



COURTLY SONG

in Late Sixteenth-Century France



Jeanice Brooks



Courtly Song In Late Sixteenth Century France

Jeremy L. Smith



Courtly Song In Late Sixteenth Century France:

Courtly Song in Late Sixteenth-Century France Jeanice Brooks, 2020-04-23 In the late sixteenth century the French royal court was mobile To distinguish itself from the rest of society it depended more on its cultural practices and attitudes than on the royal and aristocratic palaces it inhabited Using courtly song or the air de cour as a window Jeanice Brooks offers an unprecedented look into the culture of this itinerant institution Brooks concentrates on a period in which the court's importance in projecting the symbolic centrality of monarchy was growing rapidly and considers the role of the air in defining patronage hierarchies at court and in enhancing courtly visions of masculine and feminine virtue Her study illuminates the court's relationship to the world beyond its own confines represented first by Italy then by the countryside In addition to the 40 editions of airs de cour printed between 1559 and 1589 Brooks draws on memoirs literary works and iconographic evidence to present a rounded vision of French Renaissance culture The first book length examination of the history of air de cour this work also sheds important new light on a formative moment in French history

Music in Elizabethan Court Politics Katherine Butler (Music tutor), 2015 Music and musical entertainments are here shown to be used for different ends by both monarch and courtiers

[Early Music History: Volume 21](#) Iain Fenlon, 2002-11-21 Early Music History is devoted to the study of music from the early Middle Ages to the end of the seventeenth century and includes manuscript studies textual criticism iconography studies of the relationship between words and music and the relationship between music and society Articles in volume 21 include Aaron's interpretation of Isidore and an illustrated copy of the Toscanello Musica mundana Aristotelian natural philosophy and ptolemaic astronomy The Triodia Sacra as a key source for late Renaissance music in southern Germany The debate over song in the Accademia Fiorentina

Court and Humour in the French Renaissance Sarah Alyn Stacey, 2009 This collection of essays by thirteen renowned specialists in the fields of French Renaissance literature and history is a fitting tribute to the scholarship of Pauline Smith Emeritus Professor in French at the University of Hull and Research Associate of the Centre for Medieval and Renaissance Studies Trinity College Dublin The essays which focus on areas of research to which Professor Smith has herself given and continues to give particular attention are organised into two frequently converging strands court and humour The contributors engage with political and cultural issues at the heart of the construction and aesthetic expression of the French Renaissance whilst also offering insights into the broader European context The collection as a whole challenges and revises a number of established views and identifies paths for future research

The Gondi Joanna Milstein, 2016-03-09 One of the most striking features of French government in the second half of the sixteenth century was the influence of Italians Notwithstanding widespread French admiration for Italian culture Italian influence at the heart of French government aroused xenophobic antagonism amongst many in French society This study throws light on this complex relationship by offering the first detailed examination of the Gondi one of the most influential of the Italian families active during this period The Gondi family played a leading part in the finance

government church and military affairs of the nation and were indispensable counsellors to the Queen Mother Catherine De Medici They were also the targets of anti Italian hostility much of it deliberately stirred by rivals in the French aristocracy who felt threatened by these powerful foreigners occupying positions they believed were rightfully theirs The book examines perceptions of the Gondi through examination of contemporary pamphlets diaries and ambassadors dispatches It investigates among other issues their notorious role in the plotting of the St Bartholomew s Day Massacre in 1572 Making use of many previously overlooked archival sources from France and Italy this book charts the Gondi s rise to power and demonstrates how their deft use of patronage and financial expertise allowed them to weave the intricate web of power and obligation that protected them against native hostility In so doing the book reveals much about government and society in late sixteenth century France

The Politics of Female Households: Ladies-in-waiting across Early Modern Europe ,2013-10-24 The Politics of Female Households is the first collection that seeks to integrate ladies in waiting into the master narrative of early modern court studies Presenting evidence and analysis of the multifarious ways in which women above stairs shaped the European courts of the sixteenth and seventeenth centuries it argues for a re assessment of their political influence The cultural agency of ladies in waiting is viewed in the reflection of portraiture pamphlets and masques their political dealings and patronage are revealed through analysis of letters family networks career patterns gift exchange and household structures as well as their activities in the fields of intelligence gathering and espionage By concentrating on a previously neglected area of female agency this collection demonstrates clearly that the political climate of Europe was often shaped outside the male dominated institutions of government and administration Contributors include Helen Graham Matheson Hannah Leah Crumm Katrin Keller Vanessa de Cruz Birgit Houben Dries Raeymaekers Janet Ravenscroft Una McIlvenna Rosalind K Marshall Oliver Mallick Cynthia Fry Nadine Akkerman Sara J Wolfson Fabian Persson and Jeroen Duindam

Marin Mersenne and the Study of Harmony Leendert Miesen,2025-10-01 Marin Mersenne and the Study of Harmony delves into the central role of music among the early modern sciences by focusing on the work of the French polymath Marin Mersenne 1588 1648 Although now regarded more as an art than a science music was for many early modern scholars a universal science for studying the harmonies present in all beings For Mersenne music s ability to be quantified while being experienced aesthetically meant that it was the central science to approximate the sounding and inaudible harmonies present in the world and universe at large Bringing together Mersenne s interests in the physics of sound and hearing musical composition instruments curiosities and music from outside Europe this book shows why so many scholars were drawn to music and how music was at the center of the early modern debate on the foundations of knowledge

Dance, Spectacle, and the Body Politick, 1250-1750 Jennifer Nevile,2008-06-25 From the mid 13th to the mid 18th century the ability to dance was an important social skill for both men and women Dance performances were an integral part of court ceremonies and festivals and in the 17th and 18th centuries of commercial theatrical productions Whether at court or in the public

theater danced spectacles were multimedia events that required close collaboration among artists musicians designers engineers and architects as well as choreographers In order to fully understand these practices it is necessary to move beyond a consideration of dance alone and to examine it in its social context This original collection brings together the work of 12 scholars from the disciplines of dance and music history Their work presents a picture of dance in society from the late medieval period to the middle of the 18th century and demonstrates how dance practices during this period participated in the intellectual artistic and political cultures of their day

Sounding Objects Carla Zecher, 2007-01-01 Often abstracted by the aesthetic implications of music itself musical instruments can be seen as physical signifiers apart from the music that they produce In *Sounding Objects* Carla Zecher studies the representation of musical instruments in French Renaissance poetry and art arguing that the efficacy of these material objects as literary and pictorial images was derived from their physical characteristics and acoustic properties as well as from their aesthetic product *Sounding Objects* is concerned with ways in which musical culture provided poets with a rich nuanced vocabulary for reflecting on their own art and its roles in courtly life the civic arena and salon society Poets not only depicted the world of musical practice but also appropriated it using musical instruments figuratively to establish their literary identities Drawing on music treatises and archival sources as well as poems paintings and engravings this unique study aims to enrich our understanding of the interplay of poetry music and art in this period and highlights the importance of musical materiality to Renaissance culture

The Musical Work of Nadia Boulanger Jeanice Brooks, 2013-04-25 A fresh look at the career of Nadia Boulanger among the most influential musical figures of the entire twentieth century

The Music Room in Early Modern France and Italy Deborah Howard, Laura Moretti, 2012-06-14 This interdisciplinary book investigates spaces for music making in Early Modern France and Italy Spaces specifically designed for music began to appear in private dwellings While elite music making became more specialised through the employment of paid musicians music printing allowed new compositions to be diffused down the social scale

Verse and Voice in Byrd's Song Collections of 1588 and 1589 Jeremy L. Smith, 2016 The author offers close examination of the English language songs of Byrd published in the late 1580s looking at the music texts politics and other aspects of the songs

Music, Authorship, and the Book in the First Century of Print Kate van Orden, 2013-10-19 What does it mean to author a piece of music What transforms the performance scripts written down by musicians into authored books In this fascinating cultural history of Western music's adaptation to print Kate van Orden looks at how musical authorship first developed through the medium of printing When music printing began in the sixteenth century publication did not always involve the composer printers used the names of famous composers to market books that might include little or none of their music Publishing sacred music could be career building for a composer while some types of popular song proved too light to support a reputation in print no matter how quickly they sold Van Orden addresses the complexities that arose for music and musicians in the burgeoning cultures of print concluding that authoring books of polyphony gained only uneven

cultural traction across a century in which composers were still first and foremost performers

The Identities of Catherine de' Medici Susan Broomhall, 2021-07-05 In *The Identities of Catherine de Medici* Susan Broomhall provides an innovative analysis of the representational strategies that constructed Catherine de Medici and sought to explain her behaviour and motivations Through her detailed exploration of the identities that the queen her allies supporters and clients sought to project and how contemporaries responded to them Broomhall establishes a new vision of this important sixteenth century protagonist a clearer understanding of the dialogic and dynamic nature of identity construction and reception and its consequences for Catherine de Medici's legacy memory and historiography

"Sexualities, Textualities, Art and Music in Early Modern Italy " Linda L. Carroll, 2017-07-05 Taking as axiomatic the concept that artistic output does not simply reflect culture but also shapes it the essays in this interdisciplinary collection take a holistic approach to the cultural fashioning of sexualities drawing on visual art theatre music and literature in sacred and secular contexts Although there is diversity in disciplinary approach the interpretations and readings offered in each essay have a historical basis Approaching the topic from the point of view of both visual and auditory media this volume paints a comprehensive picture of artists challenges to erotic boundaries and contributes to new historicizing thinking on sexualities Collectively the essays demonstrate the role played by artistic production visual arts literature theatre and music in fashioning policing and challenging early modern sexual boundaries and thus help to identify the ways in which the arts contributed to both the disciplining and the exploration of a range of sexualities

Speaking like a Spanish Cow: Cultural Errors in Translation Clóna Schwerter, Stephanie Ní Ríordáin, 2019-09-30 What is a cultural error What causes it What are the consequences of such an error This volume enables the reader to identify cultural errors and to understand how they are produced Sometimes they come about because of the gap between the source culture and the target culture on other occasions they are the result of the cultural inadequacies of the translator or perhaps the ambiguity arises because of errors in the reception of the translated text The meta translational problem of the cultural error is explored in great detail in this book The authors address the fundamental theoretical issues that underpin the term The essays examine a variety of topics ranging from the deliberate political manipulation of cultural sources in Russia to the colonial translations at the heart of Edward FitzGerald's famous translation *The Rubáiyát of Omar Khayyám* Adopting a resolutely transdisciplinary approach the seventeen contributors to this volume come from a variety of academic backgrounds in music art literature and linguistics They provide an innovative reading of a key term in translation studies today

Dancing Queen Melinda J. Gough, 2019-01-01 Under glittering lights in the Louvre palace the French court ballets danced by Queen Marie de Médicis prior to Henri IV's assassination in 1610 attracted thousands of spectators ranging from pickpockets to ambassadors from across Europe Drawing on newly discovered primary sources as well as theories and methodologies derived from literary studies political history musicology dance studies and women's and gender studies *Dancing Queen* traces how Marie's ballets authorized her

incipient political authority through innovative verbal and visual imagery avant garde musical developments and ceremonial arrangements of objects and bodies in space Making use of women s semi official status as political agents Marie s ballets also manipulated the subtle social and cultural codes of international courtly society in order to more deftly navigate rivalries and alliances both at home and abroad At times the queen s productions could challenge Henri IV s immediate interests contesting the influence enjoyed by his mistresses or giving space to implied critiques of official foreign policy for example Such defenses of Marie s own position though took shape as part of a larger governmental program designed to promote the French consort queen s political authority not in its own right but as a means of maintaining power for the new Bourbon monarchy in the event of Henri IV s untimely death

Performance, Poetry and Politics on the Queen's Day Virginia Scott, Sara Sturm-Maddox, 2017-03-02 This collaborative interdisciplinary study explores a variety of issues in theatrical and literary history that converge in two performances given at the palace of Fontainebleau on 13 February 1564 Part of the fabled F tes de Fontainebleau this carnival Sunday entertainment was produced at the behest of Catherine de Medici and created by courtiers and artists including Pierre de Ronsard the greatest lyric poet of the French sixteenth century While focused on the text and production of Ronsard s *Bergerie* and the choice and production of the tale of Ginevra from Ariosto s *Orlando furioso* the study also examines the urgent circumstances of the festival the moment shortly after the end of the First War of Religion was critical and highly charged as well as its political program and the rhetorical strategies employed by Catherine and Ronsard to promote harmony among the opposing factions of nobles The authors exploration of the Queen s Day also leads them to consider a range of questions pertaining to Renaissance and early modern court performance practices and literary cultural traditions The book is distinctive in that it crosses disciplinary and national boundaries and in that a number of the issues it addresses have received little or no previous scholarly attention

Music, Nature and Divine Knowledge in England, 1650-1750 Tom Dixon, 2023 During a period of tumultuous change in English political religious and cultural life music signified the unspeakable presence of the divine in the world for many What was the role of music in the early modern subject s sensory experience of divinity While the English intellectuals Peter Sterry 1613-72 Richard Roach 1662-1730 William Stukeley 1687-1765 and David Hartley 1705-57 have not been remembered for their musicking this book explores how the musical reflections of these individuals expressed alternative and often unc customary conceptions of God the world and the human psyche Music is always potentially present in their discourse emerging as a crucial form of mediation between states exoteric and esoteric material and spiritual outer and inner public and private rational and mystical Dixon shows how Sterry Roach Stukeley and Hartley s shared belief in truly universal salvation was articulated through a language of music implying a feminising influence that set these male individuals apart from contemporaries who often strictly emphasised the rational i e the supposedly masculine aspects of religion Musical discourse instead provided a link to a spiritual plane that brought these intellectuals closer to ultimate reality Theirs was a discourse

firmly rooted in the real existence of contemporary musical practices both in terms of the forms and styles implied in the writings under discussion and the physical circumstances in which these musical genres were created and performed Through exploring ways in which the idea of music was employed in written transmission of elite ideas this book challenges conventional classifications of a seventeenth century Scientific Revolution and an eighteenth century Enlightenment defending an alternative narrative of continuity and change across a number of scholarly disciplines from seventeenth century English intellectual history and theology to musicology and the social history of music

The First European Description of Japan, 1585 Luis Frois SJ, 2014-03-14 In 1585 at the height of Jesuit missionary activity in Japan which was begun by Francis Xavier in 1549 Luis Frois a long time missionary in Japan drafted the earliest systematic comparison of Western and Japanese cultures This book constitutes the first critical English language edition of the 1585 work the original of which was discovered in the Royal Academy of History in Madrid after the Second World War The book provides a translation of the text which is not a continuous narrative but rather more than 600 distichs or brief couplets on subjects such as gender child rearing religion medicine eating horses writing ships and seafaring architecture and music and drama In addition the book includes a substantive introduction and other editorial material to explain the background and also to make comparisons with present day Japanese life Overall the book represents an important primary source for understanding a particularly challenging period of history and its connection to contemporary Europe and Japan

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