

# Antiquity through the Eighteenth Century: French Theater of 1630–1700

## Theater in Paris

- French theater developed much later than in Italy, England, and Spain; this was due to the Wars of Religion between Catholics and Protestants (1562–98).
- The Hôtel de Bourgogne—Paris' first public theater—was built in 1548 by the Confrérie de la Passion, an association of Paris merchants and tradesmen formed in 1402 to produce religious plays.
- The Confrérie monopolized the costly Hôtel de Bourgogne by charging a fee to companies; as a result, travel companies often avoided Paris, which lacked a stable theater company until 1629.
- In 1634 the Théâtre de Marais was built in a converted tennis court.
- Popular recreational facilities were often utilized as theater structures due to being enclosed and containing a gallery for the audience.
- France's dramatic tradition began with Alexandre Hardy, but the theater was not popular until the 1630s when the middle and upper classes began regular attendance.

## State Patronage

- French theater expanded due to patronage by leaders such as Cardinal Richelieu (1585–1642), the chief minister for Louis XIII (r. 1610–43).
- Richelieu awarded a subsidy to the theater company occupying the Marais, and built a theater in his private palace, renamed the Palais Royal when the monarchy took it over after Richelieu's death.
- Italian stage design dominated early theater, and Louis XIV (r. 1643–1715) merged Paris' two leading theater companies in 1680 to form the Comédie-Française—Europe's first national theater.

## Theaters and Audience

- Paris public theaters were rectangular, long, and narrow, with an auditorium for spectators and capabilities for sophisticated effects.
- Auditoriums were comprised of a pit (*parterre*) for standing spectators and an *amphithéâtre* (with sloped seating boxes for better vision), and were illuminated by candlelight.
- Early on, scenic practice mimicked conventions of medieval drama until Italian scene design was adopted.
- Audiences—comprised of various social classes—were unruly and allowed to sit on stage, where they distracted actors.

# Eighteenthcentury French Theatre Aspects And Contexts

**Allan Ingram,Joanna Fowler**



## **Eighteenth-century French Theatre Aspects And Contexts:**

**Eighteenth-century French Theatre**, 1986 **Eighteenth-century French Theatre** Edward Joseph Hollingsworth Greene, 1986 **Historical Dictionary of French Theater** Edward Forman, 2010-04-27 The term French theater evokes most immediately the glories of the classical period and the peculiarities of the Theater of the Absurd It has given us the works of Corneille Racine and Moliere In the Romantic era there was Alexander Dumas and surrealist works of Alfred Jarry and then the Theater of the Absurd erupted in rationalistic France with Samuel Beckett Eugene Ionesco and Jean Paul Sartre The Historical Dictionary of French Theater relates the history of the French theater through a chronology introduction bibliography and over 400 cross referenced dictionary entries on authors trends genres concepts and literary and historical developments that played a central role in the evolution of French theater Border-Crossing and Comedy at the Théâtre Italien, 1716-1723 Matthew J. McMahan, 2021-03-30 How do nationalized stereotypes inform the reception and content of the migrant comedian's work How do performers adapt What gets lost and found in translation Border Crossing and Comedy at the Théâtre Italien 1716 1723 explores these questions in an early modern context When a troupe of commedia dell'arte actors were invited by the French crown to establish a theatre in Paris they found their transition was anything but easy They had to learn a new language and adjust to French expectations and demands This study presents their story as a dynamic model of coping with the challenges of migration whereby the actors made their transnational identity a central focus of their comedy Relating their work to popular twenty first century comedians this book also discusses the tools and ideas that contextualize the border crossing comedian's work including diplomacy translation improvisation and parody across time **A Field of Honor** Gregory S. Brown, 2005-01-22 Gregory S Brown's A Field of Honor The Identities of Writers Court Culture and Public Theater in the French Intellectual Field from Racine to the Revolution offers a multilevel study of the intellectual social and institutional contexts of dramatic authorship and the world of playwrights in 18th century Paris Brown deftly interweaves research in archival and printed materials case studies of individual authorial strategies the rich often contentious historiography on the French Enlightenment and contemporary cultural theory and criticism Drawing on a sophisticated array of recent studies Brown positions his work against and between the grain of alternative approaches and interpretations He combines scholarship on the history of the book with analyses of political culture and cultural identity leaving the reader with a strong and revealing appreciation for the tensions and crosscurrents staged at the center of the 18th century republic of letters Voice and Context in Eighteenth-Century Verse Allan Ingram, Joanna Fowler, 2016-04-29 This collection of essays reassesses the importance of verse as a medium in the long eighteenth century and as an invitation for readers to explore many of the less familiar figures dealt with alongside the received names of the standard criticism of the period **Musical Theater in Eighteenth-century Parma** Margaret Ruth Butler, 2019 How do you create a style of opera that speaks to everyone when no one agrees on what it should say or how French and Italian varieties of opera have

intermingled and informed one another from the genre's first decades onward. Yet we still have only a hazy view of why and how those intersections occurred and what they meant to a given opera's creators and audiences. Margaret Butler's *Musical Theater in Eighteenth-Century Parma: Entertainment, Sovereignty, Reform* tackles these issues, examining performance, spectatorship, and politics in the Bourbon-controlled northern Italian city of Parma in the mid-eighteenth century. Reconstructing the French context for Tommaso Traetta's Italian operas that consciously set out to fuse French and Italian elements, Butler explores Traetta's operas and recreations in Parma of operas and ballets by Jean-Philippe Rameau and other French composers. She shows that Parma's brand of entertainment is one in which Traetta's operas occupy points along a continuum representing a long and rich tradition of adaptation and generic play. Such a reading calls into question the very notion of operatic reform, showing the need for a more flexible conception of a volatile moment in opera's history. The book elucidates the complicated circumstances in which entertainments were created that spoke not only to Parma's multicultural audiences but also to an increasingly cosmopolitan Europe.

MARGARET R. BUTLER is Associate Professor at the University of Wisconsin-Madison.

*Reading Drama in Eighteenth-Century France* Thomas Wynn, 2024-01-10

*Reading Drama in Eighteenth-Century France* is the first book-length study of how plays were read in eighteenth-century France and relatedly of closet drama, excessive plays that cannot be performed within the playhouse's confines and which thus appeal to the reader's imagination. This period in France was characterized by the *troumanie*, a craze that encompassed the page as well as the stage. The book's first part surveys the historical context in which plays were read and offers a theoretical model for understanding this practice. The eighteenth-century closet was valued as a privileged site of reading. Although scholars routinely present this room as a place of calm reflection, Thomas Wynn develops a framework derived in part from queer theory to argue that it fosters passionate and disruptive pleasures that elude the coercive normativity of the playhouse. To explore the multipositional experience of reading plays in this period, Wynn turns to the journal *Mercure de France*, whose extensive reviews help us to think about geographies of reading, coercion, and autonomy. The second part examines how dramatists exploited the critical, imaginative, and formal potential of the reading experience. It offers close analysis of several closet plays, comedies depicting the dispute between Jesuits and Jansenists in the 1730s, Hault's historical drama *François II, roi de France* (1747), and erotic plays from the end of the period. The study concludes with an account of *Rituel de La Bretonne*'s *Le Drame de la vie* (1793), an extreme and arguably unsurpassed example of closet drama. Ultimately, this book shows that closet drama is not failed theatre but rather an indisputable part of the lively, passionate, and combative theatrical culture of eighteenth-century France.

**The Theatre de la Monnaie and Theatre Life in the 18th Century Austrian Netherlands** Bram Van Oostveldt, 2000

In the Austrian Netherlands, city culture determined social life; the cities' feeling of independence stimulated the realization of a personal interdependence within them and consolidated a new conception of society and its focal point. The court attempted to unite and appease at the same time. Theater supplied the symbols and the

rituals which shaped and contributed to the building of a new identity This book describes this social progress from the point of view of the theater and in doing so offers the first extensive study of the influence of the Brussels Monnaie Theatre on theatrical life in the Dutch speaking part of the Southern Netherlands *Opera in Context* Mark A. Radice,1998 These essays by respected scholars examine representative operatic productions from diverse national schools and periods together forming a comprehensive history of the staging techniques of opera over the centuries **French Theatre, Orientalism, and the Representation of India, 1770-1865** David Hammerbeck,2021-12-30 This book examines the French theatricalization of India from 1770 to 1865 and how a range of plays not only represented India to the French viewing public but also staged issues within French culture including colonialism imperialism race gender and national politics Through examining these texts and available performance history and incorporating historical texts and cultural theory David Hammerback analyses these works to illustrate a complex of cultural representations some contested Orientalism some participated in Western colonialist discourses while some can be placed somewhere between these two markers of ideology in Western culture and the arts He also assesses the works which participated in shaping the theatrical face of Western hegemony ones directly participating in Orientalism as delineated by Edward Said and others This book will be of great interest to students and scholars in theatre French literature history and cultural studies 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 **Interculturality and the Historical Study of Literary Translations** Harald Kittel,Armin Paul Frank,1991 *Sites of the Spectator* Suzanne Rodin Pucci,2001 The Spectator is a major figure of the French Enlightenment whose far reaching significance has not been fully grasped As a basic organising principle of culture production in France of the early and mid eighteenth century the Spectator is an intermediary figure residing between the ancien regime and France of the Revolution This transitional moment can be read in and furthermore was prepared by the emergence of several new literary genres in which paradoxically a Spectator was allotted the principle role This study traces the process in which the king's disenfranchised subjects at first limited merely to looking on at the spectacle of royal authority and privilege began to evolve through versatile Spectator roles into citizen subjects Each of four chapters reveals the significance of these figures to the development of a particular genre or disciplinary formation Spectator journalism art criticism fiction of voyage and the exotic and alternative popular theater the theatre de la joie These genres designate the Spectator as constituting the narrative thematic textual focus that articulates contemporary life foreign exotic cultures art objects and knowledge itself In the shift from a silent near invisible audience to a more active more sharply delineated entity of Spectators for whom and in function of whom not only literary and social production but the monarchy itself were increasingly obliged to perform a vital and as yet untold story of early and mid eighteenth century culture is recounted *Popular Theatres of Nineteenth Century France* John McCormick,2003-09-02

This is the only book to provide an account of how popular theatre developed from the fairground booths of the eighteenth century to become a vehicle of mass entertainment in the following century Whereas other studies offer a traditional approach to the theatres of high culture John McCormick takes the role of impartial historian uncovering the popular theatres of the boulevards suburbs and fairgrounds He focuses on the social and economic context in which vaudevilles pantomimes and melodramas were performed and explores the audiences who enjoyed them

**Colonial-Era Caribbean Theatre** Julia Prest, 2023-07-28 Cutting across academic boundaries this volume brings together scholars from different disciplines who have explored together the richness and complexity of colonial era Caribbean theatre The volume offers a series of original essays that showcase individual expertise in light of broader group discussions Asking how we can research effectively and write responsibly about colonial era Caribbean theatre today our primary concern is methodology Key questions are examined via new research into individual case studies on topics ranging from Cuban blackface commedia dell arte in Suriname and Jamaican oratorio to travelling performers and the influence of the military and of enslaved people on theatre in Saint Domingue Specifically we ask what particular methodological challenges we as scholars of colonial era Caribbean theatre face and what methodological solutions we can find to meet those challenges Areas addressed include our linguistic limitations in the face of Caribbean multilingualism issues raised by national geographical or imperial approaches to the field the vexed relationship between metropole and colony and crucially gaps in the archive We also ask what implications our findings have for theatre performance today a question that has led to the creation of a new work set in a colonial theatre and outlined in the volume s concluding chapter

Jesuits and the Politics of Religious Pluralism in Eighteenth Century Transylvania Paul Shore, 2007 This book tells the story of the Jesuit mission to Cluj Transylvania now Romania from 1693 when the Jesuits were allowed to return after almost a century of restricted activity in the region until 1773 when the order was suppressed Cluj a city where the cultures of Eastern and Western Europe meet represented the furthestmost penetration into Orthodox Europe of the Baroque aesthetic and of the domination of the Habsburgs supported and glorified by the Jesuits The successes and failures of this religious order helped shape the history of the region for the next two centuries

Music and Theatre in France, 1600-1680 John S. Powell, 2000 During the course of the 17th century the dramatic arts reached a pinnacle of development in France but despite the volumes devoted to the literature and theatre of the ancien r gime historians have largely neglected the importance of music and dance This study defines the musical practices of comedy tragicomedy tragedy and mythological and non mythological pastoral drama from the arrival of the first repertory companies in Paris until the establishment of the Com die Fran aise The dynamic interaction of the performing arts in primarily spoken theatre cross fertilized by ballet de cour and imported Italian opera gave rise to a set of musical conventions that later informed the pastorale en musique and early French pastoral opera The performance history of four com dies ballets by Moli re Lully and Charpentier leads to a discussion of the musical and balletic performance practices of

Molière's theatre and the interconnections between Molière's last comedy ballet *Le Malade imaginaire* and Lully's first opera *Les Fêtes de l'Amour et de Bacchus*      W.S. Gilbert and the Context of Comedy Richard Moore, 2019-06-03 To what extent is a great comic writer the product of his time How far is he or she influenced by factors of personal psychology upbringing and environment To what is the writing actually part of a long continuum in which there is continuity within change and change within continuity The Progress of Fun considers principally the last of these areas focussing on the case of W S Gilbert and challenging the frequently held view that he is pre-eminently a typical Victorian This it does by tracing his roots back to Ancient Greek comedy and to the various comedic developments that have dominated Western Europe thereafter Also included is a careful examination of the constraints and limitations that in various forms have long affected comedy writing and an evaluation of Gilbert's particular skills and legacy within the on-going process The whole is a suitable prelude to a second volume *Pipes and Tabors* which will consider Genre in W S Gilbert again relating it to comedic precedents and the universally timeless within the particular      **Molière in Context** Jan Clarke, 2022-11-24 The definitive guide to Molière's world and his afterlife this is an accessible contextual guide for academics undergraduates and theatre professionals alike Interdisciplinary and diverse in scope each chapter offers a different perspective on the social cultural intellectual and theatrical environment within which Molière operated as well as demonstrating his subsequent impact both within France and across the world Offering fresh insight for those working in the fields of French Studies Theatre and Performance Studies and French History *Molière in Context* is an exceptional tribute to the premier French dramatist on the 400th anniversary of his birth

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