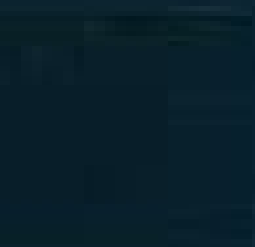


# Royal DisClosure

Problematics of Representation  
in French Classical Tragedy

Harriet Sheno



# Royal Disclosure Problematics Of Representation In French Classical Tragedy

**Ann Therese Delehanty**



## **Royal Disclosure Problematics Of Representation In French Classical Tragedy:**

**Royal DisClosure** Harriet Amy Stone,1987 Chiefly treats Corneille and Racine **Orientalism in French Classical Drama** Michèle Longino,2006-03-16 Mich le Longino examines the ways in which Mediterranean exoticism inflects the themes represented in French classical drama Longino explores plays by Corneille Moli re and Racine Le Cid M d e and Le bourgeois gentilhomme among others She offers a consideration of the role the staging of the near Orient played in shaping a sense of French colonial identity Drawing on histories travel journals memoirs and correspondence and bringing together literary and historical concerns Longino considers these dramatisations in the context of French Ottoman relations at the time of their production

**Questioning Racinian Tragedy** John Campbell,2005 Noting significant differences between the individual tragedies of Racine and the many current notions of what Racinian tragedy is deemed to imply John Campbell explores the identity and meaning of the modern Racine He asks if any one critical parad

**Crowning Glories** Harriet Stone,2019-01-01 Crowning Glories integrates Louis XIV s propaganda campaigns the transmission of Northern art into France and the rise of empiricism in the eighteenth century three historical touchstones to examine what it would have meant for France s elite to experience the arts in France simultaneously with Netherlandish realist painting In an expansive study of cultural life under the Sun King Harriet Stone considers the monarchy s elaborate palace decors the court s official records and the classical theatre alongside Northern images of daily life in private homes urban markets and country fields Stone argues that Netherlandish art assumes an unobtrusive yet for the history of ideas surprisingly dramatic role within the flourishing of the arts both visual and textual in France during Louis XIV s reign Netherlandish realist art represented thinking about knowledge that challenged the monarchy s hold on the French imagination and its efforts to impose the king s portrait as an ideal and proof of his authority As objects appreciated for their aesthetic and market value Northern realist paintings assumed an uncontroversial place in French royal and elite collections Flemish and Dutch still lifes genre paintings and cityscapes however were not merely accoutrements of power acquisitions made by those with influence and money Crowning Glories reveals how the empirical orientation of Netherlandish realism exposed French court society to a radically different mode of thought one that would gain full expression in the Encyclop die of Diderot and d Alembert

**Teaching French Neoclassical Tragedy** Hélène E. Bilis, Ellen McClure,2021-06-19 Offers pedagogical techniques for teaching French neoclassical tragedy mainly from the reign of Louis XVI in undergraduate classes Topics include tragic themes fate freedom political subtexts postcolonial adaptations and productions performance rhetoric and performance practices Includes syllabus suggestions and information on editions reference works biographies film adaptations and online resources

**Racine** Mary Reilly,2005 What is the nature of power in Racinian tragedy This study looks beyond the conventional pageant of political power in the plays by exploring tensions inherent in the very concept of power with each chapter elucidating how Racine s power relationships are concentrated in the question of language **The Senecan Aesthetic** Helen

Slaney, 2016 *The Senecan Aesthetic* surveys the multifarious ways in which Senecan tragedy has been staged from the Renaissance up to the present day and restores Seneca to a canonical position among the playwrights of antiquity recognizing him as one of the most important most revered and most reviled

**Classics Incorporated** Elise Noël McMahon, 1998 In this work Professor McMahon takes a new approach to interpreting the most canonized century in French literature By viewing literature as essentially a cultural practice she offers an unconventional reading of canonical masterpieces of the era Corneille's *Medee* Moliere's *La Bourgeois gentilhomme* Racine's *Phedre* and La Fontaine's *Fables* to the extent that these works are compared to non literary texts which focus on the human body *Classics Incorporated* draws on extensive archival research into such unfamiliar historical sources as cookbooks shopping guides treatises on medicine and monstrosity and dance manuals Because of this insistence on treating literature as part of a given culture and historicising texts in a novel manner *Classics Incorporated* stands apart as a critical study that can appeal to a diverse audience those who are interested in cultural criticism popular culture cultural history and critical theory alike

**Passing Judgement** Helene E. Bilis, 2016-10-27 The royal judge was an archetypal character in French tragedy during the 17th century This figure impersonated the king by asserting his judicial authority and bringing order to an otherwise chaotic world In *Passing Judgement* H l ne Bilis examines how an overlooked character type the royal judge remained a constant of the tragic genre throughout the 17th century although the specifics of his role and position fluctuated as playwrights experimented with changing models of sovereignty onstage Her readings analyze how this royal decision maker stood at the intersection of political and theatrical debates and evolved through a process of trial and error in which certain portrayals of kingship were deemed obsolete and were discarded while others were promoted as culturally allowable and resonant In tracing the royal judge's persistent presence and transformation Bilis argues that we can better grasp the weighty political stakes of theatrical representations under the ancien r gime

**Imagery and Ideology** William J. Berg, 2007 Literature is ostensibly a sequential and thus temporal medium and painting a static and spatial one yet writers like George Sand and Emile Zola have attempted repeatedly to represent visual and spatial phenomena in literary texts just as painters like Eugene Delacroix and Claude Monet have sought consistently to capture effects of time and movement on canvas The incorporation of elements from one artistic medium into another creates a dynamic interplay of image and ideology both between art forms and within individual texts and paintings which constitutes the crux of this book Each chapter involves the detailed analysis of a text and a painting related through topic theme and technique By juxtaposing the works of ten major writers and ten painters of comparable stature the book explores the various modalities and layers of meaning in nineteenth century French art both verbal and visual and proposes ways of reading the ambivalent artifacts of modernity

**Illustrated Tables of Knowledge** Harriet Amy Stone, 2006 *Tables of Knowledge* shows that Dutch genre paintings and still lifes enact in visual form a process of recording information similar to that of science with intriguing results Stone investigates such diverse

topics as seventeenth century advances in optics and the attendant explosion of data about the natural world the proliferation of material goods in prosperous Dutch homes and the compelling realism of Golden Age paintings Jacket

South Atlantic Review ,1995      **The French Review** James Frederick Mason,Hélène Harvitt,1989      **The Classical Model** Harriet Amy Stone,1996 Literature has its own strategies for ordering information In this elegant and insightful book about the formation of knowledge in seventeenth century France Harriet Stone asks what those strategies conveyed about the limits of science and about the cultural environment of the period A propensity for reason and control pervaded literature as well as science allowing classical literature to serve as a unique laboratory for exploring the model of representation developed by science Literary texts have influenced the establishment and transformation of the paradigms grounding knowledge by drawing attention to meanings that the paradigms fail to name Stone identifies not only the momentous achievement of the discovery of the scientific method but also the more subtle process of experimentation in literature through which ideas were continually tested and redefined She offers close readings of works by Rotrou Corneille Racine Moliere La Rochefoucauld and Lafayette as well as by Descartes Furetiere and Pascal Her first and last chapters frame the literary texts within a discussion of Foucault s analysis of classical science Classical writers began to encode their own world Once they did not only science but literature became an authority for mapping knowledge Notwithstanding the classical period s efforts to affirm the unity of knowledge Stone concludes that knowledge was never complete or certain Literature s capacity to rework the model through which it assigns meanings proves essential to unfolding both the art and the science of representation      **Metamorphoses of Passion and the Heroic in French Literature-Corneille, Stendhal, Claudel** Moya Longstaffe,1999 Through the works of Corneille Stendahl and Claudel this work traces the literary evolution of France of the dual ideals of love and heroism the inspiration of great literature since the medieval courtly epics      *World Without End* Ann Therese Delehanty,2000      *Poetics of Exposition ; &, Libertinage and the Art of Writing 1* David Lee Rubin,1991 Part of a series on French literature from the late Renaissance to the early Enlightenment this volume contains essays on the poetics of exposition and libertinage and the art of writing      *Pierre Corneille Revisited* Claire L. Carlin,1998 Series Editors Bernth Lindfors University of Texas at Austin Robert Lecker McGill University David OConnell Georgia State University David William Foster Arizona State University Janet P rez Texas Tech University TWAYNES UNITED STATES AUTHORS ENGLISH AUTHORS and WORLD AUTHORS Series present concise critical introductions to great writers and their works Devoted to critical interpretation and discussion of an authors work each study takes account of major literary trends and important scholarly contributions and provides new critical insights with an original point of view An Authors Series volume addresses readers ranging from advanced high school students to university professors The book suggests to the informed reader new ways of considering a writers work A reader new to the work under examination will after reading the Authors Series be compelled to turn to the originals bringing to the reading a basic knowledge and fresh critical perspectives

Continuum ,1991      Women Reading Corneille Claire L. Carlin,2000 Women Reading Corneille Feminist

Psychocriticisms of Le Cid is a series of readings from the famous seventeenth century French play Pierre Corneille s Le Cid 1637 Using a reader centered approach this study applies five different examples of feminist psychoanalytic literary criticism to Corneille s masterpiece in order to illustrate the enduring interest of the play At the same time it explores several issues in the ongoing debates within feminist criticism Topics such as biological essentialism identity construction and the conflict between Anglo American and French feminist theory are discussed in the work of Carol Gilligan Jessica Benjamin Jane Gallop Juliette Mitchell Luce Irigaray and Julia Kristeva Le Cid furnishes the framework for five divergent readings grounded in the seventeenth century context despite their emphasis on feminist reading practices of our era

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