

GODS *of* PLAY

*Baroque Festive
Performances
as
Rhetorical Discourse*

KRISTIAAN P. AERCKE

Gods Of Play Baroque Festive Performances As Rhetorical Discourse

Archana Verma



Gods Of Play Baroque Festive Performances As Rhetorical Discourse:

Gods of Play Kristiaan Aercke, 1994-08-04 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

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The Ambiguity of Play Brian Sutton-Smith, 2009-06-30 Every child knows what it means to play but the rest of us can merely speculate Is it a kind of adaptation teaching us skills inducting us into certain communities Is it power pursued in games of prowess Fate deployed in games of chance Daydreaming enacted in art Or is it just frivolity Brian Sutton Smith a leading proponent of play theory considers each possibility as it has been proposed elaborated and debated in disciplines from biology psychology and education to metaphysics mathematics and sociology Sutton Smith focuses on play theories rooted in seven distinct rhetorics the ancient discourses of Fate Power Communal Identity and Frivolity and the modern discourses of Progress the Imaginary and the Self In a sweeping analysis that moves from the question of play in child development to the implications of play for the Western work ethic he explores the values historical sources and interests that have dictated the terms and forms of play put forth in each discourse s objective theory This work reveals more distinctions and disjunctions than affinities with one striking exception however different their descriptions and interpretations of play each rhetoric reveals a quirkiness redundancy and flexibility In light of this Sutton Smith suggests that play might provide a model of the variability that allows for natural selection As a form of mental feedback play might nullify the rigidity that sets in after successful adaption thus reinforcing animal and human variability Further he shows how these discourses despite their differences might offer the components for a new social science of play *Late Shakespeare and the English Baroque* Gary Waller, 2025-10-01 *Late Shakespeare and the English Baroque* focuses mainly on Shakespeare s late or later works those written from around 1607 It sets both poetry and plays within the emerging culture of the baroque the term defined not merely by stylistic features but by the underlying ideological structure of feeling of baroque culture in

early modern England The book extends the mode of analysis of *The Female Baroque* Amsterdam University Press 2020 and draws on theoretical work by Jos Antonio Maravall Raymond Williams and Julia Kristeva It analyzes recurring Baroque characteristics hyperbole and melancholy theatricality gender and plateauing Attention is given to the sonnets and other poems as well as the tragedies from Hamlet on and argues that increasingly tragi comedy emerges as a distinctively baroque Shakespearean characteristic In the final chapter primarily on *The Tempest* the late Shakespeare is shown to have philosophical insights parallel to Montaigne or Bruno and to provide anticipatory connections with later baroque artists like Vermeer

Emotion and the Seduction of the Senses, Baroque to Neo-Baroque Lisa Beaven, Angela Ndalianis, 2018-07-31 Emotion and the Seduction of the Senses Baroque to Neo Baroque examines the relationship between the cultural productions of the baroque in the seventeenth century and the neo baroque in our contemporary world The volume illuminates how rather than providing rationally ordered visual realms both the baroque and the neo baroque construct complex performative spaces whose spectacle seeks to embrace immerse and seduce the senses and solicit the emotions of the beholder

Margherita Costa, Diva of the Baroque Court Jessica Goethals, 2023-10-02 The Roman singer courtesan and writer Margherita Costa won prominence and fame across the courts of Italy and France during the mid seventeenth century She secured a steady stream of elite patrons including popes queens grand dukes and influential cardinals while male poets and librettists wrote celebratory poetry on her behalf In addition to her appearances as a soprano on the opera stage Costa published a remarkable fourteen full length texts across an expanse of genres burlesque comedy drama equestrian ballet pastoral opera amorous letters lyric poetry and history Margherita Costa Diva of the Baroque Court brings together close textual readings of Costa s numerous publications with archival materials detailing her performance itinerary and social cultural networks The book progresses chronologically through her life geographically along the routes she travelled and thematically via the genres in which she experimented Jessica Goethals illuminates how Costa was unafraid to leap over the boundaries of decorum that delimited what women should and did write about More than merely a literary biography this book is also a portrait of seventeenth century courts their concerns and their entertainments

Modernism and the Theatre of the Baroque Kate Armond, 2018-12-31 Redrawing the conventional map of Victorian Poetics

The Cambridge History of Seventeenth-Century Music Tim Carter, John Butt, 2005-12-22 The Cambridge History of Seventeenth Century Music seeks to provide the most up to date knowledge on seventeenth century music together with a vital questioning of the way in which such a history can be told or put together for our present purposes Written by a distinguished team of experts in the field the chapters not only address traditional areas of knowledge such as opera and church music but also look at the way this extremely diverse and dynamic musical world has been categorised in the past and how its products are viewed from various cultural points of view While this history does not depart entirely from the traditional study of musical works and their composers there is a strong emphasis on the institutions cultures and politics of the age together with an

interrogation of the ways in which music related to contemporary arts sciences and beliefs **Performance and Culture**
Archana Verma,2011-01-18 This book deals with various aspects of performance in India especially that related to dance and dance drama Rather than being a description of the various dance forms of India it attempts to discuss the social equations and cultural ideas that a performance attempts to portray In this sense a performance is a narrative At the same time performances also deal with well known narratives from the religious traditions of India often redefining and recounting them in the process of performance A study of these aspects is important to understand the kind of equations that define these discourses on the performance narratives Chapter I shows the different forms of dances that are described in the iconographic canons and also the famous dance treatise the Natyashastra correlating them with the sculptures of dance available in the temples Here the temples of south India datable to 6th 13th centuries have been studied for this purpose Attempt is made to study the gender equations that are expounded through these dance images and texts as also the correlation between the audience and the performance and how these ideas are intertwined with the religious images Chapter II deals with four Sanskrit burlesque plays written in the ancient period which reverse social equations and classical dramatic representations through the genre of satire Almost every elite class person generally idealized in the classical Sanskrit plays is lampooned here Issues of audience perception and the reception of this kind of reversed images of the ideal figures of the society are discussed in this chapter Chapter III deals with the aesthetics of eroticism that form the basis of many Indian classical dances how they are intertwined with the notion of devotionism in Hinduism and how they are negotiated in the Indian classical dances in our contemporary period A case study is done here of Odissi the classical dance from the eastern state of Orissa which draws extensively from the temple sculptures of dance Chapter IV shows that sacred narrative in India is not always a means of glorifying the divine Rather sometimes it is also used to satirize the established notions of religiosity and of divinity This forms the basis of this very interesting semi classical dance drama form called Ottan Thullal from the southern state of Kerala Kathakali the classical dance drama and Mohiniattam the classical dance from Kerala have dominated the scene so much that this form of dance drama has been overshadowed and it is little known to the world outside Kerala even in India There is not much scholarship on Ottan Thullal This chapter deals with this form and the manner in which it uses the idiom of satire to narrate the religious legends Chapter V is a study of the Mithila narratives from the eastern region of Mithila in Bihar to understand the ways in which gender equations in the Mithila society influence the making of these narratives There is a discussion of the nature of folk narratives in this chapter Chapter VI takes some folk forms of performance and visual narratives from different states of India to show how social equations such as power hierarchy gender and caste dimensions are negotiated All these use the traditional religious space to work out these equations Chapter VII on one hand is a comparative study of two Hindi films made in 1960s based on the lives of two women dancers from ancient India One of them is a historical figure and the other is a figure On the other hand this is an attempt o

show how the narratives of these women dancers are remodeled in literary as well as the cinematic medium every time these narratives are retold Effort is made to show how the cultural memory of the ancient history of India that the modern narrators of these stories have been received as a process of acculturation which influences this recasting of narratives in literature as well as in film It is also shown that this process of narration through cultural memory is not a new phenomenon since it occurred even in the ancient period when narrative was being remodeled to present in a new form before the audience

The Transfigured Kingdom Ernest A. Zitser, 2018-09-05 In this richly comparative analysis of late Muscovite and early Imperial court culture Ernest A Zitser provides a corrective to the secular bias of the scholarly literature about the reforms of Peter the Great Zitser demonstrates that the tsar s supposedly secularizing reforms rested on a fundamentally religious conception of his personal political mission In particular Zitser shows that the carnivalesque and often obscene activities of the so called Most Comical All Drunken Council served as a type of Baroque political sacrament a monarchical rite of power that elevated the tsar s person above normal men guaranteed his prerogative over church affairs and bound the participants into a community of believers in his God given authority charisma The author suggests that by implicating Peter s royal priesthood in taboo breaking libertine ceremonies the organizers of such sacred parodies inducted select members of the Russian political elite into a new system of distinctions between nobility and baseness sacrality and profanity tradition and modernity Tracing the ways in which the tsar and his courtiers appropriated aspects of Muscovite and European traditions to suit their needs and aspirations *The Transfigured Kingdom* offers one of the first discussions of the gendered nature of political power at the court of Russia s self proclaimed Father of the Fatherland and reveals the role of symbolism myth and ritual in shaping political order in early modern Europe

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 M dicis 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

Bach in the World Markus Rathey, 2022 *Bach in the World* offers a new exploration of Bach s music as it functioned within rituals

and as a place where socio political norms were perpetuated and sometimes even challenged **Gender, Sexuality, and Early Music** Todd C. Borgerding, 2013-10-28 This collection addresses questions of gender and sexuality as they relate to music from the middle ages to the early seventeenth century These essays present a body of scholarship that considers music as part of the history of sexuality stimulating conversation within musicology as well as bringing music studies into dialogue with feminist gender and queer theory Also includes 20 musical examples Gender, Sexuality, and Early Music Todd Michael Borgerding, 2002 This collection addresses questions of gender and sexuality as they relate to music from the middle ages to the early seventeenth century These essays present a body of scholarship that considers music as part of the history of sexuality stimulating conversation within musicology as well as bringing music studies into dialogue with feminist gender and queer theory Also includes 20 musical examples Theatre Histories Bruce McConachie, Tobin Nellhaus, Carol Fisher Sorgenfrei, Tamara Underiner, 2016-02-26 This thoroughly revised and updated third edition of the innovative and widely acclaimed Theatre Histories An Introduction offers a critical overview of global theatre and drama spanning a broad wealth of world cultures and periods Bringing together a group of scholars from a diverse range of backgrounds to add fresh perspectives on the history of global theatre the book illustrates historiographical theories with case studies demonstrating various methods and interpretive approaches Subtly restructured sections place the chapters within new thematic contexts to offer a clear overview of each period while a revised chapter structure offers accessibility for students and instructors Further new features and key updates to this third edition include A dedicated chapter on historiography New up to date case studies Enhanced and reworked historical cultural and political timelines helping students to place each chapter within the historical context of the section Pronunciation guidance both in the text and as an online audio guide to aid the reader in accessing and internalizing unfamiliar terminology A new and updated companion website with further insights activities and resources to enable students to further their knowledge and understanding of the theatre *Theatre Histories* Phillip B. Zarrilli, Bruce McConachie, Gary Jay Williams, Carol Fisher Sorgenfrei, 2013-03-07 This new edition of the innovative and widely acclaimed Theatre Histories An Introduction offers overviews of theatre and drama in many world cultures and periods together with case studies demonstrating the methods and interpretive approaches used by today's theatre historians Completely revised and renewed in color enhancements and new material include a full color text design with added timelines to each opening section a wealth of new color illustrations to help convey the vitality of performances described new case studies on African Asian and Western subjects a new chapter on modernism and updated and expanded chapters and part introductions fuller definitions of terms and concepts throughout in a new glossary a re designed support website offering links to new audio visual resources expanded bibliographies approaches to teaching theatre and performance history discussion questions relating to case studies and an online glossary **Baroque Modernity** Joseph Cermatori, 2021-11-16 A groundbreaking study on the vital role of baroque theater in shaping modernist philosophy literature and performance

Finalist for the Outstanding Book Award by the Association for Theatre in Higher Education Honorable Mention for the Balakian Prize by the International Comparative Literature Association Winner of the Helen Tartar Book Subvention Award by the American Comparative Literature Association Finalist of the MSA First Book Prize by the Modernist Studies Association Baroque style with its emphasis on ostentation adornment and spectacle might seem incompatible with the dominant forms of art since the Industrial Revolution but between 1875 and 1935 European and American modernists connected to the theater became fascinated with it In Baroque Modernity Joseph Cermatori argues that the memory of seventeenth century baroque stages helped produce new forms of theater space and experience around the turn of the twentieth century In response modern theater helped give rise to the development of the baroque as a modern philosophical idea The book focuses on avant gardists whose writing takes place between theory and performance philosophical theater makers and theatrical philosophers including Friedrich Nietzsche Stéphane Mallarmé Walter Benjamin and Gertrude Stein Moving between page and stage this study tracks the remnants of seventeenth century theater through modernist aesthetics across an array of otherwise disparate materials including modern opera Bertolt Brecht's Epic Theater poetic tragedies and miracle plays By reexamining the twentieth century's engagements with Gianlorenzo Bernini William Shakespeare Claudio Monteverdi Calderón de la Barca and other seventeenth century predecessors the book delineates an enduring tradition of baroque performance Along the way Cermatori expands our familiar narratives of the modern and traces a history of theatricality that reverberates into the twenty first century Baroque Modernity will appeal to readers in a wide array of disciplines including comparative literature theater and performance art and music history intellectual history and aesthetic theory

Cinema's Baroque Flesh Saige Walton, 2025-10-01 In Cinema's Baroque Flesh Saige Walton draws on the philosophy of Maurice Merleau-Ponty to argue for a distinct aesthetic category of film and a unique cinema of the senses baroque cinema Combining media archaeological work with art history phenomenology and film studies the book offers close analyses of a range of historic baroque artworks and films including *Caché* *Strange Days* the films of Buster Keaton and many more Walton pursues previously unexplored connections between film the baroque and the body opening up new avenues of embodied film theory that can make room for structure signification and thought as well as the aesthetics of sensation In Cinema's Baroque Flesh Saige Walton draws on the philosophy of Maurice Merleau-Ponty to argue for a distinct aesthetic category of film and a unique cinema of the senses baroque cinema

The Oxford Handbook of the Baroque John D. Lyons, 2019 Baroque the cultural period extending from the mid sixteenth to the mid eighteenth century created some of the world's most striking monuments music artworks and literature This Handbook goes beyond all existing studies by presenting Baroque not only as a style but also as a global cultural phenomenon arising in response to enormous religious political and technological changes

Reflections on Play, Sport, and Culture Felix Lebed, 2024-02-06 The psychological dependence of humanity on playing is huge Its nature and functional utility are unclear These linked yet contradictory issues

have created the intrigue that has fed philosophical thought for more than two hundred years During this period philosophy transferred many of the subjects of its analysis to the aegis of the humanities that it spawned Each of them pays close attention to human play and studies it with its own methods of theoretical and experimental research Thus what was once a general philosophical comprehension of human play has branched out into different directions definitions and theories This new book represents a renewed general view of human play The unique quality of the volume lies in its fairly rare interdisciplinary methodology encompassing a broad spectrum of the humanities philosophy anthropology sociology and the history of play and behavioral analysis of playing which have been done by the author As a result the volume ends with the proposition of a new general approach to human play that is named by the author play field theory Such an approach makes reflections on play sport and culture a source for all scholars studying play by widening their knowledge through both a new general view and their familiarization with notions from neighboring fields and disciplines

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