



REVOLUTIONARY ACTS

Theater, Democracy, and the
French Revolution

SUSAN MASLAN

Revolutionary Acts Theater Democracy And The French Revolution

R. Kingston



Revolutionary Acts Theater Democracy And The French Revolution:

Revolutionary Acts Susan Maslan, 2005-08-26 Publisher Description *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 Molièrian 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 **Staging**

the French Revolution Mark Darlow, 2012-05-31 In *Staging the French Revolution* author Mark Darlow offers an unprecedented opportunity to consider 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 **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

Theater, War and Revolution in Eighteenth-Century France and its Empire Logan J. Connors, 2023-11-23 The first study of French theater and war at a time of global revolutions colonial violence and radical social transformation

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

Composing the Citizen Jann Pasler, 2009 Jann Pasler's remarkable Composing the Citizen reaches well beyond what any book concerned with music in society has ever attempted Concentrating on France of the Third Republic from the 1870s through the early 1900s she demonstrates convincingly how music whether new old popular or lite whether performed at institutions of state such as the Op ra the Folies Berg re concert halls or the zoo helped to redefine what it meant to be French under evolving political circumstances Equally adept in the languages of history sociology political science reception history and music analysis Pasler establishes music's cultural significance and implicitly illuminates the role it can still play in countries like the United States Philip Gossett The University of Chicago and University of Rome La Sapienza Composing the Citizen offers nothing less than a new paradigm for the study of musical cultures Rather than forcing French music into the moulds developed for the Austro German canon Pasler simply studies the social uses of music in fin de si cle France Her painstaking archival research allows her to present an astonishingly detailed account of musical practices tastes and activities new names and genres come to the fore to engage in a variety of dynamic artistic scenes most of us never knew or only thought we did by virtue of having read Proust A masterwork of a scholar at the very peak of her career Susan McClary MacArthur Fellow 1995

and author of Georges Bizet's *Carmen* and *Modal Subjectivities: Self-Fashioning in the Italian Madrigal*. Utilit, publique, a common sense republican notion of sweeping consequence. In this greatly anticipated volume Jann Pasler uses it as a touchstone showing how and why musical life so mattered in Third Republic France, layer after layer of it in a journey that takes us past the Opéra and Conservatoire to the pops, concerts, department stores, the zoo, the world's fairs, the overseas colonies. Companionable as a well-worn Baedeker, seductive as Roger Shattuck's *The Banquet Years*, this exquisitely styled and paced achievement is also a compelling read. D. Kern Holoman, author of *Berlioz and the Société des Concerts du Conservatoire 1828-1967*. *Quatremère de Quincy* David Gilks, 2024-05-31. Antoine Chrysosth me Quatrem re de Quincy 1755-1849 was the most distinguished writer on art and architecture at the end of the enlightenment. However, as David Gilks shows in *Quatrem re de Quincy: Art and Politics during the French Revolution*, he was never simply an esoteric antiquarian and theoretician; he was also a zealous functionary and skilled publicist whose writings on the arts often served political purposes. *Quatrem re de Quincy: Art and Politics during the French Revolution* demonstrates how Quatrem re's early writings on art and antiquity formed the foundation for a politics grounded in faith, authority, and hierarchy that favoured gradual social and political evolution over destruction and experimentation. Gilks then traces how Quatrem re set aside his antiquarian research and became a royalist politician and publicist during the revolutionary decade. Quatrem re feared that the Revolution would destroy the cosmopolitan republic of letters that had flourished when states across Europe supported the papacy's rediscovery of the past, restoration of taste, and revival of learning. Yet Gilks reveals that Quatrem re was also a resourceful and an opportunistic political actor who deployed his opponents' language for strategic reasons. Gilks therefore reinterprets Quatrem re's interventions by situating them in their polemical contexts and treating them as contributions to debates and quarrels by locating his sources and reconstructing his social and political networks. The resulting study revises our understanding of Quatrem re's famous reflections on the Academy of Painting and Sculpture, the Pantheon, art, plunder, and museums but it also discovers and sheds light on previously ignored writings. Although the study focuses on the period 1789-1799, it examines the second half of Quatrem re's life to substantiate his commitment to crown and altar and show how he fought against the Revolution's legacy of godless materialism and calculation that was inimical to the arts. This is a thoroughly researched and richly detailed contextual study of the most eventful period in Quatrem re's life but it also offers an original and unfamiliar history of the French Revolution. Gilks integrates the study of political power with the history of ideas and art history and provides a window into institutional and legal reforms and debates about cultural patronage and education. **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

Citoyennes Annie Smart,2011-12-23 In *Citoyennes* Annie Smart argues that many revolutionary and pre revolutionary works constructed a civic identity for women and portrayed the home as a site for both civic virtue and private subjectivity This interdisciplinary study offers a fresh interpretation of the role of women and the home in eighteenth century France and goes a long way to filling a gaping hole in the contemporary literature on the subject

Bureaucrats and Bourgeois Society R. Kingston,2012-10-19 Between 1789 and 1848 clerks modified their occupational practices responding to political scrutiny and state administration reforms Ralph Kingston examines the lives and influence of bureaucrats inside and outside the office as they helped define nineteenth century bourgeois social capital ideals of emulation honour and masculinity

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 insistent 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

Women Warriors in Romantic Drama Wendy C. Nielsen,2013 *Women Warriors in Romantic Drama* advances scholarship on late eighteenth and early nineteenth century theater by bringing together for the first time female and male dramatists as well as British German Irish and French writers thinkers actors and philosophers This transnational perspective allows *Women Warriors in Romantic Drama* to make the provocative claim that in some instances the violence of the French Revolution and especially women's participation in it advances proto feminist concerns

The Culture of War Colin Foss,2020-10-20 During the Siege of Paris literature was big business A study of cultural production and consumption *The Culture of War* examines how Parisians fuelled the industries of literature even as the Prussian blockade isolated them from the outside world in the winter of 1870 1871

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

The Arms-Bearing Woman and British Theatre in the Age of Revolution, 1789-1815 Sarah Burdett, 2023-05-20 This book explores shifting representations and receptions of the arms bearing woman on the British stage during a period in which she comes to stand in Britain as a striking symbol of revolutionary chaos The book makes a case for viewing the British Romantic theatre as an arena in which the significance of the armed woman is constantly remodelled and reappropriated to fulfil diverse ideological functions Used to challenge as well as to enforce established notions of sex and gender difference she is fashioned also as an allegorical tool serving both to condemn and to champion political and social rebellion at home and abroad Magnifying heroines who appear on stage wielding pistols brandishing daggers thrusting swords and even firing explosives the study spotlights the intricate and often surprising ways in which the stage amazon interacts with Anglo French Anglo Irish Anglo German and Anglo Spanish debates at varying moments across the French revolutionary and Napoleonic campaigns At the same time it foregrounds the extent to which new dramatic genres imported from Europe notably the German Sturm und Drang and the French derived melodrama facilitate possibilities at the turn of the nineteenth century for a refashioned female warrior whose degree of agency destructiveness and heroism surpasses that of her tragic and sentimental predecessors

The World the Civil War Made Gregory P. Downs, Kate Masur, 2015-07-22 At the close of the Civil War it was clear that the military conflict that began in South Carolina and was fought largely east of the Mississippi River had changed the politics policy and daily life of the entire nation In an expansive reimagining of post Civil War America the essays in this volume explore these profound changes not only in the South but also in the Southwest in the Great Plains and abroad Resisting the tendency to use Reconstruction as a catchall the contributors instead present diverse histories of a postwar nation that stubbornly refused to adopt a unified ideology and remained violently in flux Portraying the social and political landscape of postbellum America writ large this volume demonstrates that by breaking the boundaries of region and

race and moving past existing critical frameworks we can appreciate more fully the competing and often contradictory ideas about freedom and equality that continued to define the United States and its place in the nineteenth century world Contributors include Amanda Claybaugh Laura F Edwards Crystal N Feimster C Joseph Genetin Pilawa Steven Hahn Luke E Harlow Stephen Kantrowitz Barbara Krauthamer K Stephen Prince Stacey L Smith Amy Dru Stanley Kidada E Williams and Andrew Zimmerman

Styles of Enlightenment Elena Russo, 2007-01-19 *Styles of Enlightenment* argues that alongside its democratic ideals and its efforts to create a unified public sphere the Enlightenment also displayed a tendency to erect rigid barriers when it came to matters of style and artistic expression The French philosophes tackled the issue of the hierarchy of genres with surprising inflexibility and they looked down on those forms of art that they saw as commercial popular and merely entertaining They were convinced that the standard of taste was too important a matter to be left to the whims of the public and the vagaries of the marketplace aesthetic judgment ought to belong to a few enlightened minds who would then pass it on to the masses Through readings of fictions essays memoirs eulogies and theatrical works by F neleon Bouhours Marivaux Montesquieu Voltaire Diderot Rousseau Mercier Thomas and others *Styles of Enlightenment* traces the stages of a confrontation between the virile philosophe and the effeminate worldly writer good and bad taste high art and frivolous entertainment state patronage and the privately sponsored marketplace the academic eulogy and worldly conversation It teases out the finer points of division on the public battlefields of literature and politics and the new world of contesting sexual economies

Napoleon's Egypt Juan Cole, 2007-08-07 In this vivid and timely history Juan Cole tells the story of Napoleon s invasion of Egypt Revealing the young general s reasons for leading the expedition against Egypt in 1798 and showcasing his fascinating views of the Orient Cole delves into the psychology of the military titan and his entourage He paints a multi faceted portrait of the daily travails of the soldiers in Napoleon s army including how they imagined Egypt how their expectations differed from what they found and how they grappled with military challenges in a foreign land Cole ultimately reveals how Napoleon s invasion the first modern attempt to invade the Arab world invented and crystallized the rhetoric of liberal imperialism

Acting Up Jeffrey M. Leichman, 2015-12-03 *Acting Up* concentrated both the aspirations and anxieties of seventeenth and eighteenth century France where theater was a defining element of urban sociability In *Acting Up Staging the Subject in Enlightenment France* Jeffrey M Leichman argues for a new understanding of the relationship between performance and self Innovative interpretations of La Chauss e Rousseau Diderot R tif Beaumarchais and others demonstrate how the figure of the actor threatened ancien r gime moral hierarchies by decoupling affect from emotion As acting came to be understood as an embodied practice of individual freedom attempts to alternately perfect and repress it proliferated Across religious diatribes and sentimental comedies technical manuals and epistolary novels Leichman traces the development of early modern acting theories that define the aesthetics philosophy and politics of the performed subject *Acting Up* weaves together cultural studies literary analysis theater history and performance studies to establish acting as a

key conceptual model for the subject for the Enlightenment and for our own time

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