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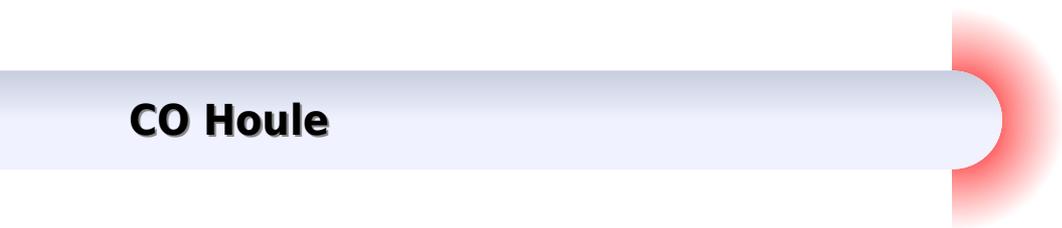
PARTERRE

Public Theaters  
and French  
Political Culture  
1880-1919



# The Contested Parterre Public Theater And French Political Culture 1680 1791

**CO Houle**



## **The Contested Parterre Public Theater And French Political Culture 1680 1791:**

**The Contested Parterre** Jeffrey S. Ravel, 1999 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 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

**Grétry's Operas and the French Public** R.J. Arnold, 2017-07-05 Why in the dying days of the Napoleonic Empire did half of Paris turn out for the funeral of a composer The death of Andr Ernest Modeste Gr try in 1813 was one of the sensations of the age setting off months of tear stained commemorations reminiscences and revivals of his work To understand this singular event this interdisciplinary study looks back to Gr try s earliest encounters with the French public during the 1760s and 1770s seeking the roots of his reputation in the reactions of his listeners The result is not simply an exploration of the relationship between a musician and his audiences but of developments in musical thought and discursive culture and of the formation of public opinion over a period of intense social and political change The core of Gr try s appeal

was his mastery of song Distinctive direct and memorable his melodies were exported out of the opera house into every corner of French life serving as folkloristic tokens of celebration and solidarity longing and regret Gr try s attention to the subjectivity of his audiences had a profound effect on operatic culture forging a new sense of democratic collaboration between composer and listener This study provides a reassessment of Gr try s work and musical thought positioning him as a major figure who linked the culture of feeling and the culture of reason and who paved the way for Romantic notions of spectatorial absorption and the power of music

*Literary Sociability and Literary Property in France, 1775-1793* Gregory S. Brown, 2017-03-02 The first full length scholarly study of the Soci t des auteurs dramatiques SAD this book describes the form the meaning the achievements and the failures of the first professional association for creative writers in European history Founded by the well known playwright Pierre Augustin Caron de Beaumarchais in 1777 under the protection of prominent aristocrats at the court of King Louis XVI the SAD comprised the playwrights most closely associated with the royal theater of the kingdom the Com die Fran aise Its two dozen members discussed and worked to advance both their collective interests under the royal theater regulations which governed such issues of literary property creative control and remuneration and to promote their public image as playwrights and men of letters more broadly while at the same time competing with each other sometimes intensely for control over that image Gregory Brown traces the story of the SAD from its conception in the mid 1770s through to the French Revolution exploring first the Society s founding in 1777 then its trajectory until its dissolution at the end of 1780 and finally discusses a revival of the group during the Revolution In each chapter Brown analyzes the strategic efforts of Beaumarchais and his associates to shape regulations and legislation concerning droits d auteur authorial remuneration and literary property and their efforts to reshape the public status and identity of playwrights through correspondence print and face to face encounters with the troupe of the Com die Fran aise the theater s aristocratic supervisors at court its lawyers and government administrators its commercial publics and other authors Brown argues against previous treatments of the SAD which have presented it as a spontaneous dissident challenge to constituted social and political authority under the Old Regime He demonstrates instead how the SAD emerged from within existing lines of authority in e

*Haydn and the Performance of Rhetoric* Tom Beghin, Sander M. Goldberg, 2007 Accompanying CD ROM in pocket at the rear of book

*The Oxford Handbook of Improvisation in Dance* Vida L. Midgelow, 2019-02-21 From the dance floor of a tango club to group therapy classes from ballet to community theatre improvised dance is everywhere For some dance artists improvisation is one of many approaches within the choreographic process For others it is a performance form in its own right And while it has long been practiced it is only within the last twenty years that dance improvisation has become a topic of critical inquiry With *The Oxford Handbook of Improvisation in Dance* dancer teacher and editor Vida L Midgelow provides a cutting edge volume on dance improvisation in all its facets Expanding beyond conventional dance frameworks this handbook looks at the ways that dance improvisation practices reflect

our ability to adapt communicate and respond to our environment Throughout the handbook case studies from a variety of disciplines showcase the role of individual agency and collective relationships in improvisation not just to dancers but to people of all backgrounds and abilities In doing so chapters celebrate all forms of improvisation and unravel the ways that this kind of movement informs understandings of history socio cultural conditions lived experience cognition and technologies

**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

[The Newton Wars & the Beginning of the French Enlightenment](#) J.B. Shank,2024-05-31 Nothing is considered more natural than the connection between Isaac Newton s science and the modernity that came into being during the eighteenth century Enlightenment Terms like Newtonianism are routinely taken as synonyms for Enlightenment and modern thought yet the particular conjunction of these terms has a history full of accidents and contingencies Modern physics for example was not the determined result of the rational unfolding of Newton s scientific work in the eighteenth century nor was the Enlightenment the natural and inevitable consequence of Newton s eighteenth century reception Each of these outcomes in fact was a contingent event produced by the particular historical developments of the early eighteenth century A comprehensive study of public culture [The Newton Wars and the Beginning of the French Enlightenment](#) digs below the surface of the commonplace narratives that link Newton with Enlightenment thought to examine the actual historical changes that brought them together in eighteenth century time and space Drawing on the full range of early modern scientific sources from studied scientific treatises and academic papers to book reviews commentaries and private

correspondence J B Shank challenges the widely accepted claim that Isaac Newton s solitary genius is the reason for his iconic status as the father of modern physics and the philosophemovement

**Reimagining Society in 18th Century French Literature** Jonas Ross Kjærgård,2018-08-06 The French revolutionary shift from monarchical to popular sovereignty came clothed in a new political language a significant part of which was a strange coupling of happiness and rights In Old Regime ideology Frenchmen were considered subjects who had no need of understanding why what was prescribed to them would be in the interest of their happiness The 1789 Declaration of the Rights of Man and of the Citizen equipped the French with a list of inalienable rights and if society would respect those rights the happiness of all would materialize This volume explores the authors of fictional literature who contributed alongside pamphleteers politicians and philosophers to the establishment of this new political arena filled with sometimes vague yet insisting notions of happiness and rights The shift from monarchical to popular sovereignty and the corollary transition from subjects to citizens culminated in the summer of 1789 but it was preceded by an immense piece of imaginative work

*Staging Haiti in Nineteenth-Century America* Peter Reed,2022-12 Peter P Reed reveals how nineteenth century American theatre and performance reckoned with Haiti s courageous enactments of Black freedom

**Dandyism in the Age of Revolution** Elizabeth Amann,2015-01-07 From the color of a politician s tie to exorbitantly costly haircuts to the size of an American flag pin adorning a lapel it s no secret that style has political meaning And there was no time in history when the politics of fashion was more fraught than during the French Revolution In the 1790s almost any article of clothing could be scrutinized for evidence of one s political affiliation A waistcoat with seventeen buttons for example could be a sign of counterrevolution a reference to Louis XVII and earn its wearer a trip to the guillotine In *Dandyism in the Age of Revolution* Elizabeth Amann shows that in France England and Spain daring dress became a way of taking a stance toward the social and political upheaval of the period France is the centerpiece of the story not just because of the significance of the Revolution but also because of the speed with which its politics and fashions shifted Dandyism in France represented an attempt to recover a political center after the extremism of the Terror while in England and Spain it offered a way to reflect upon the turmoil across the Channel and Pyrenees From the Hair Powder Act which required users of the product to purchase a permit to the political implications of the feather in Yankee Doodle s hat Amann aims to revise our understanding of the origins of modern dandyism and to recover the political context from which it emerged

*Molière, the French Revolution, and the Theatrical Afterlife* Mechele Leon,2009-10 From 1680 until the French Revolution when legislation abolished restrictions on theatrical enterprise a single theatre held sole proprietorship of Moli re s works After 1791 his plays were performed in new theatres all over Paris by new actors before audiences new to his works Both his plays and his image took on new dimensions In *Molière the French Revolution and the Theatrical Afterlife* Mechele Leon convincingly demonstrates how revolutionaries challenged the ties that bound this preeminent seventeenth century comic playwright to the Old Regime and provided him with a place of honor in the nation s

new cultural memory Leon begins by analyzing the performance of Molière's plays during the Revolution showing how his privileged position as royal servant was disrupted by the practical conditions of the revolutionary theatre Next she explores Molière's relationship to Louis XIV Tartuffe and the social function of his comedy using Rousseau's famous critique of Molière as well as appropriations of George Dandin in revolutionary iconography to discuss how Molièrean laughter was retooled to serve republican interests After examining the profusion of plays dealing with his life in the latter years of the Revolution she looks at the exhumation of his remains and their reinterment as the tangible manifestation of his passage from Ancien Régime favorite to new national icon The great Molière is appreciated by theatre artists and audiences worldwide but for the French people it is no exaggeration to say that the Father of French Comedy is part of their national soul By showing how he was represented reborn and reburied in the new France how the revolutionaries asserted his relevance for their tumultuous time in ways that were audacious irreverent imaginative and extreme Leon clarifies the important role of theatrical figures in preserving and portraying a nation's history

*The Citizen Audience* Richard Butsch, 2008-02-15 In *The Citizen Audience* Richard Butsch explores the cultural and political history of audiences in the United States from the nineteenth century to the present He demonstrates that while attitudes toward audiences have shifted over time Americans have always judged audiences against standards of good citizenship From descriptions of tightly packed crowds in early American theaters to the contemporary reports of distant anonymous Internet audiences Butsch examines how audiences were represented in contemporary discourse He explores a broad range of sources on theater movies propaganda advertising broadcast journalism and much more Butsch discovers that audiences were characterized according to three recurrent motifs as crowds and as isolated individuals in a mass both of which were considered bad and as publics which were considered ideal audiences These images were based on and reinforced class and other social hierarchies At times though subordinate groups challenged their negative characterization in these images and countered with their own interpretations A remarkable work of cultural criticism and media history this book is essential reading for anyone seeking an historical understanding of how audiences media and entertainment function in the American cultural and political imagination

*"Art, Theatre, and Opera in Paris, 1750-1850"* Richard Wrigley, 2017-07-05 *Art Theatre and Opera in Paris 1750 1850* Exchanges and Tensions maps some of the many complex and vivid connections between art theatre and opera in a period of dramatic and challenging historical change thereby deepening an understanding of familiar and less familiar artworks practices and critical strategies in the eighteenth and nineteenth centuries Throughout this period new types of subject matter were shared fostering both creative connections and reflection on matters of decorum legibility pictorial and dramatic structure Correspondances were at work on several levels conception design and critical judgement In a time of vigorous social political and cultural contestation the status and role of the arts and their interrelation came to be a matter of passionate public scrutiny Scholars from art history French theatre studies and musicology trace some of those connections and clashes making visible the

intimately interwoven and entangled world of the arts Protagonists include Diderot Sedaine Jacques Louis David Ignace Eug Marie Degotti Marie Malibran Paul Delaroche Casimir Delavigne Marie Dorval the Bleeding Nun from Lewis s The Monk the Com e Fran se and Etienne Jean Del uze

**The Writing Public** Elizabeth Andrews Bond,2021-03-15 Inspired by the reading and writing habits of citizens leading up to the French Revolution The Writing Public is a compelling addition to the long running debate about the link between the Enlightenment and the political struggle that followed Elizabeth Andrews Bond scoured France s local newspapers spanning the two decades prior to the Revolution as well as its first three years shining a light on the letters to the editor A form of early social media these letters constituted a lively and ongoing conversation among readers Bond takes us beyond the glamorous salons of the intelligentsia into the everyday worlds of the craftsmen clergy farmers and women who composed these letters As a result we get a fascinating glimpse into who participated in public discourse what they most wanted to discuss and how they shaped a climate of opinion The Writing Public offers a novel examination of how French citizens used the information press to form norms of civic discourse and shape the experience of revolution The result is a nuanced analysis of knowledge production during the Enlightenment Thanks to generous funding from The Ohio State University Libraries and its participation in TOME Toward an Open Monograph Ecosystem the ebook editions of this book are available as Open Access OA volumes available on the Cornell University Press website and other Open Access repositories

**Louis Sébastien Mercier** Michael J. Mulryan,2023-09-15 This book examines Louis S bastien Mercier s impassioned representations of social injustice in Paris at the end of the eighteenth century Mercier s urban chronicles argue that society must enact Enlightenment values to educate the populace as a whole otherwise representative democracy and social equity are impossible to sustain and widespread fanaticism is impossible to prevent

*Aesthetics of Opera in the Ancien Régime, 1647-1785* Downing A. Thomas,2002 This is the first study to recognize the broad impact of opera in early modern French culture Downing A Thomas considers the use of operatic spectacle and music by Louis XIV as a vehicle for absolutism the resistance of music to aesthetic and political agendas of the time and the long term development of opera in the eighteenth century humanist culture He argues that French opera moved away from the politics of the absolute monarchy in which it originated to address Enlightenment concerns with sensibility and feeling The book combines close readings of significant seventeenth century and eighteenth century operatic works circumstantial writings and theoretical works on theater and opera together with a measure of reception history Thomas examines key works by Lully Rameau and Charpentier among others and extends his reach from the late seventeenth century to the end of the eighteenth

**The Thinking Space** Leona Rittner,W. Scott Haine,2016-03-03 The cafe is not only a place to enjoy a cup of coffee it is also a space distinct from its urban environment in which to reflect and take part in intellectual debate Since the eighteenth century in Europe intellectuals and artists have gathered in cafes to exchange ideas inspirations and information that has driven the cultural agenda for Europe and the world Without the caf

would there have been a Karl Marx or a Jean Paul Sartre The caf as an institutional site has been the subject of renewed interest amongst scholars in the past decade and its role in the development of art ideas and culture has been explored in some detail However few have investigated the ways in which caf s create a cultural and intellectual space which brings together multiple influences and intellectual practices and shapes the urban settings of which they are a part This volume presents an international group of scholars who consider caf s as sites of intellectual discourse from across Europe during the long modern period Drawing on literary theory history cultural studies and urban studies the contributors explore the ways in which cafes have functioned and evolved at crucial moments in the histories of important cities and countries notably Paris Vienna and Italy Choosing these sites allows readers to understand both the local particularities of each caf while also seeing the larger cultural connections between these places By revealing how the caf operated as a unique cultural context within the urban setting this volume demonstrates how space and ideas are connected As our global society becomes more focused on creativity and mobility the intellectual caf s of past generations can also serve as inspiration for contemporary and future knowledge workers who will expand and develop this tradition of using and thinking in space Bastard or Playmate? David Depestel, Boris Debackere, Robrecht Vanderbeeken, Christel Stalpaert, 2025-10-01 Artistic media seem to be in a permanent condition of mutation and transformation Contemporary artists often investigate the limits and possibilities of the media they use and experiment with the crossing upgrading and mutilation of media Others explicitly explore the unknown intermedial space between existing media searching for the hybrid beings that occupy these in between This issue of Theater Topics explores the theme of mutating and adapting media in its relation with theatre and performance Bringing together international scholars and artists this book provides a comprehensive overview of the subject Throughout Bastard or Playmate is responsive to the cross disciplinary use of key concepts such as remediation digitization interactivity corporeality liveness surveillance spectacle performativity and theatricality The book guides readers new to the area of intermediality as well as experienced researchers into one of the most dynamic fields of scholarship Bastard or Playmate Adapting Theatre Mutating Media and the Contemporary Performing Arts is the fifth issue of the series Theater Topics This series contains publications about research in and about theatre each issue giving a comprehensive overview of research concerning a specific topic This issue contains contributions by Katia Arfara Edwin Carels Jeroen Coppens Nancy Delhalle Tom Engels Christophe Van Gerrewey Eva Heisler Evelien Jonckheere Sarah Kenderdine and Jeffrey Shaw Elise Morrison Marco Pustianaz Frederik Le Roy Anna Teresa Scheer Klaas Tindemans and Nele Wynants *The World of the Salons* Antoine Lilti, 2015 *The World of the Salons* is a revisionist study of the French salon of the eighteenth century arguing that it was a place governed by social hierarchy not equality connected to the world of the Court and not the fount of the Enlightenment as has traditionally been believed

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