



Economie Du Dialogue Dans L'ancien Theatre Europeen

JE Gale

Economie Du Dialogue Dans L'ancien Theatre Europeen L:

L'Economie du dialogue dans l'ancien théâtre européen Jean-Pierre Bordier, 1999

The Routledge Research

Companion to Early Drama and Performance Pamela King, 2016-12-01 The study of early drama has undergone a quiet revolution in the last four decades radically altering critical approaches to form genre and canon Drawing on disciplines from art history to musicology and reception studies *The Routledge Research Companion to Early Drama and Performance* reconsiders early drama as a mixed mode entertainment best studied not only alongside non dramatic texts but also other modes of performance From performance before the playhouse to the afterlife of medieval drama in the contemporary avant garde this stunning collection of essays is divided into four sections Northern European Playing before the Playhouse Modes of Production and Reception Reviewing the Anglophone Tradition The Long Middle Ages Offering a much needed reassessment of what is generally understood as English medieval drama *The Routledge Research Companion to Early Drama and Performance* provides an invaluable resource for both students and scholars of medieval studies **Pepysian**

Meditations on the Passion of Christ Mayumi Taguchi, Yoko Iyeiri, 2019-05-07 The Middle English prose Pepysian *Meditations on the Passion of Christ* PMPC survives uniquely in Cambridge Magdalene College MS Pepys 2125 and has not previously been published It is one of several Middle English translations of the Passion sequence of the pseudo Bonaventuran Latin *Meditationes Vitae Christi* MVC This part of the MVC circulated independently and in this form is known in modern scholarship as the *Meditationes de Passione Christi* MPC The editors argue that although the Middle English version in Pepys 2125 followed the model of the MPC it is probable that the translation derives directly from a recension of the MPC Although the translator handles the original with a degree of freedom the text is not indebted to other sources The Introduction includes an extensive description of the manuscript which is a late medieval devotional miscellany and a detailed account of the language of the PMPC It also addresses the textual tradition out of which the PMPC grew and the work of the translator The edited text is followed by a commentary glossary and bibliography **Reading in the**

Wilderness Jessica Brantley, 2008-09-15 Just as twenty first century technologies like blogs and wikis have transformed the once private act of reading into a public enterprise devotional reading experiences in the Middle Ages were dependent upon an oscillation between the solitary and the communal In *Reading in the Wilderness* Jessica Brantley uses tools from both literary criticism and art history to illuminate Additional MS 37049 an illustrated Carthusian miscellany housed in the British Library This revealing artifact Brantley argues closes the gap between group spectatorship and private study in late medieval England Drawing on the work of W J T Mitchell Michael Camille and others working at the image text crossroads *Reading in the Wilderness* addresses the manuscript's texts and illustrations to examine connections between reading and performance within the solitary monk's cell and also outside Brantley reimagines the medieval codex as a site where the meanings of images and words are performed both publicly and privately in the act of reading *L'écriture du spectacle* Véronique

Lochert,2009 Lochert compares the uses of stage directions by French Italian English and Spanish dramatists during a true golden age of European drama and shows that sixteenth and seventeenth century stage directions have much to say about the stakes in dramatic writing She takes into account theoretical debates as well as the diverse stage direction practices to study their many functions and stylistic and typographic forms Didascalia contribute to the development of a specific dramatic mise en page with the argument list of dramatis personae and act and scene division They truly play a useful part in the dialogue and their efficacy originates in their brevity and relative rarity As they encourage us to link stage practices to editorial practices stage directions cast an original light on the making of the performance as well as on the reading process and give a new insight into important subjects such as the contribution of spectacle to the play s meaning the affirmation of the author and the specific mechanisms of theater reading French text

Gender, Writing, and Performance Helen J. Swift,2008-02-28 This book explores the poetics of literary defences of women written by men in late medieval and early modern France It fills an important lacuna in studies of this polemic in imaginative literature by bridging the gap between Christine de Pizan and a later generation of women writers and male Neo Platonist writers who have recently all received due critical attention Whereas male authored defences composed between 1440 and 1538 have previously been dismissed as insincere or mere intellectual games Swift formulates reading strategies to overcome such critical stumbling blocks and engage with the particular rhetorical and historical contexts of these works Edited and as yet unedited texts by Martin Le Franc Jacques Milet Pierre Michault and Jean Bouchet catalogues of women allegorical narratives and debate poems are brought together and analysed in detail for the first time in order to explore for example how such works address the misogynistic spectre of Jean de Meun s Roman de la rose The book seeks to understand the contemporary popularity of the case for women la querelle des femmes as literary subject matter It investigates the publication history across this period from manuscript to print of Le Franc s Le Champion des dames Swift further aims to show how these texts hold interest for modern audiences A nexus of theoretical concerns centred on performance Judith Butler s gender performativity Derrida s re working of Austin s linguistic performativity through spectrality and dramatic performance is enlisted to articulate the interpretative engagement expected by querelle writers of their audience The reading strategies proposed foster a nuanced and enriched perspective on the question of a male author s sincerity when writing in defence of women

Knowing Poetry Adrian Armstrong,Sarah Kay,2011-05-15 In the later Middle Ages many writers claimed that prose is superior to verse as a vehicle of knowledge because it presents the truth in an unvarnished form without the distortions of meter and rhyme Beginning in the thirteenth century works of verse narrative from the early Middle Ages were recast in prose as if prose had become the literary norm Instead of dying out however verse took on new vitality In France verse texts were produced in both French and Occitan with the explicit intention of transmitting encyclopedic political philosophical moral historical and other forms of knowledge In Knowing Poetry Adrian Armstrong and Sarah Kay explore why and how verse

continued to be used to transmit and shape knowledge in France. They cover the period between Jean de Meun's *Roman de la rose* c 1270 and the major work of Jean Bouchet the last of the grands rhétoriciens c 1530. The authors find that the advent of prose led to a new relationship between poetry and knowledge in which poetry serves as a medium for serious reflection and self-reflection on subjectivity, embodiment and time. They propose that three major works, the *Roman de la rose*, the *Ovide moralisé* and Boethius' *Consolation of Philosophy*, form a single influential matrix linking poetry and intellectual inquiry, metaphysical insights and eroticized knowledge. The trio of thought, world, contingency poetically represented by Philosophy, Nature and Fortune grounds poetic exploration of reality, poetry and community.

The Routledge Handbook of French History David Andress, 2023-12-22. Aimed firmly at the student reader, this handbook offers an overview of the full range of the history of France from the origins of the concept of post-Roman Francia through the emergence of a consolidated French monarchy and the development of both nation-state and global empire into the modern era forward to the current complexities of a modern republic integrated into the European Union and struggling with the global legacies of its past. Short incisive contributions by a wide range of expert scholars offer both a spine of chronological overviews and a diverse spectrum of up-to-date insights into areas of key interest to historians today. From the ravages of the Vikings to the role of gastronomy in the definition of French culture from Caribbean slavery to the place of Algerians in present-day France, from the role of French queens in medieval diplomacy to the youth culture explosion of the 1960s and the explosions of France's nuclear weapons program, this handbook provides accessible summaries and selected further reading to explore any and all of these issues further in the classroom and beyond.

Langues, codes et conventions de l'ancien théâtre Jean-Pierre Bordier, 2002. 16 essais réunis dans ce volume portant sur des œuvres et genres théâtraux rattachés à sept siècles du Xe au XVIIe et dans quatre domaines linguistiques: latin, français, allemand et castillan.

Fifteenth Century Studies, 2005. Includes a selection of papers presented at the Fifteenth Century Symposia 1977.

Être à table au Moyen Âge Nelly Labère, 2010. Si les historiens se sont intéressés depuis une trentaine d'années aux pratiques alimentaires du Moyen Âge, rares sont les travaux consacrés à la représentation de la nourriture dans la littérature médiévale de la péninsule Ibérique et de la France. L'histoire sociale de l'alimentation existe certes, mais l'histoire littéraire reste à inventer. Qu'elle oscille entre abondance ou privation, entre condamnation ou exaltation, entre esthétique romanesque ou discours politique, entre effet de liste ou effet de suture, la nourriture dans la littérature du Moyen Âge pose la question de l'oralité et du discours autour de la bouche conçue comme organe de communication et de consommation. Traités théoriques, livres de cuisine, ouvrages médicaux et textes littéraires témoignent de cet intérêt pour la table du Moyen Âge: table réelle ou table imaginaire associant l'esthétique des mets, la poétique des mots, travers des études monographiques, comparatistes et linguistiques, ce volume tente d'en rendre compte dans un dialogue entre histoire de l'alimentation et études littéraires.

Middle English Texts in Transition Simon Horobin, Linne R. Mooney, 2014. Chaucer, Gower and Langland. Lyrics and romances. Devotional writings. Owners and users of medieval books. A

tribute to Professor Takamiya **Moralité a six personnages** Joël Blanchard, 2008 Medieval theater was street theater and a place for protest in which the polysemy of the expression public space is well situated The La Valli re collection remarkably illustrates this alternating four plays two farces each followed by a morality play Of these the morality plays justify the collection s existence Jo l Blanchard has already published the first of these Moralit cinq personages and now publishes Moralit six personages an exceptional text that combines theater astrology and politics denouncing the governmental methods of Louis XI at the time of the Estates General of 1484 The author possibly Henri Baude was a man of the courts aware of university and political mores and a gifted rhetorician Publishing Moralit six personages for the first time Jo l Blanchard deciphers a difficult text offering new light on the political and cultural history of the second half of the fifteenth century French text The Narrator, the Expositor, and the Prompter in European Medieval Theatre Philip Butterworth, 2007 This work examines the role of the prompter who operated in full view of the audience and offered all the lines to the players Such a role and its function is fascinating not only in its own right but also in relation to how it might inform us about the nature and purpose of presented theatre European Medieval Drama , 2002 *Efficacité / Efficacy* Véronique Plesch, Catriona MacLeod, Jan Baetens, 2011 Preliminary Material Introduction B atrice Fraenkel Summaries R sum s L image Bible des pauvres du postulat gr gorien au mythe romantique l efficacit d un argument fondateur Isabelle Saint Martin La production d un sens nouveau images et rubriques face au texte dramatique dans les manuscrits m di vaux Corneliu Dragomirescu In efficacy of Words and Images in Sixteenth Century Franciscan Missions in Mesoamerica Semiotic Features and Cultural Consequences Massimo Leone Versailles and Its Others Efficacy and the Arts in the Absolutist Agenda Eric T Haskell Royal Inefficacy Pastoral Subversions in the Scenes of Versailles James J Yoch L impact de la repr sentation iconique dans l conomie de l criture autobiographique de Stendhal Maria Ignez Mena Barreto Apr s Mallarm l h ritage du Coup de d s dans l avant garde po tique fran aise des ann es dix Serge Linares Ekphrasis in the Presence of the Image Inger Christensen on Painting and J rgen Leth on Film Anna Estera Mrozewicz Showing Telling The Social and Medial Context of a Malleable Notion Matthijs Engelberts L intensification du lieu la puissance expressive de la saturation ornementale Thomas Golsenne Efficacit s de la caricature Georges Bigot et le salon des beaux arts l Exposition int rieure de Kyoto en 1895 Shigeru Oikawa Absence Presence The Efficacy of Text Image and Space at the 1937 Exposition internationale Kate Kangaslahti L uvre comme dispositif r flexif dans l art d Alfredo Jaar de 1979 1986 Danielle Leenaerts La censure dans l image des images de la censure l Index des livres interdits Bernward Schmidt De l efficacit des images rotiques l efficience rotique des uvres Bernard Vouilloux rotique de l effondrement sc nique efficacit sadienne de l image St phane Lojkine Improper Appearances Censorship and the Carriage Scene in Madame Bovary William Olmsted Manet s Realism and the Erotic Gaze Photography Pornography and Censorship Lauren S Weingarden Contributeurs Index **Droit et justice dans l'Europe de la Renaissance** Jean-Paul Pittion, 2009 Bibliographie Internationale de l'Humanisme et de la Renaissance FISIER.

Fédération internationale des sociétés et instituts pour l'étude de la renaissance, 2003 **Chronik des europäischen Theaters**
Wolfgang Beck, 2017-01-07 Zweieinhalb Jahrtausende Theater in Europa Die Chronik zeigt Schauspielkunst unter den verschiedensten politischen historischen und sthetischen Vorzeichen und enth lt die wichtigsten Personen und B hnenereignisse kulturhistorische und politische Hintergr nde sowie Daten zum Theaterwesen Ein ideales Informationsmittel f r alle die praktisch und theoretisch schreibend oder spielend mit Theater zu tun haben **RBPH** ,2007

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