

Political Actors

Representative Bodies & Theatricality
in the Age of the French Revolution



Paul Friesland

Political Actors Representative Bodies And Theatricality In The Age Of The French Revolution

Cecilia Feilla



Political Actors Representative Bodies And Theatricality In The Age Of The French Revolution:

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

The Oxford Handbook of the French Revolution David Andress, 2015 The Oxford Handbook of the French Revolution brings together a sweeping range of expert and innovative contributions to offer engaging and thought provoking insights into the history and historiography of this epochal event Each chapter presents the foremost summations of academic thinking on key topics along with stimulating and provocative interpretations and suggestions for future research directions Placing core dimensions of the history of the French Revolution in their transnational and global contexts the contributors demonstrate that revolutionary times demand close analysis of sometimes tiny groups of key political actors whether the king and his ministers or the besieged leaders of the Jacobin republic and attention to the deeply local politics of both rural and urban populations Identities of class gender and ethnicity are interrogated but so too are conceptions and practices linked to citizenship community order security and freedom each in their way just as central to revolutionary experiences and equally amenable to critical analysis and reflection This Handbook covers the structural and political contexts that build up to give new views on the classic question of the origins of revolution the different dimensions of personal and social experience that illuminate the political moment of 1789 itself the goals and dilemmas of the period of constitutional monarchy the processes of destabilisation and ongoing conflict that ended that experiment the key issues

surrounding the emergence and experience of terror and the short and long term legacies for both good and ill of the revolutionary trauma for France and for global politics *Teaching Representations of the French Revolution* Julia Douthwaite Viglione, Antoinette Sol, Catriona Seth, 2019-08-01 Offers techniques for teaching literature of the French Revolution in college courses including considerations of the revolution's effects on modern ideas republicanism and human rights la cit and Charlie Hebdo along with comparative approaches involving Germany Greece Haiti Italy Latin America and Spain Provides bibliographical resources a timeline and filmography

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

Visualizing the Revolution Rolf Reichardt, Hubertus Kohle, 2008 The authors explore the complex many faceted visual culture of the French Revolution which took place in a period characterised by the creation of a new visual language steeped in metaphor symbol and allegory

Revolutionary Brothers Tom Chaffin, 2019-11-26 Chaffin's well told tale of two revolutions centers on the fascinating sometimes intersecting careers of Thomas Jefferson and the Marquis de Lafayette Peter S Onuf coauthor of the New York Times bestseller *Most Blessed of Patriarchs* Thomas Jefferson and the Marquis de Lafayette shared a singularly extraordinary friendship one involved in the making of two revolutions and two nations Jefferson first met Lafayette in 1781 when the young French born general was dispatched to Virginia to assist Jefferson then the state's governor in fighting off the British The charismatic Lafayette hungry for glory could not have seemed more different from Jefferson the reserved statesman But when Jefferson a newly appointed diplomat moved to Paris three years later speaking little French and in need of a partner their friendship began in earnest As Lafayette opened doors in Paris and Versailles for Jefferson so too did the Virginian stand by Lafayette as the Frenchman became inexorably drawn into the maelstrom of his country's revolution Jefferson counseled Lafayette as he drafted The Declaration of the Rights of Man and remained a firm supporter of the French

Revolution even after he returned to America in 1789 By 1792 however the upheaval had rendered Lafayette a man without a country locked away in a succession of Austrian and Prussian prisons The burden fell on Jefferson along with Lafayette's other friends to win his release The two would not see each other again until 1824 in a powerful and emotional reunion at Jefferson's Monticello Steeped in primary sources Revolutionary Brothers casts fresh light on this remarkable often complicated friendship of two extraordinary men A compelling narrative of an epic and unlikely friendship from the Enlightenment era Walter S Isaacson 1 New York Times bestselling author

The Virtues of Violence Kevin Duong, 2020

The Virtues of Violence studies a pervasive but misunderstood image of violence in modern French thought popular violence as social regeneration It argues that this vision of violence was not a niche phenomenon but central to the momentous developments of modern French politics It appealed to thinkers across the spectrum because it answered fundamental dilemmas at the heart of democratization Understanding its pervasive appeal Duong argues reveals how democracy was never simply a struggle for justice or a new legal regime but also liberating visions of the social bond

The Revolution to Come Dan Edelstein, 2025-04-15

How an event once considered the greatest of all political dangers came to be seen as a solution to all social problems Political thinkers from Plato to John Adams saw revolutions as a grave threat to society and advocated for a constitution that prevented them by balancing social interests and forms of government The Revolution to Come traces how evolving conceptions of history ushered in a faith in the power of revolution to create more just and reasonable societies Taking readers from Greek antiquity to Leninist Russia Dan Edelstein describes how classical philosophers viewed history as chaotic and directionless and sought to keep historical change especially revolutions at bay This conception prevailed until the eighteenth century when Enlightenment thinkers conceived of history as a form of progress and of revolution as its catalyst These ideas were put to the test during the French Revolution and came to define revolutions well into the twentieth century Edelstein demonstrates how the coming of the revolution leaves societies divided over its goals giving rise to new forms of violence in which rivals are targeted as counterrevolutionaries A panoramic work of intellectual history The Revolution to Come challenges us to reflect on the aims and consequences of revolution and to balance the value of stability over the hope for change in our own moment of fear and upheaval

The Terror of Natural Right Dan Edelstein, 2024-05-31

Natural right the idea that there is a collection of laws and rights based not on custom or belief but that are natural in origin is typically associated with liberal politics and freedom In The Terror of Natural Right Dan Edelstein argues that the revolutionaries used the natural right concept of the enemy of the human race an individual who has transgressed the laws of nature and must be executed without judicial formalities to authorize three quarters of the deaths during the Terror Edelstein further contends that the Jacobins shared a political philosophy that he calls natural republicanism which assumed that the natural state of society was a republic and that natural right provided its only acceptable laws Ultimately he proves that what we call the Terror was in fact only one facet of the republican theory that

prevailed from Louis's trial until the fall of Robespierre. A highly original work of historical analysis, political theory, literary criticism, and intellectual history, *The Terror of Natural Right* challenges prevailing assumptions of the Terror to offer a new perspective on the Revolutionary period. *Imagined Democracies* Yaron Ezrahi, 2012-10-15 In our era of mass electronic communications, political realities are produced by believable fictions that echo popular desires. **The Calendar in Revolutionary France** Sanja Perovic, 2012-08-27 This study explores the reinvention of the calendar during the French Revolution and its long-lasting cultural effects. **Shame, Blame, and Culpability** Judith Rowbotham, Marianna Muravyeva, David Nash, 2013-06-03 This ground-breaking collection of research-based chapters addresses the themes of shame, blame, and culpability in their historical perspective in the broad area of crime, violence, and the modern state, drawing on less familiar territories such as Russia and Greece, not just on material from familiar locations in western Europe. Ranging from the early modern to the late twentieth century, the collection has implications for how we understand punishments imposed by states or the community today. Shame, blame, and culpability is divided into three sections with a crucial case study part complementing two theoretical parts on shame and on blame and culpability, exploring the continuance of shaming strategies and examining their interaction with and challenge to modern state-sponsored blaming mechanisms, including allocations of culpability. The collection includes chapters on the deviant body, capital punishment, and of particular interest, Russian case studies which demonstrate the extent to which the Russian, like the Greek, experience needs to be seen as part of a wider European whole when examining ideas and themes. The volume challenges ideas that shame strategies were largely eradicated in post-Enlightenment western states and societies, showing their survival into the twentieth century as a challenge to state dominance over identification of what constituted crime and also over punishment practices. Shame, blame, and culpability will be a key text for students and academics in the fields of criminology and crime, gender, or European history. *Pastiche, Fashion, and Galanterie in Chardin's Genre Subjects* Paula Radisich, 2013-12-12 *Pastiche, Fashion, and Galanterie in Chardin's Genre Subjects* seeks to understand how Chardin's genre subjects were composed and constructed to communicate certain things to the elites of Paris in the 1730s and 1740s. The book argues against the conventional view of Chardin as the transparent imitator of bourgeois life and values so ingrained in art history since the nineteenth century. Instead, it makes the case that these pictures were crafted to demonstrate the artist's wit, esprit, and taste, traits linked to conventions of seventeenth-century galanterie. Early eighteenth-century Moderns like Jean Sim on Chardin (1699-1779) embraced an aesthetic grounded upon a notion of beauty that could not be put into words, the *je ne sais quoi*. Despite its vagueness, this model of beauty was drawn from the present, departed from standards of formal beauty and could only be known through the critical exercise of taste. Though selecting subjects from the present appears to be a simple matter, it was complicated by the fact that the modernizers expressed themselves through the vehicles of older established forms. In Chardin's case, he usually adapted the forms of seventeenth-century Dutch and Flemish genre painting in his genre subjects.

This gambit required an audience familiar enough with the conventions of Lowlands art to grasp the play involved in a knowing imitation or pastiche Chardin's first group of enthusiasts accordingly were collectors who bought works of living French artists as well as Dutch and Flemish masters from the previous century notably aristocratic connoisseurs like the chevalier Antoine de la Roque and Count Carl Gustaf Tessin Published by University of Delaware Press Distributed worldwide by Rutgers University Press

Robespierre Peter McPhee, 2012-03-13 For some historians and biographers Maximilien Robespierre 1758-94 was a great revolutionary martyr who succeeded in leading the French Republic to safety in the face of overwhelming military odds For many others he was the first modern dictator a fanatic who instigated the murderous Reign of Terror in 1793-94 This masterful biography combines new research into Robespierre's dramatic life with a deep understanding of society and the politics of the French Revolution to arrive at a fresh understanding of the man his passions and his tragic shortcomings Peter McPhee gives special attention to Robespierre's formative years and the development of an iron will in a frail boy conceived outside wedlock and on the margins of polite provincial society Exploring how these experiences formed the young lawyer who arrived in Versailles in 1789 the author discovers not the cold obsessive Robespierre of legend but a man of passion with close but platonic friendships with women Soon immersed in revolutionary conflict he suffered increasingly lengthy periods of nervous collapse correlating with moments of political crisis yet Robespierre was tragically unable to step away from the crushing burdens of leadership Did his ruthless uncompromising exercise of power reflect a descent into madness in his final year of life McPhee reevaluates the ideology and reality of the Terror what Robespierre intended and whether it represented an abandonment or a reversal of his early liberalism and sense of justice

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 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 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 *Stagestruck* Lauren R. Clay, 2013-01-11 *Stagestruck* traces the making of a vibrant French theater industry between the reign of Louis XIV and the French Revolution During this era more than eighty provincial and colonial cities celebrated the inauguration of their first public playhouses These theaters emerged as the most prominent urban cultural institutions in prerevolutionary France becoming key sites for the articulation and contestation of social political and racial relationships Combining rich description with nuanced analysis based on extensive archival evidence Lauren R Clay illuminates the wide ranging consequences of theater's spectacular growth for performers spectators and authorities in cities throughout France as well as in the empire's most important Atlantic colony Saint Domingue Clay argues that outside Paris the expansion of theater came about through local initiative civic engagement and entrepreneurial investment rather than through actions or policies undertaken by the royal government and its agents Reconstructing the business of theatrical production she brings to light the efforts of a wide array of investors entrepreneurs directors and actors including women and people of color who seized the opportunities offered by commercial theater to become important agents of cultural change Portraying a vital and increasingly consumer oriented public sphere beyond the capital *Stagestruck* overturns the long held notion that cultural change flowed from Paris and the royal court to the provinces and colonies This deeply researched book will appeal to historians of Europe and the Atlantic world particularly those interested in the social and political impact of the consumer revolution and the forging of national and imperial cultural networks In addition to theater and literary scholars it will attract the attention of historians and sociologists who study business labor history and the emergence of the modern French state **The Sentimental Theater of the French Revolution** Cecilia

Feilla, 2016-03-03 Smoothly blending performance theory literary analysis and historical insights Cecilia Feilla explores the mutually dependent discourses of feeling and politics and their impact on the theatre and theatre audiences during the French Revolution Remarkably the most frequently performed and popular plays from 1789 to 1799 were not the political action pieces that have been the subject of much literary and historical criticism but rather sentimental dramas and comedies many of which originated on the stages of the Old Regime Feilla suggests that theatre provided an important bridge from affective communities of sentimentality to active political communities of the nation arguing that the performance of virtue on stage served to foster the passage from private emotion to public virtue and allowed groups such as women children and the poor who were excluded from direct political participation to imagine a new and inclusive social and political structure Providing close readings of texts by among others Denis Diderot Collot d Herbois and Voltaire Feilla maps the ways in which continuities and innovations in the theatre from 1760 to 1800 set the stage for the nineteenth century Her book revitalizes

and enriches our understanding of the significance of sentimental drama showing that it was central to the way that drama both shaped and was shaped by political culture

Transatlantic Revolutionary Cultures, 1789-1861 Charlotte A. Lerg, Heléna Tóth, 2017-11-06 Transatlantic Revolutionary Cultures 1789 1861 argues that the revolutionary era constituted a coherent chapter in transatlantic history and that individual revolutions were connected to a broader transatlantic and transnational frame As a composite the essays place instances of political upheaval during the long nineteenth century in Europe and the Americas in a common narrative and offer a new interpretation on their seeming asynchrony In the age of revolutions the formation of political communities and cultural interactions were closely connected over time and space Reciprocal connections arose from discussions on the nature of history deliberations about constitutional models as well as the reception of revolutions in popular culture These various levels of cultural and intellectual interchange we term transatlantic revolutionary cultures Contributors are Ulrike Bock Anne Bruch Peter Fischer Mischa Honeck Raphael H rmann Charlotte A Lerg Marc H Lerner Michael L Miller Timothy Mason Roberts and Hel na T th

Who Makes the Fash Luca Carboni, 2020-10-01 Who makes the Fash is a compelling analysis of the relationships between art and fascism Originating from the desire of conceptualising an antifascist artistic practice this book investigates fascism in Italy and its relationships with futurism and neoliberalism When seen in a historical context the aesthetic appeal of the new glamorous fascism is unmasked as a media sponsored strategy of smoke and mirrors functional to the preservation of a racist and patriarchal capitalism disguised as anti systemic and innovative from Casa Pound to the 5 Star Movement in Italy to Elon Musk hopefully soon in space What role can the arts have in this scenario The assumption that this field is a stronghold of the left can not be held true anymore if as artists we want to counter the making of fascist hegemony we must embrace a responsibility that goes beyond our practice This book offers an accessible historical overview political analysis and a passionate call to radicalise the politics and practices of arts and culture around an outspokenly antifascist praxis

[The Oxford Handbook of Politics and Performance](#) Shirin M. Rai, Milija Gluhovic, Silvija Jestrovic, Michael Seward, 2021-02-19 Political scientists and political theorists have long been interested in social and political performance Theatre and performance researchers have often focused on the political dimensions of the live arts Yet the interdisciplinary nature of this labor has typically been assumed rather than rigorously explored Further it is crucial to bring the concepts of theatre and performance deployed by other disciplines such as psychology law political anthropology sociology among others into a wider as well as deeper interdisciplinary engagement Embodying and fostering that engagement is at the heart of this new handbook The Handbook brings together leading scholars in the fields of Politics and Performance to map out the evolving interdisciplinary engagement The authors drawn from a wide range of disciplines investigate the relationship between politics and performance to show that certain features of political transactions shared by performances are fundamental to both disciplines and that they also share to a large extent a common communicational base and language The volume is organized

into seven thematic sections the interdisciplinary theory of politics and performance performativity and theatricality protest regulation resistance change authority identities race gender sexuality class citizenship indigeneity sites states borders markets law religion scripts accountability authority and legitimacy security ceremony sustainability body voice and gesture representation leadership participation rhetoric disruption and affect media care love empathy comedy populism memory

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