

MEDIEVAL LAUGHTER AND THEATRE:  
THE CASE OF SOME *SOTTIES* AND FARCES IN THE *RECUEIL TREPPEREL*  
AND THE *RECUEIL COHEN*

Andreea Marculescu

In analyzing the nature of laughter in comic theatre from the end of the fifteenth century and the beginning of the sixteenth century—that is, the farces and the *sotties*—historians of medieval theatre have underlined the highly satirical character of these texts, the object of which was to critique the period's social, political, and ecclesiastical life—hence the various ordinances authorities such as the king, the Parliament, the Church, and the colleges (Felibien and Lobineau 634) issued against the actors and their plays.<sup>1</sup> In other words, the laughter in the *sotties* and farces has, by and large, been interpreted as the result of an ongoing interplay between censorship, imposed by the authorities, and “freedom of speech,” allegedly granted by the power institutions to the authors and performers of these texts (Arden 65–137). Or, to use Jean-Claude Aubailly's terms, “tout dans ce théâtre engagé qu'est la sottie, témoigne d'un contexte de lutte, attaque et défense, jusqu'au rire qu'elle fait naître et qui, plutôt qu'un rire franc exprimant la plénitude, est un rire grimaçant et caustique” (442).

Nevertheless, one might point out that the phenomenon of laughter in general, and of medieval laughter in particular, can be understood not solely as an ironic reaction toward a particular event, character, or social group but also as a larger heterogeneous discourse disseminated by different institutions and adopted, adapted, negotiated, or contested by various social segments and/or individuals according to their needs and background. In this sense, medievalists such as Jacques Le Goff (probably the first historian to take laughter seriously and to integrate it within the field of history and social sciences), Teodor Baconsky, Sophia Menache, Jeannine Horowitz, Felice Moretti, and, more recently, Carla Casagrande (177–93) have shown that laughter, both as discourse and *praxis*, played a considerable role in the consciousness and daily life of medieval people.<sup>2</sup> An irrefutable proof of such a state of affairs is that, even if no medieval treatise were dedicated to laughter *per se*, reflexive and/or normative thoughts on the subject of laughter were abundant in texts produced within both ecclesiastic and lay milieus. One could thus distinguish a consistent range of theoretical attitudes toward laughter and, at the same time, distinct types of laughter and ways of “performing” it that corresponded to different social categories. In short, by the period 1490–1521 (the time frame during which the *Recueil Trepperel* and the *Recueil Cohen* containing the Parisian farces and *sotties* were printed), a genuine “culture” of laughter, with its

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**David Lee Rubin, Julia V. Douthwaite**



## **Emf Studies In Early Modern France Vol 10 Modern Interpretations Of The Early Modern:**

**EMF Studies in Early Modern France** David Lee Rubin, Julia V. Douthwaite, 2001 This major collection of essays on 18th century French literature in relation to Enlightenment culture includes the subjects of medicine the art of conversation devotional writing gastronomy divorce and the Revolution

**The School of Montaigne in Early Modern Europe** Warren Boutcher, 2017-03-09 This major two volume study offers an interdisciplinary analysis of Montaigne's *Essais* and their fortunes in early modern Europe and the modern western university Volume one focuses on contexts from within Montaigne's own milieu and on the ways in which his book made him a patron author or instant classic in the eyes of his editor Marie de Gournay and his promoter Justus Lipsius Volume two focuses on the reader writers across Europe who used the *Essais* to make their own works from corrected editions and translations in print to life writing and personal records in manuscript The two volumes work together to offer a new picture of the book's significance in literary and intellectual history Montaigne's is now usually understood to be the school of late humanism or of Pyrrhonian scepticism This study argues that the school of Montaigne potentially included everyone in early modern Europe with occasion and means to read and write for themselves and for their friends and family unconstrained by an official function or scholastic institution For the *Essais* were shaped by a battle that had intensified since the Reformation and that would continue through to the pre Enlightenment period It was a battle to regulate the educated individual's judgement in reading and acting upon the two books bequeathed by God to man The book of scriptures and the book of nature were becoming more accessible through print and manuscript cultures But at the same time that access was being mediated more intensively by teachers such as clerics and humanists by censors and institutions by learned authors of past and present and by commentaries and glosses upon those authors Montaigne enfranchised the unofficial reader writer with liberties of judgement offered and taken in the specific historical conditions of his era The study draws on new ways of approaching literary history through the history of the book and of reading The *Essais* are treated as a mobile transnational work that travelled from Bordeaux to Paris and beyond to markets in other countries from England and Switzerland to Italy and the Low Countries Close analysis of editions paratexts translations and annotated copies is informed by a distinct concept of the social context of a text The concept is derived from anthropologist Alfred Gell's notion of the art nexus the specific types of actions and agency relations mediated by works of art understood as indexes that give rise to inferences of particular kinds Throughout the two volumes the focus is on the particular nexus in which a copy an edition an extract is embedded and on the way that nexus might be described by early modern people

*EMF* David Lee Rubin, Julia V. Douthwaite, 2000-12 *Modern Perspectives on the Early Modern* Anne L.

Birberick, Russell Ganim, 2005 Essays show how 19th and 20th century artists writers film makers etc as well as critics and historians have interpreted 16th 17th and 18th century French literature Index Full bibliographies *Emblematics and Seventeenth-century French Literature* Laurence Grove, 2000 Defining Culinary Authority Jennifer J. Davis, 2013-01-02 In

the eighteenth and nineteenth centuries French cooks began to claim central roles in defining and enforcing taste as well as in educating their diners to changing standards. Tracing the transformation of culinary trades in France during the Revolutionary era, Jennifer J. Davis argues that the work of cultivating sensibility in food was not simply an elite matter; it was essential to the livelihood of thousands of men and women. Combining rigorous archival research with social history and cultural studies, Davis analyzes the development of cooking aesthetics and practices by examining the propagation of taste, the training of cooks, and the policing of the culinary marketplace in the name of safety and good taste. French cooks formed their profession through a series of debates intimately connected to broader Enlightenment controversies over education, cuisine, law, science, and service. Though cooks assumed prominence within the culinary public sphere, the unique literary genre of gastronomy replaced the Old Regime guild police in the wake of the French Revolution as individual diners began to rethink cooks' authority. The question of who wielded culinary influence and thus shaped standards of taste continued to reverberate throughout society into the early nineteenth century. This remarkable study illustrates how culinary discourse affected French national identity within the country and around the globe where elite cuisine bears the imprint of the country's techniques and labor organization.

**The Nineteenth-Century French Short Story** Allan Pasco, 2019-07-03 The 19th Century French Short Story by eminent scholar Allan H. Pasco seeks to offer a more comprehensive view of the definition, capabilities, and aims of short stories. The book examines general instances of the genre specifically in 19th century France by recognizing their cultural context, demonstrating how close analysis of texts effectively communicates their artistry, and arguing for a distinction between middling and great short stories. Where previous studies have examined the writers of short stories individually, *The 19th Century French Short Story* takes a broader lens to the subject and looks at short story writers as they grapple with the artistic, ethical, and social concerns of their day. Making use of French short story masterpieces with reinforcing comparisons to works from other traditions, this book offers the possibility of a more adequate appreciation of the under-valued short story genre.

*Accounting for Taste* Priscilla Parkhurst Ferguson, 2006-08-01 French cuisine is such a staple in our understanding of fine food that we forget the accidents of history that led to its creation. *Accounting for Taste* brings these accidents to the surface, illuminating the magic of French cuisine and the mystery behind its historical development. Priscilla Parkhurst Ferguson explains how the food of France became French cuisine. This momentous culinary journey begins with Ancien Régime cookbooks and ends with twenty-first century cooking programs. It takes us from Carême, the inventor of modern French cuisine in the early nineteenth century, to top chefs today such as Daniel Boulud and Jacques Pépin. Not a history of French cuisine, *Accounting for Taste* focuses on the people, places, and institutions that have made this cuisine what it is today: a privileged vehicle for national identity, a model of cultural ascendancy, and a pivotal site where practice and performance intersect. With sources as various as the novels of Balzac and Proust, interviews with contemporary chefs such as David Bouley and Charlie Trotter, and the film *Babette's Feast*, Ferguson maps the cultural field that structures

culinary affairs in France and then exports its crucial ingredients What's more well beyond food the intricate connections between cuisine and country between local practice and national identity illuminate the concept of culture itself To Brillat Savarin's famous dictum Animals fill themselves people eat intelligent people alone know how to eat Priscilla Ferguson adds and Accounting for Taste shows how the truly intelligent also know why they eat the way they do Parkhurst Ferguson has her nose in the right place and an infectious lust for her subject that makes this trawl through the history and cultural significance of French food from French Revolution to Babette's Feast via Balzac's suppers and Proust's madeleines a satisfying meal of varied courses Ian Kelly Times UK      Forthcoming Books Rose Arny,2001      **Voltaire Foundation**

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