

—KESSINGER'S RARE REPRINTS—

Theatre V2

Hernani, Marion De Lorme, Le
Roi S'Amuse
(1882)

Victor Hugo

Thaatre Hernani Le Roi Samuse

JG Myers



Thaatre Hernani Le Roi Samuse:

Theatre V2: Hernani, Marion de Lorme, Le Roi S'Amuse (1882) Victor Hugo, 2009-04 This scarce antiquarian book is a facsimile reprint of the original Due to its age it may contain imperfections such as marks notations marginalia and flawed pages Because we believe this work is culturally important we have made it available as part of our commitment for protecting preserving and promoting the world s literature in affordable high quality modern editions that are true to the original work **Le Roi s'amuse** Victor Hugo, 1921 Le roi s amuse best translated as The King Amuses Himself is a play in five acts It is set in Paris in the 1520s and the plot was used for Verdi s 1851 opera Rigoletto The main person of the play is Triboulet a witty court jester through whose words Hugo frequently attacks contemporary society *The Limits of Performance in the French Romantic Theatre* Susan McCready, 2007 This volume analyzes major French plays of the 1830s focusing on their theatricality and on the ways in which they expose the workings of the theater rather than conceal them Through an examination of performance within these plays the study posits that the stage is a privileged site of demonstration a literal proving ground that lends a physical reality to abstract values announced in the text and shared or questioned by the audience Negotiating between the literary study of drama and performance theory this work breaks new ground in nineteenth century theater scholarship while proposing a fresh direction in the study of text and performance The Limits of Performance challenges conventional wisdom offering a novel take on the mal du si cle that thematic hardy perennial of French Romanticism and the nineteenth century in general combined with eminently readable and therefore compelling analysis of plays a thought provoking addition to work in the field Glyn Hambrook *Modern and Contemporary France* November 2008 *Theatre* Victor Hugo, 2013-09 , **Who's who in the Theatre** , 1914 **Marion de Lorme** John J. Janc, 2013-04-10 This is a critical edition or dition critique of Victor Hugo s play Marion de Lorme A critical edition is much more than a typical scholarly publication of a literary work that only contains a brief introduction the text and endnotes The in depth introduction in this critical edition details the history and genesis of the play from its inception through its premi re as well as a study of the manuscript and of all other original related documents It also features a history of the premi re the critical reaction and an analysis of various nineteenth century editions of the work The actual text of the play contains a critical apparatus that indicates all modifications of the text made by the author during its composition Following the play there are literary historical linguistic and critical notes indexes of all words and proper names and a bibliography of works related to the play in question Text in French *The Theater* , 1885 *Eugène Scribe and the French Theatre, 1815-1860* Neil Cole Arvin, 1924 **Romantic Drama** Gerald Ernest Paul Gillespie, 1994 It does not treat Romanticism as a limited period dominated by some construed singular master ethos or dialectic rather it follows the literary patterns and dynamics of Romanticism as a flow of interactive currents across geocultural frontiers

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