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Staging the French Revolution. Cultural Politics and the Paris Opéra, 1789?1794.By Mark Darlow. New York: Oxford University Press. 2012. xiii + 432 p. £41.99 (hb).ISBN 978-0-19-977372-5.

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MARK DARLOW STAGING THE FRENCH REVOLUTION: CULTURAL POLITICS AND THE PARIS OPÉRA, 1789–1794New York: Oxford University Press, 2012 pp. xiii+421, isbn978 0 19 977372 5 - Volume 11 Issue 1 - REBECCA GEOFFROY-SCHWINDEN

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Staging the French Revolution: Cultural Politics and the ...

Britain and the French Revolution', until 10 September). The exhibition was one of the main British bicentenary events. As the title suggests, however, it was not the usual celebration. Certainly, it differed completely from the big bicentenary exhibition in Paris ('The French Revolution and Europe: 1789-99?', Grand Palais, until 26 July ...

Over the last decade, the theatre and opera of the French Revolution have been the subject of intense scholarly reassessment, both in terms of the relationship between theatrical works and politics or ideology in this period and on the question of longer-scale structures of continuity or rupture in aesthetics. Staging the French Revolution: Cultural Politics and the Paris Opera, 1789-1794 moves these discussions boldly forward, focusing on the Paris Opéra (Académie Royale de Musique) in the cultural and political context of the early French Revolution. Both institutional history and cultural study, this is the first ever full-scale study of the Revolution and lyric theatre. The book concentrates on three aspects of how a royally-protected theatre negotiates the transition to national theatre: the external dimension, such as questions of ownership and governance and the institution's relationship with State institutions and popular assemblies; the internal management, finances, selection and preparation of works; and the cultural and aesthetic study of the works themselves and of their reception. In Staging the French Revolution, author Mark Darlow offers an unprecedented view of 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. Combining recent approaches to institutions, sociability, and authors' rights with cultural studies of opera, Staging the French Revolution takes a historically grounded and methodologically innovative cross-disciplinary approach to opera and persuasively re-evaluates the long-standing, but rather sterile, concept of propaganda.

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Publisher Description
"This superb collection of essays brings together the most exciting new work in cultural and literary history. Although the authors focus on the various cultural revolutions of the late 18th and early 19th centuries, the significance of their investigations extends far beyond that moment. They show how the major categories of modern social life took root in this era, but they emphasize the surprising and often paradoxical ways those developments took place. Nothing about the experience of class, gender, race, nation, sentiment or even death was pre-ordained. These essays will enable readers to take a fresh new look at the origins of modernity."—Lynn Hunt, editor of The New Cultural History and coeditor of Beyond the Cultural Turn "This is a valuable and provocative set of essays. Differing markedly in subject matter, they are linked by their intelligence and concern to re-assess early modern English and French histories, and the differences conventionally drawn between them, in the light of current work on language, class, race and gender."—Linda Colley, author of Britons: Forging the Nation, 1707-1837
This 2001 book looks at how British drama and popular entertainment were affected by the French Revolution and Napoleonic Wars.
French philosopher Jean-Jacques Rousseau wrote, 'the general effect of the theatre is to strengthen the national character to augment the national inclinations, and to give a new energy to all the passions'. During the Enlightenment, the advancement of radical ideas along with the emergence of the bourgeois class contributed to a renewed interest in theatre's efficacy, informed by philosophy yet on behalf of politics. While the 18th century saw a growing desire to define the unique and specific features of a nation's drama, and audiences demanded more realistic portrayals of humanity, theatre is also implicated in this age of revolutions. A Cultural History of Theatre in the Age of Enlightenment examines these intersections, informed by the writings of key 18th-century philosophers. Richly illustrated with 45 images, the ten chapters each take a different theme as their focus: institutional frameworks; social functions; sexuality and gender; the environment of theatre; circulation; interpretations; communities of production; repertoire and genres; technologies of performance; and knowledge transmission.

Why, in the dying days of the Napoleonic Empire, did half of Paris turn out for the funeral of a composer? The death of André Ernest Modeste Grétry 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 Grétry'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 Grétry'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. Grétry'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 Grétry'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 Visual Culture of Violence after the French Revolution traces four sites of spectatorship that exemplified the visual culture of violence in the late eighteenth and early nineteenth centuries, offering a new account of the significance of violent spectacle to the birth of modernity. Considerations of the execution scaffold, salon painting, print culture and the fait divers, and waxworks displays establish the centrality of spectatorial violence to experiences of selfhood in the wake of the French Revolution. Shedding critical light on previously neglected aspects of art and visual culture of the post-Revolutionary period, The Visual Culture of Violence after the French Revolution demonstrates how violent spectacle at this moment was profoundly shaped by shifting social attitudes, contemporary political practices, and rapidly accelerated technological developments. By attending to the formal and historical specificity of violent spectacle after the Revolution, Graybill affirms the historical contingency through which the visual culture of violence in the modern era has emerged. The Visual Culture of Violence after the French Revolution will be broadly relevant to scholars of art, media and visual studies, and particularly to historians of the French Revolution and eighteenth- and early nineteenth-century Europe. The book's concern with the representation of violence makes it of interest to scholars working in a variety of fields beyond its historical period, especially in art, literature, history, media and culture studies.

Lyric theater in ancien régime France was an eminently political art, tied to the demands of court spectacle. This was true not only of tragic opera (tragédie lyrique) but also its comic counterpart, opéra comique, a form tracing its roots to the seasonal trade fairs of Paris. While historians have long privileged the genre’s popular origins, opéra comique was brought under the protection of the French crown in 1762, thus consolidating a new venue where national music might be debated and defined. In The Comedians of the King, Julia Doe traces the impact of Bourbon patronage on the development of opéra comique in the turbulent prerevolutionary years. Drawing on both musical and archival evidence, the book presents the history of this understudied genre and unpacks the material structures that supported its rapid evolution at the royally sponsored Comédie-Italienne. Doe demonstrates how comic theater was exploited in, and worked against, the monarchy’s carefully cultivated public image—a negotiation that became especially fraught after the accession of the music-loving queen, Marie Antoinette. The Comedians of the King examines the aesthetic and political tensions that arose when a genre with popular foundations was folded into the Bourbon propaganda machine, and when a group of actors trained at the Parisian fairs became official representatives of the sovereign, or comédiens ordinaires du roi.

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