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The Sentimental Theater of the French Revolution Revolutionary Acts The Theatre of the French Revolution The French Revolution and the London Stage, 1789-1805 Political Actors Dramatic Justice Tragedy Walks the Streets Stagestruck Theatre, Opera, and Audiences in Revolutionary Paris Staging the French Revolution Theater and Revolution Theater, War and Revolution in Eighteenth-Century France and its Empire Theatre and State in France, 1760-1905 Drama and Desire Theater and Revolution in France Since 1968 Molière, the French Revolution, and the Theatrical Afterlife Drama and Desire The Frightful Stage Romantic and Revolutionary Theatre, 1789-1860 Politics and Theater Revolution in the Theatre Danton's Death The Dynamics of Politics and Theatre from the French Ancien Regime to the Terror of the French Revolution A Cultural History of the French Revolution The Sentimental Theater of the French Revolution Voltaire and the Theatre of the Eighteenth Century Vorhang auf für die Revolution From Plantation to Paradise? Gender and Religious Life in French Revolutionary Drama British Drama of the Industrial Revolution Daughters of Eve Staging Civilization Theater & Politics Literate Women and the French Revolution of 1789 World History Readers' Theater, Grades 5-8 The Contested Parterre A Field of Honor The People's Theater The French Revolution in Culture and Society Teaching Representations of the French Revolution

The Sentimental Theater of the French Revolution 2013

publisher description

Revolutionary Acts 2005-08-26

this 2001 book looks at how british drama and popular entertainment were affected by the french revolution and napoleonic wars

The Theatre of the French Revolution 1966

from the start of the french revolution contemporary observers were struck by the overwhelming theatricality of political events examples of convergence between theater and politics included the election of dramatic actors to powerful political and military positions and reports that deputies to the national assembly were taking acting lessons and planting paid claqueurs in the audience to applaud their employers on demand meanwhile in a mock national assembly that gathered in an enormous circus pavilion in the center of paris spectators paid for the privilege of acting the role of political representatives for a day paul friedland argues that politics and theater became virtually indistinguishable during the revolutionary period because of a parallel evolution in the theories of theatrical and political representation prior to the mid eighteenth century actors on political and theatrical stages saw their task as embodying a fictional entity in one case a character in a play in the other the corpus mysticum of the french nation friedland details the significant ways in which after 1750 the work of both was redefined dramatic actors were coached to portray their parts abstractly in a manner that seemed realistic to the audience with the creation of the national assembly abstract representation also triumphed in the political arena in a break from the past this legislature did not claim to be the nation but rather to speak on its behalf according to friedland this new form of representation brought about a sharp demarcation between actors on both stages and their audience one that relegated spectators to the role of passive observers of a performance that was given for their benefit but without their direct participation political actors a landmark contribution to eighteenth century studies furthers understanding not only of the french revolution but also of the very nature of modern representative democracy

The French Revolution and the London Stage, 1789-1805 2000

for most of the seventeenth and eighteenth centuries classical dogma and royal censorship worked together to prevent french plays from commenting on or even worse reenacting current political and judicial affairs criminal trials meanwhile were designed to be as untheatrical as possible excluding from the courtroom live debates trained orators and spectators according to yann robert circumstances changed between 1750 and 1800 as parallel evolutions in theater and justice brought them closer together causing lasting transformations in both robert contends that the gradual merging of theatrical and legal modes in eighteenth century france has been largely overlooked because it challenges two widely accepted narratives first that french theater drifted toward entertainment and illusionism during this period and second that the french justice system abandoned any performative foundation it previously had in favor of a textual one in dramatic justice he demonstrates that the inverse of each was true robert traces the rise of a judicial theater in which plays denounced criminals by name even forcing them in some cases to perform their transgressions anew before a jeering public likewise he shows how legal reformers intentionally modeled trial proceedings on dramatic representations and went so far

as to recommend that judges mimic the sentimental judgment of spectators and that lawyers seek private lessons from actors this conflation of theatrical and legal performances provoked debates and anxieties in the eighteenth century that according to robert continue to resonate with present concerns over lawsuit culture and judicial entertainment dramatic justice offers an alternate history of french theater and judicial practice one that advances new explanations for several pivotal moments in the french revolution including the trial of louis xvi and the terror by showing the extent to which they were shaped by the period s conflicted relationship to theatrical justice

Political Actors 2018-08-06

publisher description

Dramatic Justice 2018-11-02

stagestruck traces the making of a vibrant french theater industry between the reign of louis xiv and the french revolution during this era more than eighty provincial and colonial cities celebrated the inauguration of their first public playhouses these theaters emerged as the most prominent urban cultural institutions in prerevolutionary france becoming key sites for the articulation and contestation of social political and racial relationships combining rich description with nuanced analysis based on extensive archival evidence lauren r clay illuminates the wide ranging consequences of theater s spectacular growth for performers spectators and authorities in cities throughout france as well as in the empire s most important atlantic colony saint domingue clay argues that outside paris the expansion of theater came about through local initiative civic engagement and entrepreneurial investment rather than through actions or policies undertaken by the royal government and its agents reconstructing the business of theatrical production she brings to light the efforts of a wide array of investors entrepreneurs directors and actors including women and people of color who seized the opportunities offered by commercial theater to become important agents of cultural change portraying a vital and increasingly consumer oriented public sphere beyond the capital stagestruck overturns the long held notion that cultural change flowed from paris and the royal court to the provinces and colonies this deeply researched book will appeal to historians of europe and the atlantic world particularly those interested in the social and political impact of the consumer revolution and the forging of national and imperial cultural networks in addition to theater and literary scholars it will attract the attention of historians and sociologists who study business labor history and the emergence of the modern french state

Tragedy Walks the Streets 2006-09-19

a comprehensive inventory of theatre performances announced in parisian newspapers during the decade of the french revolution introduced by an intelligent revisionist overview of the historiography of french revolutionary theatre

Stagestruck 2013-01-11

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

Theatre, Opera, and Audiences in Revolutionary Paris 1996-02-16

the first study of french theater and war at a time of global revolutions colonial violence and radical social transformation

Staging the French Revolution 2012-05-03

relations between theater and state were seldom more fraught in france than in the latter part of the eighteenth and during the nineteenth centuries in his illuminating study f w j hemmings traces the vicissitudes of this perennial conflict which began with the rise of the small independent boulevard theaters in the 1760s and eventually ended in 1905 with the abandonment of censorship by the state there are separate chapters on the provincial theater while the french revolution is given particularly detailed attention this work complementing his earlier book the theatre industry in nineteenth century france cup 1993 will be of interest to students of theater history french studies and european culture in general

Theater and Revolution 1989

a lavishly illustrated catalog exploring the relationship between art and theater during the long nineteenth century the book examines works by some of the most significant french and english artists of the eighteenth and nineteenth centuries the exhibition and its catalogue aim to connect elements of the modern tradition with the return to interest in antiquity that emerged in europe during the period 1750 1900 fuelled by the discovery of pompeii and the pioneering theories of adolphe appia and edward gordon craig regarding the dematerialization of the stage this triggered a surge of passion for theatrical performances and for theatre in general the period begins in the time of voltaire and jacques louis david and ends with the last vestiges of symbolism a century and a half during which european painters took a continuous interest in the parallel development of stagecraft what emerges is a symbiotic exchange between the imagery of the stage and that of painting not only did such masters as jacques louis david paul delaroche eugène delacroix and gustave moreau design costumes and sets for the theatre but they also began to infuse their

paintings with the artifice of the world of theatre giving dramatic emphasis to the actions portrayed and adopting the system of perspective used in designing theatrical sets the generation of symbolist artists particularly the nabis epitomizes this rich creative exchange as this book demonstrates the progression of art and painting toward abstraction was not as straightforward as is often suggested it effectively traveled along several paths at once and included the close interaction between easel painting and visual representation in the dramatic arts as well as changes in the concepts of space and expressions each influencing and fuelling the other the extraordinary results are illustrated in the pages of this book

Theater, War and Revolution in Eighteenth-Century France and its Empire 2023-11-30

from 1680 until the french revolution when legislation abolished restrictions on theatrical enterprise a single theatre held sole proprietorship of molière s works after 1791 his plays were performed in new theatres all over paris by new actors before audiences new to his works both his plays and his image took on new dimensions in molière the french revolution and the theatrical afterlife mechele leon convincingly demonstrates how revolutionaries challenged the ties that bound this preeminent seventeenth century comic playwright to the old regime and provided him with a place of honor in the nation s new cultural memory leon begins by analyzing the performance of molière s plays during the revolution showing how his privileged position as royal servant was disrupted by the practical conditions of the revolutionary theatre next she explores molière s relationship to louis xiv tartuffe and the social function of his comedy using rousseau s famous critique of molière as well as appropriations of george dandin in revolutionary iconography to discuss how moliéorean laughter was retooled to serve republican interests after examining the profusion of plays dealing with his life in the latter years of the revolution she looks at the exhumation of his remains and their reentombment as the tangible manifestation of his passage from ancien régime favorite to new national icon the great molière is appreciated by theatre artists and audiences worldwide but for the french people it is no exaggeration to say that the father of french comedy is part of their national soul by showing how he was represented reborn and reburied in the new france how the revolutionaries asserted his relevance for their tumultuous time in ways that were audacious irreverent imaginative and extreme leon clarifies the important role of theatrical figures in preserving and portraying a nation s history

Theatre and State in France, 1760-1905 2006-12-14

in nineteenth century europe the ruling elites viewed the theater as a form of communication which had enormous importance the theater provided the most significant form of mass entertainment and was the only arena aside from the church in which regular mass gatherings were possible therefore drama censorship occupied a great deal of the ruling class s time and energy with a particularly focus on proposed scripts that potentially threatened the existing political legal and social order this volume provides the first comprehensive examination of nineteenth century political theater censorship at a time in the aftermath of the french revolution when the european population was becoming increasingly politically active

Drama and Desire 2010

taking as notional parameters the upheaval of the french revolution and the events leading up to the unification of italy this volume charts a period of political and

social turbulence in europe and its reflection in theatrical life apart from considering external factors like censorship and legal sanctions on theatrical activity the volume examines the effects of prevailing operational conditions on the internal organization of companies their repertoire acting stage presentation playhouse architecture and the relationship with audiences also covered are technical advances in stage machinery scenography and lighting the changing position of the playwright and the continuing importance of various street entertainments particularly in italy where dramatic theatre remained the poor relation of the operatic and itinerant acting troupes still constituted the norm the 460 documents many of them illustrated have been drawn from sources in britain france and italy and have been annotated and translated where appropriate

Theater and Revolution in France Since 1968 1977

molière s anticlerical comedy tartuffe is the unique prism through which sheryl kroen views postrevolutionary france in the years of the restoration following the lead of the french men and women who turned to this play in the 1820s to make sense of their world kroen exposes the crisis of legitimacy defining the regime in these years and demonstrates how the people of the time made steps toward a democratic resolution to this crisis moving from the town squares where state and ecclesiastical officials orchestrated their public spectacles in favor of the monarchy to the theaters where the french used tartuffe to mock the restored monarch and the church this cultural history of the restoration offers a rich and colorful portrait of a period in which critical legacies of the revolutionary period were played out and cemented while most historians have characterized the restoration as a period of reaction and reversal kroen offers convincing evidence that the restoration was a critical bridge between the emerging practices of the old regime the revolution and the post 1830 politics of protest she re creates the atmosphere of restoration france and at the same time brings major nineteenth century themes into focus memory and commemoration public and private spheres politics and religion anticlericalism and the formation of democratic ideologies and practices

Molière, the French Revolution, and the Theatrical Afterlife 2009-10

this is your rhetoric translated these wretches these executioners the guillotine are your speeches come to life you have built your doctrines out of human heads why should an event that transforms the whole of humanity not advance through blood 1794 the french revolution reaches its climax after a series of bloody purges the life loving volatile danton is tormented by his part in the killing his political rival the driven ascetic robespierre decides danton s fate a titanic struggle begins once friends who wanted to change the world now one stands for compromise the other for ideological purity as the guillotine awaits a revolutionary himself george büchner was 21 when he wrote the play in 1835 while hiding from the police with its hair raising on rush of scenes and vivid dramatisation of complex visionary characters danton s death has a claim to be the greatest political tragedy ever written in his newly revised translation howard brenton captures büchner s exhilarating energy as danton struggles to avoid his inexorable fall

Drama and Desire 2010

discusses the effects of the revolution on french painting music fiction theater philosophy science education and religion

The Frightful Stage 2009-03-01

smoothly blending performance theory literary analysis and historical insights cecilia feilla explores the mutually dependent discourses of feeling and politics and their impact on the theatre and theatre audiences during the french revolution remarkably the most frequently performed and popular plays from 1789 to 1799 were not the political action pieces that have been the subject of much literary and historical criticism but rather sentimental dramas and comedies many of which originated on the stages of the old regime feilla suggests that theatre provided an important bridge from affective communities of sentimentality to active political communities of the nation arguing that the performance of virtue on stage served to foster the passage from private emotion to public virtue and allowed groups such as women children and the poor who were excluded from direct political participation to imagine a new and inclusive social and political structure providing close readings of texts by among others denis diderot collet d herbois and voltaire feilla maps the ways in which continuities and innovations in the theatre from 1760 to 1800 set the stage for the nineteenth century her book revitalizes and enriches our understanding of the significance of sentimental drama showing that it was central to the way that drama both shaped and was shaped by political culture

Romantic and Revolutionary Theatre, 1789-1860 2003-06-05

born in the final years of the seventeenth century and dying a decade before the beginning of the french revolution voltaire was a quintessential figure of the eighteenth century so much so that this era is sometimes called the age of voltaire at a time when french culture dominated europe voltaire dominated french culture his influence was broad and powerful and he made major contributions to almost every sphere of intellectual activity including the sciences trade and commerce politics and especially the arts despite the astonishing range of his literary activities the theatre occupied a central position in his life from the beginning of his career to its close his first and last literary triumphs were plays the first written when he was only 17 the last completed when he was 84 he created a total of 56 and there was rarely a time in his life when he was not working on a theatrical script at the end of his career his works were produced more frequently on the french stage than those of any other serious dramatist and served as models for aspiring young playwrights throughout europe written by a leading authority on french theatre and culture in the eighteenth century this book traces the theatrical career of voltaire from his college days through his final works the most influential dramatist of the period he successfully wrote in a number of genres including tragedy comedy opera comic opera and court spectacle his theatrical biography involves all aspects of acting and staging in amateur and society theatre as well as on major professional stages and performances at court his extended visits to england and germany are covered in chapters that also provide an introduction to the theatre in those countries and his international interests and correspondence provide insights into the eighteenth century theatre in places such as italy russia and denmark due to his literally life long concern with the theatre his dominance in this art and his reputation and involvement with the theatre outside france voltaire s theatrical biography is also in large measure a chronicle of the european stage of the eighteenth century

Politics and Theater 2000-09-04

in 1764 the first printing press was established in the french caribbean colonies launching the official documentation of operas and plays performed there and marking the inauguration of the first theatre in the colonies a rigorous study of pre french revolution performance practices in guadeloupe martinique and saint domingue now

haiti powers s book examines the elaborate system of social casting in these colonies the environments in which nonwhite artists emerged and both negative and positive contributions of the catholic church and the military to operas and concerts produced in the colonies the author also explores the level of participation of nonwhites in these productions as well as theatre architecture décor repertoire seating arrangements and types of audiences the status of nonwhite artists in colonial society the range of operas in which they performed their accomplishments praise criticism and the use of créole texts and white actors singers à visage noirs with blackened faces present a clear picture of french operatic culture in these colonies approaching the french revolution the study concludes with an examination of the ways in which colonial opera was affected by slave uprisings the french revolution the emergence of patriotic theatres and their role in fostering support for the king as well as the impact on subsequent operas produced in the colonies and in the united states

Revolution in the Theatre 1983-12-28

in the final decade of the eighteenth century theatre was amongst the most important sites for redefining france s national identity in this study annelle curulla uses a range of archival material to show that more than any other subject matter which was once forbidden from the french stage roman catholic religious life provided a crucial trope for expressing theatre s patriotic mission after 1789 even as old rules and customs fell with the walls of the bastille dramatic works by gouges chénier la harpe and others depicted the cloister as a space for reimagining forms of familial individual and civic belonging and exclusion by relating the dramatic trope of religious life to shifting concepts of gender family religiosity and nation curulla sheds light on how the process of secularization played out in the cultural space of french theatre as well written as it is meticulously researched annelle curulla s excellent first book not only illustrates the scholarly significance of revolutionary theater it also broadens our understanding of it yann robert h france review globaloup.com academic product 9781786941404 cc us annelle curulla is assistant professor of french at scripps college usa

Danton's Death 2013-10-16

between the advent of the french revolution and the short lived success of the chartist movement overworked and underpaid labourers struggled to achieve solidarity and collective bargaining that history has been told in numerous accounts of the age but never before has it been told in terms of the theatre of the period to understand the play lists of a theatre it is crucial to examine the community which that theatre serves in the labouring class communities of london and the provinces the performances were adapted to suit the local audiences whether weavers or miners or field workers examining the conditions and characteristics of representative provincial theatres from the 1790s to 1830s frederick burwick argues that the meaning of a play changes with every change in the performance location as contributing factors in that change burwick attends to local political and cultural circumstances as well as to theatrical activities and developments elsewhere

The Dynamics of Politics and Theatre from the French Ancien Regime to the Terror of the French Revolution 1971

famous and seductive female stage performers haunted french public life in the century before and after the revolution this pathbreaking study delineates the distinctive place of actresses dancers and singers within the french erotic and

political imaginations from the moment they became an unofficial caste of mistresses to France's elite during the reign of Louis XIV their image fluctuated between emasculating men and delighting them drawing upon newspaper accounts society columns theater criticism government reports autobiographies public rituals and a huge corpus of fiction Lenard Berlanstein argues that the public image of actresses was shaped by the political climate and ruling ideology thus they were deified in one era and damned in the next tolerated when civil society functioned and demonized when it faltered they finally passed from notoriety to celebrity with the stabilization of parliamentary life after 1880 only then could female fans admire them openly and could the state officially recognize their contributions to national life *Daughters of Eve* is a provocative look at how a culture creates social perceptions and reshuffles collective identities in response to political change

A Cultural History of the French Revolution 1989-01-01

eighteenth century France is understood to have been the dominant cultural power on that era's international scene considering the emblematic case of the theater Rahul Markovits goes beyond the idea of French Europe to offer a serious consideration of the intentions and goals of those involved in making this so drawing on extensive archival research staging civilization reveals that between 1670 and 1815 at least twenty seven European cities hosted resident theater troupes composed of French actors and singers who performed French language repertory by examining the presence of French companies of actors in a wide set of courts and cities throughout Europe Markovits uncovers the complex mechanisms underpinning the dissemination of French culture the book ultimately offers a revisionist account of the traditional *Europe Française* thesis engaging topics such as transnational labor history early modern court culture and republicanism soft power and cultural imperialism

The Sentimental Theater of the French Revolution 2016-03-03

Hubner 1930-89 a leading Polish director explains how theater is particularly suitable for political expression and particularly susceptible to political suppression because of the powerful direct contact between the spoken work and the audience he traces the politics in theater from the ancient

Voltaire and the Theatre of the Eighteenth Century 1998-10-28

Why use readers theater in history classes the format gives students a sense of involvement with the human dramas that make up history performers can feel the excitement as Archimedes discovers the displacement of water they can relate to the terrors of a slave's passage from Africa to the Americas they can imagine the tension of wading through the water at Omaha Beach as bullets strike their buddies each script 12-15 per book is accompanied by background information literature connections extension activities and discussion questions

Vorhang auf für die Revolution 1989

in the playhouses of eighteenth century France clerks and students soldiers and merchants and the occasional aristocrat stood in the pit while the majority of the elite sat in loges these denizens of the parterre who accounted for up to two thirds of the audience were given to disruptive behavior that culminated in full scale riots in the last years before the revolution offering a commoner's eye view of the

drama offstage this fascinating history of french theater audiences clearly demonstrates how problems in the parterre reflected tensions at the heart of the old regime jeffrey s ravel vividly depicts the scene in the parterre where the male spectators occupied themselves shoving one another drinking urinating and confronting the actors with critiques of the performance he traces the futile efforts of the bourbon court and later its enlightened opponents to control parterre behavior by both persuasion and force ravel describes how the parterre came to represent a larger more politicized notion of the public one that exposed the inability of the government to accommodate the demands of french citizens an important contribution to debates on the public sphere ravel s book is the first to explore the role of the parterre in the political culture of eighteenth century france

From Plantation to Paradise? 2014-05-01

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

Gender and Religious Life in French Revolutionary Drama 2018

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British Drama of the Industrial Revolution 2015

this volume examines the issue of the timing of cultural change problems of revolutionary anticipations and reverberations and the relationship between culture politics and society individual essays combine both old and new approaches ranging from textual analysis to the study of local judicial records from the psychohistorical to the demographic but they all demonstrate the usefulness of linking social and cultural history broadly conceived and of interdisciplinary approaches to the study of events part one addresses directly the creation of french

revolutionary culture the contributors describe the physical act of dismantling and redefining the culture of the ancien regime for revolutionary purposes new conceptions of time and generation relations in revolutionary rhetoric and law the second part identifies key cultural ingredients from the distant past it reminds us of the extent to which the revolution employed the huge storehouse of western culture to create something original because the creation of a democratic culture implies a crisis of consciousness part three brings together a range of investigations into the question of cultural crisis three essays see the revolutionary era as engendering psychological dislocation in part four social historians reveal the variety of approaches they have taken in trying to understand eighteenth century france the varied contributions exploit the sources that have become the stock in trade of modern social history poverty crime and population are among the leading topics in current historiography but military and political institutions are also examined in new ways this edited collection provides new insights into a critical period of world history and will be welcomed by all scholars of the french revolution and its aftermath

Daughters of Eve 2009-07-01

in many ways the french revolution a series of revolutions in fact whose end has arguably not yet arrived is modernity in action beginning in reform it blossomed into wholesale attempts to remake society uprooting the clergy and aristocracy valorizing mass movements and setting secular ideologies including nationalism in motion unusually manifold and complicated the revolution affords many teaching opportunities and challenges this volume helps instructors seeking to connect developments today terrorism propaganda extremism with the events that began in 1789 contextualizing for students a world that seems always unmoored and in crisis the volume supports the teaching of the revolution s ongoing project across geographic areas from haiti latin america and new orleans to spain germany and greece governing ideologies human rights secularism liberty and literatures from well known to newly rediscovered texts interdisciplinary intercultural and insurgent the volume has an energy that reflects its subject

Staging Civilization 2021-07-07

Theater & Politics 1992

Literate Women and the French Revolution of 1789 1994

World History Readers' Theater, Grades 5-8 2008-05

The Contested Parterre 2018-09-05

A Field of Honor 2005-01

The People's Theater 2016-05-17

The French Revolution in Culture and Society *1991-05-30*

**Teaching Representations of the French Revolution
*2019-08-01***

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