

Readers Theater French Revolution

The Theatre of the French RevolutionThe Sentimental Theater of the French RevolutionRevolutionary ActsThe French Revolution and the London Stage, 1789-1805Theater and Revolution in France Since 1968Theatre and State in France, 1760-1905Politics and TheaterMolière, the French Revolution, and the Theatrical AfterlifeFrench Drama of the Revolutionary YearsTheatre, Opera, and Audiences in Revolutionary ParisTheater, War and Revolution in Eighteenth-Century France and its EmpireDramatic JusticeDrama and DesireThe Theatre of the French RevolutionStaging the French RevolutionDrama and DesireRomantic and Revolutionary Theatre, 1789-1860Tragedy Walks the StreetsGender and Religious Life in French Revolutionary DramaThe Era of the French Revolution Marvin Carlson Cecilia Feilla Susan Maslan George Taylor Judith Graves Miller Frederic William John Hemmings Sheryl Kroen Mechele Leon Graham E. Rodmell Emmet Kennedy Logan J. Connors Yann Robert Musée Cantini Ernest Ropiequet Hilgard Mark Darlow Guy Cogeval Donald Roy Matthew S. Buckley Annelle Curulla Ronald J. Caldwell

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during the french revolution most performances on the london stage were strictly censored but political attitudes found indirect expression new and popular genres like pantomime gothic drama history plays musical and spectacular entertainment and above all melodrama provided metaphors for the hopes and fears inspired by the conflict in france and subsequent european wars this 2001 book looks at how british drama and popular entertainment were affected by

the ideas and events of the french revolution and napoleonic wars he argues that melodrama had its origins in this period with certain gothic villains displaying qualities attributed to robespierre and napoleon and that recurrent images of incarceration and dispossession reflected fears of arbitrary persecution from the tyranny of the bastille to the jacobin s reign of terror by a cultural analysis of the popular entertainment and theatre performances of the eighteenth and nineteenth centuries taylor reveals issues of ideological conflict and psychological stress

relations between theater and state were seldom more fraught in france than in the latter part of the eighteenth and during the nineteenth centuries in his illuminating study f w j hemmings traces the vicissitudes of this perennial conflict which began with the rise of the small independent boulevard theaters in the 1760s and eventually ended in 1905 with the abandonment of censorship by the state there are separate chapters on the provincial theater while the french revolution is given particularly detailed attention this work complementing his earlier book the theatre industry in nineteenth century france cup 1993 will be of interest to students of theater history french studies and european culture in general

this cultural history of the restoration which incorporates previously unexploited archival sources offers a rich and colorful portrait of a period previously ignored by most historians which is crucial for the emergence of modern democratic politics in france

from 1680 until the french revolution when legislation abolished restrictions on theatrical enterprise a single theatre held sole proprietorship of molière 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 moliérian 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 reentombment 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

french drama of the revolutionary years 1990 examines the years following the revolution which saw an explosion both in the number of theatres and in the number of dramatic representations written and performed it describes this turbulent period of theatre history placing it firmly within the context of french social and political life and illustrating the discussion with examinations of contemporary texts it focuses on the political and philosophical themes of the plays and the light they throw on events of the time

a comprehensive inventory of theatre performances announced in parisian newspapers during the decade of the french revolution introduced by an intelligent revisionist overview of the historiography of french revolutionary theatre

the first study of french theater and war at a time of global revolutions colonial violence and radical social transformation

for most of the seventeenth and eighteenth centuries classical dogma and royal censorship worked together to prevent french plays from commenting on or even worse reenacting current political and judicial affairs criminal trials meanwhile were designed to be as untheatrical as possible excluding from the courtroom live debates trained orators and spectators according to yann robert circumstances changed between 1750 and 1800 as parallel evolutions in theater and justice brought them closer together causing lasting transformations in both robert contends that the gradual merging of theatrical and legal modes in eighteenth century france has been largely overlooked because it challenges two widely accepted narratives first that french theater drifted toward entertainment and illusionism during this period and second that the french justice system abandoned any performative foundation it previously had in favor of a textual one in dramatic justice he demonstrates that the inverse of each was true robert traces the rise of a judicial theater in which plays denounced criminals by name even forcing them in some cases to perform their transgressions anew before a jeering public likewise he shows how legal reformers intentionally modeled trial proceedings on dramatic representations and went so far as to recommend that judges mimic the sentimental judgment of spectators and that lawyers seek private lessons from actors this conflation of theatrical and legal performances provoked debates and anxieties in the eighteenth century that according to robert continue to resonate with present concerns over lawsuit culture and judicial entertainment dramatic justice offers an alternate history of french theater and judicial practice one that advances new explanations for several pivotal moments in the french revolution including the trial of louis xvi and the terror by showing the extent to which they were shaped by the period s conflicted relationship to theatrical justice

a lavishly illustrated catalog exploring the relationship between art and theater during the long nineteenth century the book examines works by some of the most significant french and english artists of the eighteenth and nineteenth centuries the exhibition and its catalogue aim to connect elements of the modern tradition with the return to interest in antiquity that emerged in europe during the period 1750 1900 fuelled by the discovery of pompeii and the pioneering theories of adolphe appia and edward gordon craig regarding the dematerialization of the stage this triggered a surge of passion for theatrical performances

and for theatre in general the period begins in the time of voltaire and jacques louis david and ends with the last vestiges of symbolism a century and a half during which european painters took a continuous interest in the parallel development of stagecraft what emerges is a symbiotic exchange between the imagery of the stage and that of painting not only did such masters as jacques louis david paul delaroche eugène delacroix and gustave moreau design costumes and sets for the theatre but they also began to infuse their paintings with the artifice of the world of theatre giving dramatic emphasis to the actions portrayed and adopting the system of perspective used in designing theatrical sets the generation of symbolist artists particularly the nabis epitomizes this rich creative exchange as this book demonstrates the progression of art and painting toward abstraction was not as straightforward as is often suggested it effectively traveled along several paths at once and included the close interaction between easel painting and visual representation in the dramatic arts as well as changes in the concepts of space and expressions each influencing and fuelling the other the extraordinary results are illustrated in the pages of this book

over the last decade the theatre and opera of the french revolution have been the subject of intense scholarly reassessment both in terms of the relationship between theatrical works and politics or ideology in this period and on the question of longer scale structures of continuity or rupture in aesthetics staging the french revolution cultural politics and the paris opera 1789 1794 moves these discussions boldly forward focusing on the paris opéra académie royale de musique in the cultural and political context of the early french revolution both institutional history and cultural study this is the first ever full scale study of the revolution and lyric theatre the book concentrates on three aspects of how a royally protected theatre negotiates the transition to national theatre the external dimension such as questions of ownership and governance and the institution's relationship with state institutions and popular assemblies the internal management finances selection and preparation of works and the cultural and aesthetic study of the works themselves and of their reception in staging the french revolution author mark darlow offers an unprecedented view of the material context of opera production combining in depth archival research with a study of the works themselves he argues that a mixture of popular and state interventions created a repressive system in which cultural institutions retained agency compelling individuals to follow and contribute to a shifting culture theatre thereby emerged as a locus for competing discourses on patriotism society the role of the arts in the republic and the articulation of the revolution's relation with the old regime and is thus an essential key to the understanding of public opinion and publicity at this crucial historical moment combining recent approaches to institutions sociability and authors rights with cultural studies of opera staging the french revolution takes a historically grounded and methodologically innovative cross disciplinary approach to opera and persuasively re evaluates the long standing but rather sterile concept of propaganda

taking as notional parameters the upheaval of the french revolution and the events leading up to the unification of italy this volume charts a period of political and social turbulence in europe and its reflection in theatrical life apart from considering external factors like censorship and legal sanctions on theatrical activity the volume examines the effects of prevailing operational conditions on the internal organization of companies their repertoire acting stage

presentation playhouse architecture and the relationship with audiences also covered are technical advances in stage machinery scenography and lighting the changing position of the playwright and the continuing importance of various street entertainments particularly in Italy where dramatic theatre remained the poor relation of the operatic and itinerant acting troupes still constituted the norm the 460 documents many of them illustrated have been drawn from sources in Britain France and Italy and have been annotated and translated where appropriate

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In the final decade of the eighteenth century theatre was amongst the most important sites for redefining France's national identity in this study Annette Curulla uses a range of archival material to show that more than any other subject matter which was once forbidden from the French stage Roman Catholic religious life provided a crucial trope for expressing theatre's patriotic mission after 1789 even as old rules and customs fell with the walls of the Bastille dramatic works by Gouges Chénier La Harpe and others depicted the cloister as a space for reimagining forms of familial individual and civic belonging and exclusion by relating the dramatic trope of religious life to shifting concepts of gender family religiosity and nation Curulla sheds light on how the process of secularization played out in the cultural space of French theatre as well written as it is meticulously researched Annette Curulla's excellent first book not only illustrates the scholarly significance of revolutionary theater it also broadens our understanding of it Yann Robert H France review Global OUP.com academic product 9781786941404 CC US Annette Curulla is assistant professor of French at Scripps College USA

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