

**FRENCH HUMANIST TRAGEDY  
A REASSESSMENT**

Donald Stone, Jr.

Manchester University Press

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# French Humanist Tragedy A Reassessment

**Donald Stone**



## **French Humanist Tragedy A Reassessment:**

**French Humanist Tragedy** Donald Stone, 1974 In this the first study of its kind to appear in English the author a professor of Romance Languages at Harvard University discusses the concepts which determined the nature and function of French humanist tragedy and the importance of those concepts with regard to the genre's relationship to medieval ancient and French classical drama The emphasis on conceptual rather than formal considerations reveals strong ties between tragedy and other sixteenth century genres now largely neglected The book also shows that the formal changes in tragedy introduced by the humanists are less consequential than once thought and in his last chapter suggests that a deeper appreciation of the character of French humanist tragedy can shed new light on the coming of classicism **French**

**Humanist Tragedy** Donald Stone, 1974 In this the first study of its kind to appear in English the author a professor of Romance Languages at Harvard University discusses the concepts which determined the nature and function of French humanist tragedy and the importance of those concepts with regard to the genre's relationship to medieval ancient and French classical drama The emphasis on conceptual rather than formal considerations reveals strong ties between tragedy and other sixteenth century genres now largely neglected The book also shows that the formal changes in tragedy introduced by the humanists are less consequential than once thought and in his last chapter suggests that a deeper appreciation of the character of French humanist tragedy can shed new light on the coming of classicism *Onstage Violence in*

*Sixteenth-century French Tragedy* Michael Meere, 2021 Studies the representation of violence in tragedies written for the French stage during the sixteenth century and explores its connection with issues such as politics religion gender and militantism to place the plays within their historical cultural and theatrical contexts [A New History of French Literature](#)

Denis Hollier, 1998-08-19 This splendid introduction to French literature from 842 A D to the present decade is the most imaginative single volume guide to the French literary tradition available in English **A Critical Bibliography of French**

**Literature V2 16th C** , *The Tragic Histories of Mary Queen of Scots, 1560-1690* John D. Staines, 2016-12-05 Author John Staines here argues that sixteenth and seventeenth century writers in England Scotland and France wrote tragedies of the Queen of Scots royal heroine or tyrant martyr or whore in order to move their audiences towards political action by shaping and directing the passions generated by the spectacle of her fall In following the retellings of her history from her lifetime through the revolutions and political experiments of the seventeenth century this study identifies two basic literary traditions of her tragedy one conservative sentimental and royalist the other radical skeptical and republican Staines provides new readings of Spenser and Milton as well as of early modern dramatists to compile a comprehensive study of the writings about this important historical and literary figure He charts developments in public rhetoric and political writing from the Elizabethan period through the Restoration using the emotional representations of the life of this tragic woman and queen to explore early modern experiments in addressing and moving a public audience By exploring the writing and rewriting of the

tragic histories of the Queen of Scots this book reveals the importance of literature as a force in the redefinition of British political life between 1560 and 1690

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**Literary Circles and Gender in Early Modern Europe** Julie Campbell, 2018-01-18 A comparative analysis this study examines the interactions of early modern male and female writers within the context of literary circles In particular Campbell examines how the querelle des femmes as a discursive rhetorical tradition of praise and blame influenced perceptions of well educated women who were part of literary circles in Italy France and England from approximately 1530 to 1650 To gain a better sense of how querelle language and issues were used for or against learned women writers Campbell aligns selected works by female and male writers pairing them to analyze how the woman writer responds deflects or rewrites the male writer's ideological script on women She focuses first on the courtesan Tullia d'Aragona's response in her *Dialogo della infinita di amore* to Sperone Speroni's *Dialogo di amore* and contrasts the actress writer Isabella Andreini's pastoral *La Mirtilla* with Torquato Tasso's *Aminta* She then discusses the influence of Italian actresses upon the manners and mores of French women of the Valois court especially focusing on performative aspects of French women's participation in court and salon rituals To that end she examines the influential salon of the aristocratic learned Claude Catherine de Clermont duchesse de Retz who encouraged the writing of positive querelle rhetoric in the form of Petrarchan Neoplatonic encomiastic poetry to buttress her reputation and that of her female friends Next Campbell reads Louise Labé's *Le Folie et d'Amour* against Pontus de Tyard's *Solitaire premier* to illustrate the tensions between a traditional and nontraditional querelle stance She then discusses Continental influence upon English writers in the context of the Sidney circle in England Moving to the closet dramas of the Sidney circle Campbell examines the solidarity these writers demonstrated with nontraditional stances on querelle issues and finally she explores how three generations of English literary circles con

**A Handbook to the Reception of Greek Drama** Betine van Zyl Smit, 2016-02-29 A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the

global reception of ancient Greek tragedies and comedies from antiquity to the present day Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation transmission performance production and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film

**Politics and Aesthetics in European Baroque and Classicist Tragedy** Jan Bloemendal, Nigel Smith, 2016-08-01 Politics and Aesthetics in European Baroque and Classicist Tragedy is a volume of essays investigating European tragedy in the seventeenth century comparing Shakespeare Vondel Gryphius Racine and several other vernacular tragedians together with consideration of neo Latin dramas by Jesuits and other playwrights To what extent were similar themes plots structures and styles elaborated How is difference as well as similarity to be accounted for European drama is beginning to be considered outside of the singular vernacular frameworks in which it has been largely confined as instanced in the conferences and volumes of essays held in the Universities of Munich and Berlin 2010 12 but up to date secondary material is sparse and difficult to obtain This volume intends to help remedy that deficit by addressing the drama in a full political religious legal and social context and by considering the plays as interventions in those contexts Contributors are Christian Biet Jan Bloemendal Helmer J Helmers Blair Hoxby Sarah M Knight Tatiana Korneeva Frans Willem Korsten Joel B Lande Russell J Leo Howard B Norland Kirill Ospovat James A Parente Jr Freya Sierhuis Nienke Tjoelker and Emily Vasiliauskas

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**The Lily and the Thistle** William Calin, 2014-01-01 In The Lily and the Thistle William Calin argues for a reconsideration of the French impact on medieval and renaissance Scottish literature Calin proposes that much of traditional medieval and early modern Scottish culture thought to be native to Scotland or primarily from England is in fact strikingly international and European By situating Scottish works in a broad intertextual context Calin reveals which French genres and modes were most popular in Scotland and why The Lily and the Thistle provides appraisals of medieval narrative texts in the high courtly mode equivalent to the French dits amoureux comic didactic and satirical texts and Scots romance Special attention is accorded to texts composed originally in French such as the Arthurian Roman de Fergus as well as to the lyrics of Mary Queen of Scots and little known writers from the French and Scottish canons By considering both medieval and renaissance works Calin is able to observe shifts in taste and French influence over the centuries

**Old Comedy in the French Renaissance, 1576-1620** Donald Perret, 1992

French Renaissance and Baroque Drama Michael Meere, 2015-02-26 The fifteen articles in this volume highlight the richness diversity and experimental nature of French and Francophone drama before the advent of what would become known as neoclassical French theater of the seventeenth century In essays ranging from conventional stage plays tragedies comedies pastoral and mystery plays to court ballets royal entrances and meta and para theatrical writings of the period from 1485 to

1640 French Renaissance and Baroque Drama Text Performance Theory seeks to deepen and problematize our knowledge of texts co texts and performances of drama from literary historical artistic political social and religious perspectives Moreover many of the articles engage with contemporary theory and other disciplines to study this drama including but not limited to psychoanalysis gender studies anthropology and performance theory The diversity of the essays in their methodologies and objects of study none of which is privileged over any other bespeaks the various types of drama and the numerous ways we can study them Forgetting Differences Andrea Frisch,2015-06-02 Examines the impact of the royal politics of amnesia on tragedy and national historiography in France 1560 1630 **Shakespeare, 'Othello' and Domestic Tragedy** Sean Benson,2011-12-15 Often set in domestic environments and built around protagonists of more modest status than traditional tragic subjects domestic tragedy was a genre that flourished on the Renaissance stage from 1580 1620 Shakespeare Othello and Domestic Tragedy is the first book to examine Shakespeare s relationship to the genre by way of the King s and Chamberlain s Men s ownership and production of many of the domestic tragedies and of the genre s extensive influence on Shakespeare s own tragedy Othello Drawing in part upon recent scholarship that identifies Shakespeare as a co author of Arden of Faversham Sean Benson demonstrates the extensive even uncanny ties between Othello and the domestic tragedies Benson argues that just as Hamlet employs and adapts the conventions of revenge tragedy so Othello can only be fully understood in terms of its exploitation of the tropes and conventions of domestic tragedy This book explores not only the contexts and workings of this popular sub genre of Renaissance drama but also Othello s secure place within it as the quintessential example of the form *A Cultural History of Tragedy in the Middle Ages* Jody Enders,Theresa Coletti,John T. Sebastian,Carol Symes,2021-05-20 For the first time a group of distinguished authors come together to provide an authoritative exploration of the cultural history of tragedy in the Middle Ages Reports of the so called death of medieval tragedy they argue have been greatly exaggerated and for the Middle Ages the stakes couldn t be higher Eight essays offer a blueprint for future study as they take up the extensive but much neglected medieval engagement with tragic genres modes and performances from the vantage points of gender politics theology history social theory anthropology philosophy economics and media studies The result A recuperated medieval tragedy that is as much a branch of literature as it is of theology politics law or ethics and which at long last rejoins the millennium long conversation about one of the world s most enduring art forms Each chapter takes a different theme as its focus forms and media sites of performance and circulation communities of production and consumption philosophy and social theory religion ritual and myth politics of city and nation society and family and gender and sexuality **The Cambridge Companion to Greek Tragedy** P. E. Easterling,1997-10-02 As a creative medium ancient Greek tragedy has had an extraordinarily wide influence many of the surviving plays are still part of the theatrical repertoire and texts like Agamemnon Antigone and Medea have had a profound effect on Western culture This Companion is not a conventional introductory textbook but an attempt by seven distinguished

scholars to present the familiar corpus in the context of modern reading criticism and performance of Greek tragedy There are three main emphases on tragedy as an institution in the civic life of ancient Athens on a range of different critical interpretations arising from fresh readings of the texts and on changing patterns of reception adaptation and performance from antiquity to the present Each chapter can be read independently but each is linked with the others and most examples are drawn from the same selection of plays

French Orientalism Desmond Hosford, Chong J. Wojtkowski, 2010-07-12 In 1798 Napoleon I launched his Egyptian Campaign and opened what has become recognized as the canonic period of French Orientalism which extends from the late eighteenth through the early twentieth century As defined by Edward W Said Orientalism 1978 Orientalism is intrinsically Eurocentric and places the Orient in opposition to the European West as the quintessentially foreign Other In this sense the Occident supposedly defines itself by gazing at the East as its inverse image and purportedly asserts a geopolitical dominance materially confirmed through imperialism and colonization Although Europe may cast the Orient as the archetypal Other this necessarily entails deep conflict since the Orient is also frequently posited as the source of Western civilization which prohibits the articulation of a complete separation between Europe and the Orient Nevertheless according to French Orientalist discourse the East had fallen into barbarism inertia and languished awaiting the mission civilisatrice by which France undertook a heroic project of universal enlightenment The canonic approach to Orientalism has drawn much criticism which calls for re examining the notion of French Orientalism broadening the scope of enquiry and exploring the history and ideological strategies behind French formulations of the Orient from the Middle Ages through the twenty first century Such an expanded field of investigation reveals that the canonic Orientalist paradigm is not universally applicable particularly regarding material from before the late eighteenth century New theoretical literary historical philosophical and cultural perspectives provide the opportunity to deploy question subvert and resituate canonic Orientalist theories revealing the continuing evolution and relevance of French Orientalism as a notion with global stakes and material consequences Because of its broad scope and variety of theoretical approaches this volume will interest scholars and students from a wide spectrum of disciplines including literature gender studies history theater art history music cinema and cultural studies

*French Sacred Drama from Bèze to Corneille* J. S. Street, 1983-08-25 This 1983 book is a comprehensive study of the French sacred theatre at the crucial transition from medieval to modern conception of theatre

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