

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

Jan Clarke



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