

Polyeucte (1643)

Polyeucte, tragédie chrétienne, s'inscrit dans la tradition du théâtre religieux, représenté par ces pièces éblouantes qu'il arrivait aux acteurs professionnels et aux élèves des collèges jésuites de jouer pour la plus grande gloire de Dieu.

*** Polyeucte

Polyeucte, un jeune seigneur arménien, n'hésite pas à se convertir au christianisme et à recevoir le baptême, bien qu'un récent mariage ait fait de lui le gendre de Félix, le gouverneur romain de la province, et qu'il chérisse tendrement Pauline, son épouse. Lorsqu'on vient chercher le nouveau chrétien pour assister à un sacrifice offert aux dieux olympiens, il y court en compagnie de son ami Néarque pour renverser les idoles et proclamer sa foi. Le scandale oblige Félix à faire arrêter les deux coupables. Néarque est envoyé le premier au supplice. Quant à Polyeucte, ni son beau-père ni son épouse ne peuvent l'amener à renoncer au martyre ; il faut donc qu'il périsse. Pauline, qui a assisté aux derniers moments de son époux, en revient touchée par la grâce et Félix à son tour se dit prêt à embrasser la foi chrétienne.

Le triomphe de la foi

Comme Rodrigue, Polyeucte a ses stances : il doit se fortifier dans son zèle avant d'affronter les larmes de Pauline, venue le retrouver dans sa prison ; la générosité cornélienne se sublime ici en sainteté héroïque.

POLYEUCTE

Source délicieuse, en misères féconde,
Que voulez-vous de moi, flatteuses¹ voluptés ?
Honteux attachements de la chair et du monde,
Que ne me quittez-vous quand je vous ai quittés ?
Allez, honneurs, plaisirs, qui me livrez la guerre :
Toute votre félicité,
Sujette à l'instabilité,
En moins de rien tombe par terre ;
Et comme elle a l'éclat du verre,
Elle en a la fragilité.

Ainsi n'espérez pas qu'après vous je soupire ;
Vous étalez en vain vos charmes² impuissants ;
Vous me montrez en vain par tout ce vaste empire
Les ennemis de Dieu pompeux et florissants.

Il étale à son tour des revers équitables
Par qui les grands sont confondus ;
Et les glaives qu'il tient perdus
Sur les plus fortunés coupables
Sont d'autant plus inévitables,
Que leurs coups sont moins attendus.

Tigre altéré de sang, Décie³ impitoyable,
Ce Dieu t'a trop longtemps abandonné les siens ;
De ton heureux destin vois la suite effroyable ;
Le Scythe va venger la Perse et les chrétiens⁴.

Encore un peu plus outre, et ton heure est venue ;
Rien ne t'en saurait garantir ;
Et la foudre qui va partir,
Toute prête à crever la nue,
Ne peut plus être retenue
Par l'attente du repentir.

Que cependant Félix m'immole à ta colère ;

Qu'un rival plus puissant éblouisse ses yeux ;
Qu'aux dépens de ma vie il s'en fasse beau-père,
Et qu'à titre d'esclave il commande en ces lieux :
30 Je consens, ou plutôt j'aspire à ma ruine.
Monde, pour moi tu n'as plus rien ;
Je porte en un cœur tout chrétien
Une flamme toute divine ;
Et je ne regarde Pauline
40 Que comme un obstacle à mon bien.

Saintes douceurs du ciel, adorables idées,
Vous remplissez un cœur qui vous peut recevoir ;
De vos sacrés attraites les âmes possédées
Ne conçoivent plus rien qui les puisse émouvoir.

45 Vous promettez beaucoup, et donnez davantage :
Vos biens ne sont point inconstants,
Et l'heureux trépas que j'attends
Ne vous sert que d'un doux passage
Pour nous introduire au partage
50 Qui nous rend à jamais contents.

C'est vous, ô feu divin que rien ne peut éteindre,
Qui m'allez faire voir Pauline sans la craindre.
Je la vois ; mais mon cœur, d'un saint zèle enflammé,
N'en goûte plus l'appas dont il était charmé ;
55 Et mes yeux éclairés des célestes lumières,
Ne trouvent plus aux siens leurs grâces coutumières.

CORNEILLE, *Polyeucte*,
Acte IV, scène 3 (1643)

1. Triompheuses. — 2. Sorcelleries. — 3. L'empereur régnant, Décie (249-251 ap. J.-C.), déclencha la première persécution systématique contre les chrétiens pour restaurer l'unité de l'Empire autour de la religion traditionnelle. — 4. Décie périt dans un combat contre les Goths sur les bords du Danube, au pays des Scythes.

POUR LE COMMENTAIRE

1. Le drame sacré. Relevez les thèmes du christianisme militant ou de la philosophie chrétienne.

2. Une métrique dramatique. Quel effet produit l'alternance des octosyllabes et des alexandrins ?

La Tragedie Franoise De La Renaissance

Richard Bailey



La Tragedie Franoise De La Renaissance:

Didon dans la tragédie de la renaissance italienne et française ... Robert Elson Turner, 1926 *La Tragedie française du bon Kanut, roy de Dannemarch, 1575* Renée Giménez, Christiane Lauvergnat-Gagnière, Pierre Gondret, 1989 **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 **La tragédie française - 2e éd.** Georges Forestier, 2016-08-17 Les auteurs et th oriciens fran ais du XVIIe si cle voulant que les spectateurs de trag die oublient leur statut de spectateurs pour devenir les t moins hallucin s du d cha nement des passions ont r v d abolir toute trace du code artistique pour faire croire aux spectateurs durant le temps de la repr sentation que les v nements se racontaient d eux m mes comme s il ne s agissait pas d une fiction invent e par un dramaturge Mais pour effacer toute perception du code ils ont paradoxalement instaur un nouvel ensemble de r gles les r gles classiques Pour clarier cette sp cificit paradoxale de la trag die fran aise pour permettre de comprendre la nature des trag dies de Corneille et Racine ce livre examine les fondements du syst me de la repr sentation classique les caract ristiques de la dramaturgie propre la trag die fran aise et les modalit s d int gration et de fonctionnement des caract res et des passions avant de finir par interroger la notion de tragique elle m me **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 *The Literature of the French-Renaissance* Arthur Augustus Tilley,1904 *Two Tragedies* Antoine de Montchrestien,2015-12-17 Antoine de Montchrestien's tragedies have been the object of increased critical attention over the years This annotated edition makes two of his most interesting plays available Hector often recognised as one of the masterpieces of French regular rhetorical tragedy and *La Reine d'Escosse* a showcase of Montchrestien's concept of tragedy *Gloire dans la poésie française et néo-latine du XVI^e siècle : des rhétoriciens à Agrippa d'Aubigné (la)* Françoise Joukovsky,2015 Fondée en 1950 par Eugène Droz la collection des Travaux d'Humanisme et Renaissance a réuni en soixante-cinq ans plus de 550 titres Elle s'est imposée comme la collection la plus importante au monde de sources et d'études sur l'Humanisme Politien Ficin Erasme Budé la Reforme francophone Lefèvre d'Étaples Calvin Farel Bèze la Renaissance littéraire et artistique Jérôme Bosch ou Rabelais Ronsard ou le Primatice mais aussi la médecine les sciences la philosophie l'histoire du livre et toutes les formes de savoir et d'activité humaine d'un long XVI^e siècle des environs de 1450 jusqu'à la mort du roi Henri IV seuil de l'âge classique Les Travaux d'Humanisme et Renaissance sont le navire amiral des éditions Droz **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 **Pour une lecture de la tragédie humaniste** Françoise Charpentier,1979 **Fiction in the Archives** Natalie Zemon Davis,1987 To receive a royal pardon in sixteenth century France for certain kinds of homicide unpremeditated unintended in self defense or otherwise excusable a supplicant had to tell the king a story These stories took the form of letters of remission documents narrated to royal notaries by admitted offenders who in effect stated their case for pardon to the king Thousands of such stories are found in French archives providing precious evidence of the narrative skills and interpretive schemes of peasants and artisans as well as the well born This book by one of the most acclaimed historians of our time is a pioneering effort to use the tools of literary analysis to interpret archival texts to show how people from different stations in life shaped the events of a crime into a story and to compare their stories with those told by Renaissance authors not intended to judge the truth or falsity of the pardon narratives but rather to refer to the techniques for crafting stories A number of fascinating crime stories often possessing Rabelaisian humor are told in the course of the book which consists of three long chapters These chapters explore the French law of homicide depictions of hot anger and self defense and the distinctive characteristics of women's stories of bloodshed The book is illustrated with seven contemporary woodcuts and a facsimile of a letter of remission with appendixes providing several other original documents This volume is based on the Harry Camp Memorial Lectures given at Stanford University in 1986 **The Classical Heritage in France** Gerald N. Sandy,2002 A study of the reception of Greek and Latin culture in France in the 16th and 17th centuries There are surveys

on topics as diverse as the role of French travellers to classical lands in transforming perceptible reality into narrative textuality and the influence of ancient law in France The French Renaissance in England Sir Sidney Lee,1910 The Reinvention of Theatre in Sixteenth-century Europe T. F. Earle,2017-07-05 The sixteenth century was an exciting period in the history of European theatre In the Iberian Peninsula Italy France Germany and England writers and actors experimented with new dramatic techniques and found new publics They prepared the way for the better known dramatists of the next century but produced much work which is valuable in its own right in Latin and in their own vernaculars The popular theatre of the Middle Ages gave endless material for reinvention by playwrights and the legacy of the ancient world became a spur to creativity in tragedy and comedy As soon as readers and audiences had taken in the new plays they were changed again taking new forms as the first experiments were themselves modified and reinvented Writers constantly adapted the texts of plays to meet new requirements These and other issues are explored by a group of international experts from a comparative perspective giving particular emphasis to one of the great European comic dramatists the Portuguese Gil Vicente Tom Earle is King John II Professor of Portuguese at Oxford Catarina Fouto is a Lecturer in Portuguese at King s College London **El Retorno Del Mito de Edipo en la Literatura Francesa Del Siglo XX. Su Proyección en la Obra de Jean Cocteau** [Microficha] Montserrat Morales Peco,1996 **Turne** Jean Prévost,1985 Death and Tenses Neil Kenny,2015 This book is probably the first to explore a question that can crop up in everyday situations and that has a long history in what tense should we refer to the dead That question relates both to the recently deceased and also to those who died long ago for example in antiquity The book explores it through many kinds of texts mainly in French but also in Latin produced in sixteenth and early seventeenth century France including by celebrated authors Rabelais Montaigne Did tenses refer to the dead in ways that contributed to granting them differing degrees of presence and absence Did tenses communicate something about posthumous presence and absence that could not easily be communicated by other means This is primarily a work of literary and cultural history but it also draws on linguistics It compares its early modern examples with modern French and English asking whether changes in more recent beliefs in posthumous survival have led to different tense usage **L'Information littéraire** ,2003 **Clytemnestre** Pierre Matthieu,1984-08 **Lucelle, tragicomédie en prose française von Louis le Jars (1576) und Lucelle, tragicomédie mise en vers français von Jacques Duhamel (1607)** Hugo Schlenso,1906

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