



REVOLUTIONARY ACTS

Theater, Democracy, and the
French Revolution

SUSAN MASLAN

Revolutionary Acts Theater Democracy And The French Revolution

Mechele Leon



Revolutionary Acts Theater Democracy And The French Revolution:

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

Transatlantic Revolutionary Cultures, 1789-1861 Charlotte A. Lerg, Hélène 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 Herrmann, Charlotte A. Lerg, Marc H. Lerner, Michael L. Miller, Timothy Mason, Roberts and Helena Tóth.

Quatremère de Quincy David Gilks, 2024-05-31

Antoine Chrysostome Quatremère 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 *Quatremère 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. *Quatremère de Quincy: Art and Politics during the French Revolution* demonstrates how Quatremère'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 Quatremère set aside his antiquarian research and became a royalist politician and publicist during the revolutionary decade. Quatremère 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 Quatremère was also a resourceful and an opportunistic political actor who deployed his opponents' language for strategic reasons. Gilks therefore reinterprets Quatremère'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 Panth on 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 S bastien 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 **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

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