

Language Space Court Performance 1400 1625

Representations of Elizabeth I in Early Modern Culture A. Petrina 2011-04-12 The volume explores Elizabeth I's impact on English and European culture during her life and after her death, through her own writing as well as through contemporary and later writers. The contributors are codicologists, historians and literary critics, offering a varied reading of the Queen and of her cultural inheritance.

Performance and the Politics of Space Erika Fischer-Lichte 2013-05-20 From its very beginnings, theatre has been both an art and a public space, shared by actors and spectators. As a result, its entity and history is intimately tied to politics: a politics of inclusion and exclusion, of distributions and placements, of spatial appropriation and utopian concepts. This collection examines what is at stake when a theatrical space is created and when a performance takes place; it asks under what circumstances the topology of theatre becomes political. The book approaches this issue from various angles, taking theatre as a cultural paradigm for political dimensions of space in its respective historical context. Visiting the political dimensions of theatrical space in both theatre history and contemporary performance, the volume responds to the so-called spatial turn in cultural and historical studies, and questions a politics of aesthetics that is discussed in continental philosophy. The book visits different levels and linkages between aesthetic theory and geography, art and sociology, architecture and political theory, and geometry and history, shedding new light on theatre, politics, and space, thereby transforming this historically intertwined triad into a transdisciplinary theme.

The Captivity of John II, 1356-60 Neil Murphy 2016-10-21 This book provides a systematic analysis of the innovations that occurred in the display of royal power during John II's four years in English captivity. Neil Murphy shows how the French king's competition with Edward III led to a revolution in the presentation of the royal image, manifesting through developments to the sacral character of the French monarchy, lavish displays of gift giving, and the use of courtly display. Showing that the Hundred Years War was not just fought on the battlefields of France, this book unravels how the war played out daily in the competition for status between Edward III and John II.

The Elizabethan Country House Entertainment Elizabeth Zeman Kolkovich 2016-07-04 This is the first full-length critical study of country house entertainment, a genre central to late Elizabethan politics. It shows how the short plays staged for the Queen at country estates like Kenilworth Castle and Elvetham shaped literary trends and intervened in political debates, including whether women made good politicians and what roles the church and local culture should play in definitions of England. In performance and print, country house entertainments facilitated political negotiations, rethought gender roles, and crafted regional and national identities. In its investigation of how the hosts used performances to negotiate local and national politics, the book also sheds light on how and why such entertainments enabled female performance and authorship at a time when English women did not write or perform commercial plays. Written in a lively and accessible style, this is fascinating reading for scholars and students of early modern literature, theatre, and women's history.

Studies in Byzantine History and Culture 2025-01-27 This book celebrates one of the foremost Byzantinists, Paul Magdalino. It consists of 25 chapters by peers, friends and former students. The chapters reflect Magdalino's own research interests, most notably Constantinople itself, and span from late antiquity to the modern world. Particular themes within the book are the topography and monuments of Constantinople, relations between Byzantium and the West, the recasting of Byzantium in the 'Dark Age', and literary culture and society under the Macedonian and Komnenian dynasties. The volume is not just a celebration of Magdalino's work but an important contribution to the study of Byzantine history and culture. Contributors are Christine Angelidi, Michael Angold, Marie-France Auzépy, T.S. Brown, John Burke, J.-C. Cheynet, Evangelos Chrysos, James Crow, Michael Featherstone, Stathis Gauntlett, John Haldon, Elizabeth Jeffreys, Michael Jeffreys, Anthony Kaldellis, Michel Kaplan, Lenia Kouneni, Marc D. Lauxtermann, Nina Macaraig, Athanasios Markopoulos, Rosemary Morris, Margaret Mullett, Paolo Odorico, Eleftheria Papagianni, Roger

Scott, Paul Stephenson, Shaun Tougher, Paul Tuffin, and Kostas Zafeiris.

Shakespeare and the Staging of English History Janette Dillon 2012-04-05 OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. This new study of Shakespeare's English history plays looks at the plays through the lens of early modern staging, focusing on the recurrence of particular stage pictures and 'units of action', and seeking to show how these units function in particular and characteristic ways within the history plays. Through close analysis of stage practice and stage picture, the book builds a profile of the kinds of writing and staging that characterise a Shakespearean history play and that differentiate one history play from another. The first part of the book concentrates primarily on the stage, looking at the 'single' picture or tableau; the use of presenters or choric figures; and the creation of horizontally and vertically divided stage pictures. Later chapters focus more on the body: on how bodies move, gesture, occupy space, and handle objects in particular kinds of scenes. The book concludes by analysing the highly developed use of one crucial stage property, the chair of state, in Shakespeare's last history play, Henry VIII. Students of Shakespeare often express anxiety about how to read a play as a performance text rather than a non-dramatic literary text. This book aims to dispel that anxiety. It offers readers a way of making sense of plays by looking closely at what happens on stage and breaks down scenes into shorter units so that the building blocks of Shakespeare's historical dramaturgy become visible. By studying the unit of action, how it looks and how that look resembles or differs from the look of other units of action, readers will become familiar with a way of reading that may be applied to other plays, both Shakespearean and non-Shakespearean.

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.

The Poem, the Garden, and the World Jim Ellis 2023-02-15 How an early modern understanding of place and movement are embedded in a performative theory of literature How is a garden like a poem? Early modern writers frequently compared the two, and as Jim Ellis shows, the metaphor gained strength with the arrival of a spectacular new art form—the Renaissance pleasure garden—which immersed visitors in a political allegory to be read by their bodies' movements. The Poem, the Garden, and the World traces the Renaissance-era relationship of place and movement from garden to poetry to a confluence of both. Starting with the Earl of Leicester's pleasure garden for Queen Elizabeth's 1575 progress visit, Ellis explores the political function of the entertainment landscape that plunged visitors into a fully realized golden world—a mythical new form to represent the nation. Next, he turns to one of that garden's visitors: Philip Sidney, who would later contend that literature's golden worlds work to move us as we move through them, reorienting readers toward a belief in English empire. This idea would later be illustrated by Edmund Spenser's Faerie Queen; as with the pleasure garden, both characters and readers are refashioned as they traverse the poem's dreamlike space. Exploring the artistic creations of three of the era's major figures, Ellis argues for a performative understanding of literature, in which readers are transformed as they navigate poetic worlds.

Medieval and Renaissance Drama in England S. P. Cerasano 2013-09-30 Medieval and Renaissance Drama in England is an international journal committed to the publication of essays and reviews relevant to drama and theatre history to 1642. This issue includes eleven new articles and reviews of twelve books.

Crisis and Continuity at the Abbasid Court Maaïke van Berkel 2013-07-11 The reign of al-Muqtadir (295-320/908-32) is a crucial and controversial epoch in the history of the Abbasid empire. Al-Muqtadir's regime has traditionally been depicted as one of decline, when the political power of the caliphate and the lustre of its capital began to crumble. This book not only offers a substantial investigation of the idea and reality of decline, but also provides new interpretations of the inner workings of the court and the empire. The authors, four specialists of Abbasid history, explore the formal and informal power relationships that shaped politics at the court, involving bureaucrats, military, harem, courtiers and of course al-Muqtadir himself. A study of the topography of Baghdad completes this vivid picture of the court and its capital.

The Oxford Handbook of Tudor Literature Michael Pincombe 2009-09-10 The literature of the entire Tudor period, from the reign of Henry VII to death of Elizabeth I is covered by this volume. It pays particular attention to the years before 1580, covering the establishment of print culture and growth of a reading public.

Shakespeare Survey: Volume 64, Shakespeare as Cultural Catalyst Peter Holland 2011-10-06 Shakespeare Survey is a yearbook of Shakespeare studies and production. Since 1948, the Survey has published the best international scholarship in English and many of its essays have become classics of Shakespeare criticism. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of that year's textual and critical studies and of the year's major British performances. The theme for volume 64 is 'Shakespeare as Cultural Catalyst'. The complete set of Survey volumes is also available online at <http://www.cambridge.org/online/shakespearesurvey>. This fully searchable resource enables users to browse by author, essay and volume, search by play, theme and topic, and save and bookmark their results.

Shakespeare, Romeo and Juliet, and Civic Life Silvia Bigliuzzi 2015-09-16 This volume introduces 'civic Shakespeare' as a new and complex category entailing the dynamic relation between the individual and the community on issues of authority, liberty, and cultural production. It investigates civic Shakespeare through Romeo and Juliet as a case study for an interrogation of the limits and possibilities of theatre and the idea of the civic. The play's focus on civil strife, political challenge, and the rise of a new conception of the individual within society makes it an ideal site to examine how early modern civic topics were received and reconfigured on stage, and how the play has triggered ever new interpretations and civic performances over time. The essays focus on the way the play reflects civic life through the dramatization of issues of crisis and reconciliation when private and public spaces are brought to conflict, but also concentrate on the way the play has subsequently entered the public space of civic life. Set within the fertile context of performance studies and inspired by philosophical and sociological approaches, this book helps clarify the role of theatre within civic space while questioning the relation between citizens as spectators and the community. The wide-ranging chapters cover problems of civil interaction and their onstage representation, dealing with urban and household spaces; the boundaries of social relations and legal, economic, political, and religious regulation; and the public dimension of memory and celebration. This volume articulates civic Romeo and Juliet from the sources of genre to contemporary multicultural performances in political contact-zones and civic 'Shakespaces,' exploring the Bard and this play within the context of communal practices and their relations with institutions and civic interests.

Intercultural Explorations and the Court of Henry VIII Nadia T. van Pelt 2023-12-12 In this new addition to the Oxford Textual Perspectives series, Nadia van Pelt takes the reader along to the dazzling world of the Tudor court culture: from music and drama, food and fashion, to the underlying religious, political, and dynastic trends that informed these cultural expressions.

The Queen's Dumbshows Claire Sponsler 2014-04-18 No medieval writer reveals more about early English drama than John Lydgate, Claire Sponsler contends. Best known for his enormously long narrative poems The Fall of Princes and The Troy Book, Lydgate also wrote numerous verses related to theatrical performances and ceremonies. This rich yet understudied body of material includes mummings for London guildsmen and sheriffs, texts for wall hangings that combined pictures and poetry, a Corpus Christi

procession, and entertainments for the young Henry VI and his mother. In *The Queen's Dumbshows*, Sponsler reclaims these writings to reveal what they have to tell us about performance practices in the late Middle Ages. Placing theatricality at the hub of fifteenth-century British culture, she rethinks what constituted drama in the period and explores the relationship between private forms of entertainment, such as household banquets, and more overtly public forms of political theater, such as royal entries and processions. She delineates the intersection of performance with other forms of representation such as feasts, pictorial displays, and tableaux, and parses the connections between the primarily visual and aural modes of performance and the reading of literary texts written on paper or parchment. In doing so, she has written a book of signal importance to scholars of medieval literature and culture, theater history, and visual studies.

The senses in early modern England, 1558-1660 Simon Smith 2020-02-28 This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. Considering a wide range of early modern texts, performances and artworks, the essays in this collection demonstrate how attention to the senses illuminates the literature, art and culture of early modern England. Examining canonical and less familiar literary works alongside early modern texts ranging from medical treatises to conduct manuals via puritan polemic and popular ballads, the collection offers a new view of the senses in early modern England. The volume offers dedicated essays on each of the five senses, each relating works of art to their cultural moments, whilst elsewhere the volume considers the senses collectively in particular cultural contexts. It also pursues the sensory experiences that early modern subjects encountered through the very acts of engaging with texts, performances and artworks. This book will appeal to scholars of early modern literature and culture, to those working in sensory studies, and to anyone interested in the art and life of early modern England.

Exile, Diplomacy and Texts Ana Sáez-Hidalgo 2020-11-30 *Exile, Diplomacy and Texts* offers an interdisciplinary narrative of religious, political, and diplomatic exchanges between early modern Iberia and the British Isles during a period uniquely marked by inconstant alliances and corresponding antagonisms. Such conditions notwithstanding, the essays in this volume challenge conventionally monolithic views of confrontation, providing – through fresh examination of exchanges of news, movements and interactions of people, transactions of books and texts – new evidence of trans-national and trans-cultural conversations between British and Irish communities in the Iberian Peninsula, and of Spanish and Portuguese 'others' travelling to Britain and Ireland. Contributors: Berta Cano-Echevarría, Rui Carvalho Homem, Mark Hutchings, Thomas O'Connor, Susana Oliveira, Tamara Pérez-Fernández, Glyn Redworth, Marta Revilla-Rivas, and Ana Sáez-Hidalgo.

Shakespeare Beyond the Green World Todd Andrew Borlik 2023 Unpicking the ecopolitics of Shakespeare's plays at the Stuart court, this book establishes that the playwright was remarkably attentive to the environmental issues of his era. Combining environmental history with close readings of Shakespearean wordplay, original typography, and performance conditions, this study re-wilds the Renaissance stage.

Diverging Paths? 2014-09-04 *Diverging Paths?* investigates an important question, to which the answers must be very complex: "why did certain sorts of institutionalisation and institutional continuity characterise government and society in Christendom by the later Middle Ages, but not the Islamic world, whereas the reverse end-point might have been predicted from the early medieval situation?" This core question lies within classic historiographical debates, to which the essays in the volume, written by leading medievalists, make significant contributions. The papers, drawing on a wide range of evidence and methodologies, span the middle ages, chronologically and geographically. At the same time, the core question relates to matters of strong contemporary interest, notably the perceived characteristics of power exercised within Islamic Middle Eastern regimes. Contributors are Stuart Airlie, Gadi Algazi, Sandro Carocci, Simone Collavini, Emanuele Conte, Nadia El Cheikh, Maribel Fierro, John Hudson, Caroline Humfress, Michel Kaplan, Hugh Kennedy, Simon MacLean, Eduardo Manzano, Susana Naroztky, Annliese Nef, Vivien Prigent, Ana Rodríguez, Magnus Ryan and Bernard Stolte.

The Arts of Remembrance in Early Modern England Andrew Gordon 2016-04-01 The early modern period inherited a deeply-ingrained culture of Christian remembrance that proved a platform for creativity in a remarkable variety of forms. From the literature of church ritual to the construction of monuments;

from portraiture to the arrangement of domestic interiors; from the development of textual rites to drama of the contemporary stage, the early modern world practiced 'arts of remembrance' at every turn. The turmoils of the Reformation and its aftermath transformed the habits of creating through remembrance. Ritually observed and radically reinvented, remembrance was a focal point of the early modern cultural imagination for an age when beliefs both crossed and divided communities of the faithful. The Arts of Remembrance in Early Modern England maps the new terrain of remembrance in the post-Reformation period, charting its negotiations with the material, the textual and the performative.

The Oxford Handbook of Tudor Drama Thomas Betteridge 2012-07-19 The Oxford Handbook to Tudor Drama is the authoritative secondary text on Tudor drama. It both integrates recent important research across different disciplines and periods and sets a new agenda for the future study of Tudor drama, questioning a number of the central assumptions of previous studies. Balancing the interests and concerns of scholars in theatre history, drama, and literary studies, its scope reflects the broad reach of Tudor drama as a subject, inviting readers to see the Tudor century as a whole, rather than made up of artificial and misleading divisions between 'medieval' and 'renaissance', religious and secular, pre- and post-Shakespeare. The contributors, both the established leaders in their fields and the brightest young scholars, attend to the contexts, intellectual, theatrical and historical within which drama was written, produced and staged in this period, and ask us to consider afresh this most vital and complex of periods in theatre history. The book is divided into four sections: Religious Drama; Interludes and Comedies, Entertainments, Masques, and Royal Entries; and Histories and political dramas.

A Theater of Diplomacy Ellen R. Welch 2017-04-03 The seventeenth-century French diplomat François de Callières 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.

A New Companion to Renaissance Drama Arthur F. Kinney 2017-04-20 A New Companion to Renaissance Drama provides an invaluable summary of past and present scholarship surrounding the most popular and influential literary form of its time. Original interpretations from leading scholars set the scene for important paths of future inquiry. A colorful, comprehensive and interdisciplinary overview of the material conditions of Renaissance plays, England's most important dramatic period Contributors are both established and emerging scholars, with many leading international figures in the discipline Offers a unique approach by organizing the chapters by cultural context, theatre history, genre studies, theoretical applications, and material studies Chapters address newest departures and future directions for Renaissance drama scholarship Arthur Kinney is a world-renowned figure in the field

The Key to Power? Dries Raeymaekers 2016-07-11 Proximity to the monarch was a vital asset in the struggle for power and influence in medieval and early modern courts. The concept of 'access to the ruler' has therefore grown into a dominant theme in scholarship on pre-modern dynasties. Still, many questions remain concerning the mechanisms of access and their impact on politics. Bringing together new research on European and Asian cases, the ten chapters in this volume focus on the ways in which 'access' was

articulated, regulated, negotiated, and performed. By taking into account the full complexity of hierarchies, ceremonial rites, spaces and artefacts that characterized the dynastic court, The Key to Power? forces us to rethink power relations in the late medieval and early modern world. Contributors are: Christina Antenhofer, Ronald G. Asch, Florence Berland, Mark Hengerer, Neil Murphy, Fabian Persson, Jonathan Spangler, Michael Talbot, Steven Thiry, and Audrey Truschke.

Conceiving Desire in Lyly and Shakespeare Gillian Knoll 2020-01-10 Drawing from cognitive theories about the metaphorical nature of thought, Gillian Knoll traces the contours of three conceptual metaphors - motion, space and creativity - that shape desire in plays by John Lyly and William Shakespeare.

Medieval Warhorse Oliver H. Creighton 2025-02-24 The image of the armoured knight mounted on his charging warhorse is one of the most evocative of the Middle Ages. As distinctive symbols of social status, horses were central to the medieval aristocratic image and closely bound up with concepts of knighthood and chivalry, while as weapons of war bred for size, strength and stamina, they changed the face of battle. Drawing upon new interdisciplinary research, this volume presents a fresh perspective on warhorses, and medieval horses generally, in Britain, understood within its wider European context. It adopts an integrated approach that covers the full array of evidence for medieval horses, from their physical remains (bones, teeth and DNA), equipment and armour, through to visual sources such as sculpture and wall paintings, and documentary and landscape evidence for the environments in which they were bred and trained. Analyses of these sources of information are first presented individually, and then integrated and cross-compared with the historical record to present a new chronology of horse stature, conformation and appearance and to generate new understandings of the changing place of the horse in the medieval world.

The Antechamber Helmut Puff 2023-10-31 Helmut Puff invites readers to visit societies and spaces of the past through the lens of a particular temporal modality: waiting. From literature, memoirs, manuals, chronicles, visuals, and other documents, Puff presents a history of waiting anchored in antechambers—interior rooms designated and designed for people to linger. In early modern continental Western Europe, antechambers became standard in the residences of the elites. As a time-space infrastructure these rooms shaped encounters between unequals. By imposing spatial distance and temporal delays, antechambers constituted authority, rank, and power. Puff explores both the logic and the experience of waiting in such formative spaces, showing that time divides as much as it unites, and that far from what people have said about early moderns, they approached living in time with apprehensiveness. Unlike how contemporary society primarily views the temporal dimension, to early modern Europeans time was not an objective force external to the self but something that was tied to acting in time. Divided only by walls and doors, waiters sought out occasions to improve their lot. At other times, they disrupted the scripts accorded them. Situated at the intersection of history, literature, and the history of art and architecture, this wide-ranging study demonstrates that waiting has a history that has much to tell us about social and power relations in the past and present.

In the Sultan's Salon: Learning, Religion, and Rulership at the Mamluk Court of Qāniṣawh al-Ghawrī (r. 1501–1516) (2 vols) Christian Mauder 2021-08-09 Christian Mauder's In the Sultan's Salon builds on his award-winning research and constitutes the first detailed study of the Egyptian court culture of the Mamluk Sultanate (1250–1517). Based mainly on understudied Arabic manuscript sources describing the learned salons of the Mamluk Sultan al-Ghawrī, In the Sultan's Salon presents the first theoretical conceptualization of the term "court" that can be fruitfully applied to premodern Islamic societies. It uses this conceptualization to demonstrate that al-Ghawrī's court functioned as a transregionally interconnected center of dynamic intellectual exchange, theological debate, and performance of rule that triggered novel developments in Islamic scholarly, religious, and political culture.

Early Modern Diplomacy, Theatre and Soft Power Nathalie Rivère de Carles 2016-10-13 This book explores the secret relations between theatre and diplomacy from the Tudors to the Treaty of Westphalia. It offers an original insight into the art of diplomacy in the 1580-1655 period through the prism of literature, theatre and material history. Contributors investigate English, Italian and German plays of Renaissance theoretical texts on diplomacy, lifting the veil on the intimate relations between ambassadors and the artistic world and on theatre as an unexpected instrument of 'soft power'. The volume offers new approaches to understanding Early Modern diplomacy, which was a source of inspiration for Renaissance

drama for Shakespeare and his European contemporaries, and contributed to fashion the aesthetic and the political ideas and practice of the Renaissance.

Dancing Queen Melinda Gough 2019-03-14 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.

Crafting identities Jasmine Kilburn-Toppin 2021-12-14 *Crafting identities* explores artisanal identity and culture in early modern London. It demonstrates that the social, intellectual and political status of London's crafts and craftsmen were embedded in particular material and spatial contexts. Through examination of a wide range of manuscript, visual and material culture sources, the book investigates for the first time how London's artisans physically shaped the built environment of the city and how the experience of negotiating urban spaces impacted directly on their distinctive individual and collective identities. Applying an innovative and interdisciplinary methodology to the examination of artisanal cultures, the book engages with the fields of social and cultural history and the histories of art, design and architecture. It will appeal to scholars of early modern social, cultural and urban history, as well as those interested in design and architectural history.

Medieval Shakespeare Ruth Morse 2013-02-07 For many, Shakespeare represents the advent of modernity. It is easy to forget that he was in fact a writer deeply embedded in the Middle Ages, who inherited many of his shaping ideas and assumptions from the medieval past. This collection brings together essays by internationally renowned scholars of medieval and early modern literature, the history of the book and theatre history to present new perspectives on Shakespeare and his medieval heritage. Separated into four parts, the collection explores Shakespeare and his work in the context of the Middle Ages, medieval books and language, the British past, and medieval conceptions of drama and theatricality, together showing Shakespeare's work as rooted in late medieval history and culture. Insisting upon Shakespeare's complexity and medieval multiplicity, *Medieval Shakespeare* gives readers the opportunity to appreciate both Shakespeare and his period within the traditions that fostered and surrounded him.

Occasions of State J.R. Mulryne 2018-12-07 This sixth volume in the European Festival Studies series stems from a joint conference (Venice, 2013) between the Society for European Festivals Research and the European Science Foundation's PALATIUM project. Drawing on up-to-date scholarship, a Europe-wide group of early-career and experienced academics provides a unique account of spectacular occasions of state which influenced the political, social and cultural lives of contemporary societies. International pan-European turbulence associated with post-Reformation religious conflict supplies the context within which the book explores how the period's rulers and élite families competed for power – in a forecast of today's divided world.

A Companion to Lollardy Mishtooni Bose 2016-02-15 The last twenty-five years have seen an explosion of scholarly studies on lollardy, the late medieval religious phenomenon that has often been credited with inspiring the English Reformation. In *A Companion to Lollardy*, Patrick Hornbeck sums up what we know about lollardy and what have been its fortunes in the hands of its most recent chroniclers. This volume describes trends in the study of lollardy and explores the many individuals, practices, texts, and beliefs that have been called lollard. Joined by Mishtooni Bose and Fiona Somerset, Hornbeck assesses how scholars

and polemicists, literary critics and ecclesiastics have defined lollardy and evaluated its significance, showing how lollardy has served as a window on religion, culture, and society in late medieval England. **Endangered Neutrality** Ubaldo Morozzi 2024-05-14 Analysing a struggle for neutrality amid a rapidly changing European scene, this book illustrates how the small state of Tuscany cunningly managed to preserve its sovereignty and independence during a dangerous diplomatic dispute with England. *Endangered Neutrality* follows the actions of William Plowman (1660-?), who sparked the dispute, and those of two of the main characters of the story, Iacopo Giralaldi (1663-1738), Tuscan ambassador to England, and Lambert Blackwell (d.1727), English envoy to Tuscany. Through these privileged points of view, the reader is plunged into the highest levels of European politics and diplomacy of the period. This book offers a radically new approach to the study of Tuscan history, particularly in relation to the reign of Cosimo III de' Medici. It underlines the weakness of the concept of the 'small state', showing how Tuscany managed openly to confront a much more powerful country such as England. Tuscany built a 'system of neutrality' which, leveraging the economic importance of the Mediterranean trade routes and of the port of Livorno, allowed the Grand Duchy to preserve its independence. Analysis of the case also offers a unique perspective on the functioning of the Tuscan and English diplomatic corps, assessing the impact of the Glorious Revolution on English diplomatic capabilities. Special attention is devoted to the importance of symbolism in diplomatic practice and to the role of trade and public opinion in resolving international disputes.

Shakespeare's Domestic Tragedies Emma Whipday 2019-01-03 Reassess the relationship between Shakespeare's *Hamlet*, *Othello*, *Macbeth*, and the emerging genre of domestic tragedy by other early modern playwrights.

The Culture of Inquisition in Medieval England Mary Catherine Flannery 2013 Groundbreaking essays show the variety and complexity of the roles played by inquisition in medieval England. Inquisition in medieval and early modern England has typically been the subject of historical rather than cultural investigation, and focussed on heresy. Here, however, inquisition is revealed as playing a broader role in medieval English culture, not only in relation to sanctions like excommunication, penance and confession, but also in the fields of exemplarity, rhetoric and poetry. Beyond its specific legal and pastoral applications, inquisitio was a dialogic mode of inquiry, a means of discerning, producing or rewriting truth, and an often adversarial form of invention and literary authority. The essays in this volume cover such topics as the theory and practice of canon law, heresy and its prosecution, Middle English pastoralia, political writing and romance. As a result, the collection redefines the nature of inquisition's role within both medieval law and culture, and demonstrates the extent to which it penetrated the late-medieval consciousness, shaping public fame and private selves, sexuality and gender, rhetoric, and literature. Mary C. Flannery is a lecturer in English at the University of Lausanne; Katie L. Walter is a lecturer in English at the University of Sussex. Contributors: Mary C. Flannery, Katie L. Walter, Henry Ansgar Kelly, Edwin Craun, Ian Forrest, Diane Vincent, Jenny Lee, James Wade, Genelle Gertz, Ruth Ahnert, Emily Steiner

Aerial Environments on the Early Modern Stage Chloe Kathleen Preedy 2022-08-11 During the early days of the professional English theatre, dramatists including Dekker, Greene, Heywood, Jonson, Marlowe, Middleton, and Shakespeare wrote for playhouses that, though enclosed by surrounding walls, remained open to the ambient air and the sky above. The drama written for performance at these open-air venues drew attention to and reflected on its own relationship to the space of the air. At a time when theories of the imagination emphasized dramatic performance's reliance upon and implication in the air from and through which its staged fictions were presented and received, plays written for performance at open-air venues frequently draw attention to the nature and significance of that elemental relationship. *Aerial Environments on the Early Modern Stage* considers the various ways in which the air is brought into presence within early modern drama, analyzing more than a hundred works that were performed at the London open-air playhouses between 1576 and 1609, with reference to theatrical atmospheres and aerial encounters. It explores how various theatrical effects and staging strategies foregrounded early modern drama's relationship to, and impact on, the actual playhouse air. In considering open-air drama's pervasive and ongoing attention to aerial imagery, actions, and representational strategies, the book suggests that playwrights and their companies developed a dramaturgical awareness that extended from the earth to

encompass and make explicit the space of air.

The Language of Space in Court Performance, 1400-1625 Janette Dillon 2010-09-16 Using a set of detailed case studies, this book analyses medieval and early modern court culture as inherently performative.

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