relative lack of such texts concerning English Literary Renaissance studies as a whole which includes major figures such as Marlowe Jonson Donne and Milton The tripartite structure offers a map of the critical landscape so that students can appreciate the breadth of the work being done along with an exploration of the ways in which the treatments of or approaches to key issues have changed over time Handbook of English Renaissance Literary Studies is must reading for undergraduate and postgraduate students of early modern and Renaissance English literature as well as their instructors and advisors Divided into three main sections Conditions of Subjectivity Spaces Places and Forms and Practices and Theories A Handbook of English Renaissance Literary Studies Provides an overview of theoretical work and the theoretical informed competencies which are central to the teaching of English Renaissance literary studies beyond Shakespeare Provides a map of the critical landscape of the field to provide students with an opportunity to appreciate the breadth of the work done Features newly commissioned essays in representative subject areas to offer a clear picture of the contemporary theoretically engaged work in the field Explores the ways in which the treatments of or approaches to key issues have changed over time Offers examples of the ways in which the practice of a theoretically engaged criticism may enrich the personal and professional lives of critics and the culture in which such critical practice takes place

**Tellings and Texts** Francesca Orsini, Katherine Butler Schofield, 2015-10-05 Examining materials from early modern and contemporary North India and Pakistan Tellings and Texts brings together seventeen first rate papers on the relations between written and oral texts their performance and the musical traditions these performances have entailed The contributions from some of the best scholars in the field cover a wide range of literary genres and social and cultural contexts across the region The texts and practices are contextualized in relation to the broader social and political background in which they emerged showing how religious affiliations caste dynamics and political concerns played a role in shaping social identities as well as aesthetic sensibilities By doing so this book sheds light into theoretical issues of more general significance such as textual versus oral norms the features of oral performance and improvisation the role of the text in performance the aesthetics and social dimension of performance the significance of space in performance history and important considerations on repertoires of story telling The book also contains links to audio files of some of the works discussed in the text Tellings and Texts is essential reading for anyone with an interest in South Asian culture and more generally in the theory and practice of oral literature performance and story telling

A Performer's Guide to Medieval Music Ross W. Duffin, 2000 A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance with 40 essays by experts on everything from repertoire voices and instruments to basic theory This concise readable guide has proven indispensable to performers and scholars of medieval music

**The Routledge Research Companion to Early Drama and Performance** Pamela King, 2016-12-01 The study of early drama has undergone a quiet revolution in the last four decades radically altering critical approaches to form genre and canon Drawing on disciplines from art history to musicology

and reception studies The Routledge Research Companion to Early Drama and Performance reconsiders early drama as a mixed mode entertainment best studied not only alongside non dramatic texts but also other modes of performance From performance before the playhouse to the afterlife of medieval drama in the contemporary avant garde this stunning collection of essays is divided into four sections Northern European Playing before the Playhouse Modes of Production and Reception Reviewing the Anglophone Tradition The Long Middle Ages Offering a much needed reassessment of what is generally understood as English medieval drama The Routledge Research Companion to Early Drama and Performance provides an invaluable resource for both students and scholars of medieval studies



## Unveiling the Magic of Words: A Review of "**Courtly Performances**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Courtly Performances**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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