

**Spectators on the Paris Stage in the
Seventeenth and Eighteenth Centuries**

Barbara G. Mittman



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Spectators On The Paris Stage In The Seventeenth And Eighteenth Centuries

Augusto Corrieri



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Spectators on the Paris Stage in the Seventeenth and Eighteenth Centuries Barbara G. Mittman, 1984 The Rise of the Public in Enlightenment Europe James Van Horn Melton, 2001-09-06 James Melton examines the rise of the public in 18th century Europe A work of comparative synthesis focusing on England France and the German speaking territories this a reassessment of what Habermas termed the bourgeois public sphere **Political Actors** Paul Friedland, 2018-08-06 From the start of the French Revolution contemporary observers were struck by the overwhelming theatricality of political events Examples of convergence between theater and politics included the election of dramatic actors to powerful political and military positions and reports that deputies to the National Assembly were taking acting lessons and planting paid claqueurs in the audience to applaud their employers on demand Meanwhile in a mock national assembly that gathered in an enormous circus pavilion in the center of Paris spectators paid for the privilege of acting the role of political representatives for a day Paul Friedland argues that politics and theater became virtually indistinguishable during the Revolutionary period because of a parallel evolution in the theories of theatrical and political representation Prior to the mid eighteenth century actors on political and theatrical stages saw their task as embodying a fictional entity in one case a character in a play in the other the corpus mysticum of the French nation Friedland details the significant ways in which after 1750 the work of both was redefined Dramatic actors were coached to portray their parts abstractly in a manner that seemed realistic to the audience With the creation of the National Assembly abstract representation also triumphed in the political arena In a break from the past this legislature did not claim to be the nation but rather to speak on its behalf According to Friedland this new form of representation brought about a sharp demarcation between actors on both stages and their audience one that relegated spectators to the role of passive observers of a performance that was given for their benefit but without their direct participation **Political Actors** a landmark contribution to eighteenth century studies furthers understanding not only of the French Revolution but also of the very nature of modern representative democracy *European Theatre Performance Practice, 1750-1900* Jim Davis, 2016-12-05 This volume contains key articles and chapters which represent both seminal and innovative scholarship on European theatre performance practice from 1750 to 1900 The selected topics focus on acting and performance staging including set design and lighting and audiences and are approached with a broad perspective as well as with in depth focussed analysis The volume captures the rich dynamic and variegated nature of European theatre throughout the late eighteenth and nineteenth centuries and provides a carefully selected body of significant texts on this important period of theatre history **Reading Drama in Eighteenth-Century France** Thomas Wynn, 2024 Thomas Wynn explores how plays were read in eighteenth century France and relatedly the mode of closet drama plays that were never performed within the playhouse Drawing on queer theory Wynn argues that eighteenth century closet reading fostered disruptive pleasures that imparted another side to the period's sth tromanie *Historical Dictionary of French Theater* Edward

Forman,2010-04-27 The term French theater evokes most immediately the glories of the classical period and the peculiarities of the Theater of the Absurd It has given us the works of Corneille Racine and Moliere In the Romantic era there was Alexander Dumas and surrealist works of Alfred Jarry and then the Theater of the Absurd erupted in rationalistic France with Samuel Beckett Eugene Ionesco and Jean Paul Sartre The Historical Dictionary of French Theater relates the history of the French theater through a chronology introduction bibliography and over 400 cross referenced dictionary entries on authors trends genres concepts and literary and historical developments that played a central role in the evolution of French theater

The Contested Parterre Jeffrey S. Ravel,2018-09-05 In the playhouses of eighteenth century France clerks and students soldiers and merchants and the occasional aristocrat stood in the pit while the majority of the elite sat in loges These denizens of the parterre who accounted for up to two thirds of the audience were given to disruptive behavior that culminated in full scale riots in the last years before the Revolution Offering a commoner s eye view of the drama offstage this fascinating history of French theater audiences clearly demonstrates how problems in the parterre reflected tensions at the heart of the Old Regime Jeffrey S Ravel vividly depicts the scene in the parterre where the male spectators occupied themselves shoving one another drinking urinating and confronting the actors with critiques of the performance He traces the futile efforts of the Bourbon Court and later its Enlightened opponents to control parterre behavior by both persuasion and force Ravel describes how the parterre came to represent a larger more politicized notion of the public one that exposed the inability of the government to accommodate the demands of French citizens An important contribution to debates on the public sphere Ravel s book is the first to explore the role of the parterre in the political culture of eighteenth century France

The Age of Cultural Revolutions Colin Jones,Dror Wahrman,2002-01-08 This superb collection of essays brings together the most exciting new work in cultural and literary history Although the authors focus on the various cultural revolutions of the late 18th and early 19th centuries the significance of their investigations extends far beyond that moment They show how the major categories of modern social life took root in this era but they emphasize the surprising and often paradoxical ways those developments took place Nothing about the experience of class gender race nation sentiment or even death was pre ordained These essays will enable readers to take a fresh new look at the origins of modernity Lynn Hunt editor of *The New Cultural History* and coeditor of *Beyond the Cultural Turn* This is a valuable and provocative set of essays Differing markedly in subject matter they are linked by their intelligence and concern to re assess early modern English and French histories and the differences conventionally drawn between them in the light of current work on language class race and gender Linda Colley author of *Britons Forging the Nation 1707 1837* [The History of World Theater](#) Felicia Hardison Londré,Margot Berthold,1999-01-01 Felicia Londre explores the world of theater as diverse as the Entertainments of the Stuart court and Arthur Miller directing Chinese actors at the Beijing People s Art Theater in *Death of a Salesman* Londre examines Restoration comedies the Comedie Francais Italian opera seria plays of the Sturm und Grand movement Russian French and

Spanish Romantic dramas American minstrel shows Brecht and dialectical theater Dighilev Dada Expressionism Theater of the Absurd productions and other forms of experimental theater of the late 20th century **French Theatre in the Neo-classical Era, 1550-1789** William D. Howarth, 1997-06-05 This 1997 book covers the period which saw the establishment in France of a centralized official theatre not only the Com die Fran aise the first national theatre but an Italian theatre and a state opera the often subversive independent theatres are also discussed Nearly 1 000 documents deal with censorship and other aspects of external control company management the acting profession dramatic theory and criticism theatre architecture settings and costumes audience composition and behaviour Over 120 pictorial documents architectural drawings technical engravings frontispieces portraits etc provide a visual dimension where relevant A full linking narrative and a copious bibliography help to make this an important reference work and a valuable research tool

A Cultural History of Tragedy in the Age of Enlightenment Mitchell Greenberg, 2021-05-20 The period covered by this volume in the Cultural History of Tragedy set is bookended by two shockingly similar historical events the beheading of a king Charles I of England in 1649 and Louis XIV of France in 1793 The period between these two dates saw enormous political social and economic changes that altered European society s cultural life Tragedy which had dominated the European stage at the beginning of this period gradually saw itself replaced by new literary forms culminating in the gradual decline of theatrical tragedy from the heights it had reached in the 1660s The dominance of France s military and cultural prestige during this period is reflected in the important almost exclusive space dedicated in this volume to the French stage This book covers the tragedies of France s two greatest playwrights Pierre Corneille 1606 84 and Jean Racine 1639 99 which would dominate not only the French stage but through translations and adaptations became the model of tragic theater across Europe finding imitators in England Dryden Italy Alfieri and as far afield as Russia This dominance continued well into the 18th century with the triumph of Voltaire s tragedies This volume also examines how the writings of Diderot and Lessing changed the direction of theatre and how after the Revolution in the writings of Goethe Shiller Hegel tragedy and the tragic were reimagined and became the sign of European modernity Each chapter takes a different theme as its focus forms and media sites of performance and circulation communities of production and consumption philosophy and social theory religion ritual and myth politics of city and nation society and family and gender and sexuality **Towards an Equality of the**

Sexes in Early Modern France Derval Conroy, 2021-03-30 This volume sets out to examine the ways in which an equality between the sexes is constructed conceptualised imagined or realised in early modern France a period and a country which produced some of the earliest theorisations on equality In so doing it aims to contribute towards the development of the history of equality as an intellectual category within the history of political thought and to situate the woman question within that history The eleven chapters in the volume span the fields of political theory philosophy literature history and history of ideas bringing together literary scholars historians philosophers and scholars of political thought and examining an extensive

range of primary sources Whilst most of the chapters focus on the conceptualisation of a moral metaphysical or intellectual equality between the sexes space is also given to concrete examples of a de facto gender equality in operation The volume is aimed at scholars and graduate students of political thought history of philosophy women s history and gender studies alike It aims to throw light on the history of Western ideas of equality and difference questions which continue to preoccupy cultural historians philosophers political theorists and feminist critics

The Oxford Illustrated History of Theatre John Russell Brown, 2001 Authoritative and wide ranging this absorbing account of the history of theatre draws on the latest scholarly research to describe and celebrate theatre s greatest achievements over 4 500 years from festival performances in ancient Egypt to international multicultural theatre in the late twentieth century Written by a team of distinguished authors and illustrated throughout this is an essential source of reference for students teachers theatre professionals and the theatre goer alike

Opera in Context Mark A. Radice, 1998 These essays by respected scholars examine representative operatic productions from diverse national schools and periods together forming a comprehensive history of the staging techniques of opera over the centuries

Louis Sébastien Mercier Michael J. Mulryan, 2023-09-15 French playwright novelist activist and journalist Louis Sébastien Mercier 1740 1814 passionately captured scenes of social injustice in pre Revolutionary Paris in his prolific oeuvre but today remains an understudied writer In this penetrating study the first in English devoted to Mercier in decades Michael Mulryan explores his unpublished writings and urban chronicles *Tableau de Paris* 1781 88 and *Le Nouveau Paris* 1798 in which he identified the city as a microcosm of national societal problems detailed the conditions of the laboring poor encouraged educational reform and confronted universal social ills Mercier s rich writings speak powerfully to the sociopolitical problems that continue to afflict us as political leaders manipulate public debate and encourage absolutist thinking deepening social divides An outcast for his polemical views during his lifetime Mercier has been called the founder of modern urban discourse and his work a precursor to investigative journalism This sensitive study returns him to his rightful place among Enlightenment thinkers

Political Culture in Louis XIV's Canada Colin M. Coates, 2024-09-10 In Louis XIV s New France colonial authorities attempted to reproduce French regal authority in novel ways often by performing typical metropolitan political rituals When these practices were transposed into the St Lawrence Valley settlements where a small French population lived alongside a substantial Indigenous presence they took on new meanings The colony of Canada replicated many features of the developing French absolutist state Yet while the king likely knew more about his colony than he did about most parts of metropolitan France this transatlantic setting imposed new constraints on absolutist authority from the challenges of distance to an Indigenous population that largely lived outside European norms *Political Culture in Louis XIV's Canada* examines royal power as it was represented in ritual ceremonial entrances Te Deums processions in rhetoric political disputes over cabals and factions and in objects portraits royal busts currency buildings maps and censuses Colin Coates describes the successes and failures the French authorities experienced

in exporting their political practices He reveals how those authorities understandings of Indigenous political culture shaped ideas of the proper relation between rulers and the ruled This book traces the establishment of a colonial political culture that continued to shape the lives of the French in Canada long after the Sun King s death in 1715 Coquettes, Wives, and Widows Marcie Ray,2020 A revelatory study of how composers and dramatists of seventeenth and eighteenth century France criticized and trivialized independent women in their portrayals of them in works of theater and opera *In Place of a Show* Augusto Corrieri,2016-05-19 In Place of a Show is a compelling account of Western theatre buildings in the 21st century theatres stripped of their primary purpose lying empty preserved as museums or demolished Playfully combining first person narratives scholarly research and visual documents Augusto Corrieri explores the material and imaginative potentials of these places charting interconnections between humans birds vegetation and the beguiling animations of inanimate things such as walls curtains and seats Across four chapters we learn of the uncanny dismantling and reconstitution of a German Baroque auditorium during the Second World War the phantasmal remains of a demolished music hall in London s East End a Renaissance Italian theatre fleetingly transformed into an aviary by the appearance of a swallow and a lavish opera house emerging from the Amazon rainforest In these pages we are invited to discover theatres as sites of anomalous encounters and surprising coincidences places that might reveal the performative entanglement of human and nonhuman worlds

Ceremonial Splendor Joy Palacios,2022-09-06 By the end of France s long seventeenth century the seminary trained reform minded Catholic priest had crystalized into a type recognizable by his clothing gestures and ceremonial skill Although critics denounced these priests as hypocrites or models for Moli re s Tartuffe seminaries associated the features of this priestly identity with the idea of the *vray eccl siastique* or true churchman Ceremonial Splendor examines the way France s early seminaries promoted the emergence and construction of the true churchman as a mode of embodiment and ecclesiastical ideal between approximately 1630 and 1730 Based on an analysis of sources that regulated priestly training in France such as seminary rules and manuals liturgical handbooks ecclesiastical pamphlets and conferences and episcopal edicts the book uses theories of performance to reconstruct the way clergymen learned to conduct liturgical ceremonies abide by clerical norms and aspire to perfection Joy Palacios shows how the process of crafting a priestly identity involved a wide range of performances including improvisation role playing and the display of skills In isolation any one of these performance obligations if executed in a way that drew attention to the self could undermine a clergyman s priestly persona and threaten the institution of the priesthood more broadly Seminaries counteracted the ever present threat of theatricality by ceremonializing the clergyman s daily life rendering his body and gestures contiguous with the mass Through its focus on priestly identity Ceremonial Splendor reconsiders the relationship between Church and theater in early modern France and uncovers ritual strategies that continue to shape religious authority today Poussin's Paintings David Carrier,1993

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