

Art and Power: Renaissance F estivals 1450- 1650

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Art And Power Renaissance Festivals 1450 165

Dr Linda Briggs, Dr Margaret Shewring



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Parallel Lives Louise Fothergill-Payne, 1991 In *Parallel Lives* the contributors observe particular Spanish and English plays from the perspective of the numerous parallels and apparent similarities in the evolution of this art form in the two countries Illustrated **The Progresses, Processions, and Royal Entries of King Charles I, 1625-1642** Siobhan Keenan, 2020 The first study to explore the progresses of Charles I offering a full account of the king's travels Throwing new light on Charles' accessibility to his subjects Keenan argues that he was not as distanced as has often been argued but was well aware of the importance of public ceremony and more widely travelled than his ancestors Ritual in Early Modern Europe Edward Muir, 1997-08-28 A comprehensive study of the ritual practices in traditional Christian Europe Art and Politics in Early Modern Germany: Jörg Breu the Elder and the Fashioning of Political Identity, ca. 1475-1536 Cuneo, 2021-10-11 An exploration of the interaction between art and politics in early modern Germany this work focuses on art political in content produced by the Augsburg artist Jörg Breu the Elder during the second and third decades of the sixteenth century The book argues for the function of the art as fashioning political identities The artist Jörg Breu is first introduced His work for the city of Augsburg and for Habsburg and Wittelsbach rulers are examined These works are placed within their historical context and analyzed according to how they articulate themes of warfare ceremony and history in order to construct political identity The analysis of Breu's city chronicle and of the response of his art to political contest is particularly useful for historians of art and of politics *The Restoration* N. H. Keeble, 2008-04-15 This cultural history challenges the standard depiction of the 1660s as the beginning of a new age of stability demonstrating that the decade following the Restoration was just as complex and exciting as the revolutionary years that preceded it The Stage Designs of Inigo Jones John Peacock, 1995-10-05 This lavishly illustrated book is a full length study of Inigo Jones as a stage designer Jones's designs for the Stuart court masques and associated court entertainments between 1605 and 1640 played a crucial role in transmitting the visual language of the Italian Renaissance tradition into English culture where because of geographical and historical factors it had not yet become acclimatized John Peacock shows that almost all of Jones's designs were copied and adapted from Italian and continental sources many identified here for the first time and argues that this is to be understood in terms of imitation a concept and a practice central to the very tradition of which Jones is a messenger and propagandist His exploration adds an alternative dimension to our knowledge and understanding of a figure who is generally considered the most important English artist of the seventeenth century *Art and Faith in Tridentine Spain, 1545-1690* Alain Saint-Saëns, 1995 By providing precise and accurate examples placed and scrutinized in their historical context Art and

Faith in Tridentine Spain 1545 1690 explains how painting sculpture and sacred space were able to convey and accomplish the dogmatic decisions and the spiritual message of the Council of Trent Beyond the Decree on the Holy Images it is to the letter and to the spirit of all dogmatic Canons that post Council art refers From the 1500s to the 1680s Counter Reformist art became a valuable and effective arm of the Church of Rome

Waterborne Pageants and Festivities in the Renaissance Dr Linda Briggs, Dr Margaret Shewring, 2013-12-28 As the first book length study of waterborne festivities in Renaissance and early modern Europe this collection of essays draws on a rich array of sources many previously un researched to explore aspects of scenography choreography music fashion painting sculpture architecture stage and personnel management and urban planning as evinced in spectacles staged on water Bodies of water in all their variety are explored here seas rivers fountains lakes and canals and flooded improvised locations within or adjacent to great buildings all provided stages for elaborate and costly performances utilising the particular qualities of water to reflect light and distort sound The volume encompasses festivals marking a wide range of occasions from the election of civic officials the welcome of a monarch an investiture or coronation to ambassadorial visits or the arrival of a royal or ducal bride or bridegroom Often taking the form of re enactments of naval battles or legendary seaborne quests these festivals seek to buttress civic and national pride make claims to mastery over the sea and landscape and explore the imaginative as well as practical life of performance space which has been a hallmark of the research and publication of this volume s honorand J R Ronnie Mulryne

The Italian World of English Renaissance Drama A. J. Hoenselaars, 1998 It is widely accepted that English Renaissance drama owes its extraordinary richness and variety to the blending of elements originating from the medieval heritage and classical and Italian dramatic traditions This grafting of the Italian world onto the English Renaissance goes far beyond the conventional research of the literary sources The articles in this collection explore English Renaissance drama through new and challenging aspects of influence and through investigations into classical and Italian theater The volume moves from early Elizabethan to late Jacobean drama The area of research ranges from New Classical Comedy to commedia erudita from the Renaissance theory of tragedy and tragicomedy to the birth of pastoral drama and beyond

Venetian Narrative Painting in the Age of Carpaccio Patricia Fortini Brown, 1988-01-01 Venetian art Venice Themes and motives Narrative painting Renaissance Italy

A Theater of Diplomacy Ellen R. Welch, 2017-04-03 The seventeenth century French diplomat Francois de Callieres once wrote that an ambassador resembles in some way an actor exposed on the stage to the eyes of the public in order to play great roles The comparison of the diplomat to an actor became commonplace as the practice of diplomacy took hold in early modern Europe More than an abstract metaphor it reflected the rich culture of spectacular entertainment that was a backdrop to emissaries day to day lives Royal courts routinely honored visiting diplomats or celebrated treaty negotiations by staging grandiose performances incorporating dance music theater poetry and pageantry These entertainments allegorical ballets masquerade balls chivalric tournaments operas and comedies often addressed pertinent

themes such as war peace and international unity in their subject matter In both practice and content the extravagant exhibitions were fully intertwined with the culture of diplomacy But exactly what kind of diplomatic work did these spectacles perform Ellen R Welch contends that the theatrical and performing arts had a profound influence on the development of modern diplomatic practices in early modern Europe Using France as a case study Welch explores the interconnected histories of international relations and the theatrical and performing arts Her book argues that theater served not merely as a decorative accompaniment to negotiations but rather underpinned the practices of embodied representation performance and spectatorship that constituted the culture of diplomacy in this period Through its examination of the early modern precursors to today's cultural diplomacy initiatives her book investigates the various ways in which performance structures international politics still Marriage Rituals Italian Style Roni Weinstein, 2004 The book describes the three major phases of the marriage ritual matchmaking betrothal the wedding and presents thematic issues such as the youth sub culture gift exchanges the honor ethos It is based on a wealth of primary documents mainly manuscripts in various literary genres

The King's Living Image Alejandro Canaque, 2013-04-15 To rule their vast new American territories the Spanish monarchs appointed viceroys in an attempt to reproduce the monarchical system of government prevailing at the time in Europe But despite the political significance of the figure of the viceroy little is known about the mechanisms of viceregal power and its relation to ideas of kingship Examining this figure *The King's Living Image* challenges long held perspectives on the political nature of Spanish colonialism recovering at the same time the complexity of the political discourses and practices of Spanish rule It does so by studying the viceregal political culture that developed in New Spain in the sixteenth and seventeenth centuries and the mechanisms both formal and informal of viceregal rule In so doing *The King's Living Image* questions the very existence of a colonial state and contends that imperial power was constituted in ritual ceremonies It also emphasizes the viceroys significance in carrying out the civilizing mission of the Spanish monarchy with regard to the indigenous population *The King's Living Image* will redefine the ways in which scholars have traditionally looked at the viceregal administration in colonial Mexico King Henry VIII William Shakespeare, 1990-02-23 The New Cambridge Shakespeare appeals to students worldwide for its up to date scholarship and emphasis on performance The series features line by line commentaries and textual notes on the plays and poems Introductions are regularly refreshed with accounts of new critical stage and screen interpretations Edited and introduced by John Margeson *King Henry VIII* appears here for the first time in a New Cambridge Shakespeare edition In his introduction Margeson explores the political and religious background to the play its pageant like structure and visual effects and its varied ironies He also discusses its stage history from the famous occasion in 1613 when the Globe theatre burned down during a performance of *King Henry VIII* to important theatrical productions of the late twentieth century A balanced account is provided of the authorship controversy that arose in the nineteenth century when John Fletcher's name was first put forward as a likely collaborator *Rubens: A*

Portrait Paul Oppenheimer, 2002-05-21 The most popular painter of his day yet an artist whose reputation has fluctuated among art scholars and critics of the succeeding centuries Peter Paul Rubens 1577 1640 is chiefly remembered today for his large canvases of sensual gardens religious scenes and voluptuous Rubenesque women In Oppenheimer's account of his life Rubens emerges not only as a talented painter but also as an intellectual with a unique conception of beauty that proved very influential and ahead of his time Oppenheimer explores Rubens' ideas as he tells the story of his life which included years as a diplomat and illuminates his response to the humanism of the Renaissance in which he lived

Rethinking the Republic of Letters Koen Scholten, 2025-10-01 This book offers a revisionist look at the historiography of the Republic of Letters and the community of learning in early modern Europe It suggests a new approach conceptualising the learned world as a web of imagined communities in which the members do not know all their peers These communities formed through distinct memory cultures and the representation of and identification with collective identities Rethinking the Republic of Letters looks at early modern biographical dictionaries vitae eulogies letters travelogues and funerary monuments of early modern learned men to trace the reformation of these communities It thereby offers a novel perspective on early modern learned communities the many Republics of Letters

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