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Nota di contenuto	Contents; Illustrations; Notes on Sources and Translations; Acknowledgments; Introduction; CHAPTER ONE. Mystery Plays Reloaded: Performing Demonic Possession in the Histoires veritables; CHAPTER TWO. Abraham sacrificiant and the End of Ethics; CHAPTER THREE. Farce, Community, and the Performativity of Violence in Rabelais's Quart Livre: The Chiquanous Episode; CHAPTER FOUR. Calvinist "Comedie" and Conversion during the French Reformation: La comedie du Pape malade (1561) and La comedie du Monde malade et mal pense (1568) CHAPTER FIVE. French Humanist Comedy in Search of an Audience: The Case of Jean de la TailleCHAPTER SIX. Rethinking the Politics of Court Spectacle: Performance and Diplomacy under the Valois; CHAPTER SEVEN. Our Future Barbarism: Sacrifice, the Body, and Performance in Robert Garnier's Greek Tragedies; CHAPTER EIGHT. Courtroom Drama during the Wars of Religion: Robert Garnier and the Paris Parlement; CHAPTER NINE. From the Politics of Performance to the Anthropology of Festivals: Montaigne's "Of the Education of Children" (I.26) and "Of Coaches" (III.6) CHAPTER TEN. Too Late? The Drama of the Cannibals in RouenCHAPTER ELEVEN. Red and Black, Pink and Green: Jacques de Fonteny's Gay Pastoral Play; CHAPTER TWELVE. Stage Designs of Cruelty: Theater in Rouen at the Turn of the Seventeenth Century; CHAPTER THIRTEEN. The

Court Turned Inside Out: The Collapse of Dignity in Louis XIII's Burlesque Ballets; CHAPTER FOURTEEN. Poison in French Tragedy and Tragic Stories, 1600-1636; CHAPTER FIFTEEN. Et in Arcadia alter egos: Playing Politics with Pastoral in Two French Baroque Dramas; Bibliography; Index; About the Contributors

Sommario/riassunto

French Renaissance and Baroque Drama helps us rethink pressing issues of the day, such as war, possession, sacrifice, religious conversion, law, and gender. This volume includes essays that employ a range of cutting-edge approaches to elucidate questions such as the social, religious, legal, and political functions of drama, how the staged body transmits emotions to the audience, and the ways in which drama creates communities of inclusion and exclusion, especially during times of conflict.
