

The Public Mirror Moliere And The Social Commerce Of Depiction

The 'greatest hits' of French classical theatre, in vivid and acclaimed new Penguin translations by John Edmunds and with editorial apparatus by Joseph Harris. The plays in this volume - *Cinna*, *The Misanthrope*, *Andromache* and *Phaedra* - span only thirty-seven years, but make up the defining period of French theatre. In Corneille's *Cinna* (1640), absolute power is explored in ancient Rome, while Molière's *The Misanthrope* (1666), the only comedy in this collection, sees its anti-hero outcast for his refusal to conform to social conventions. Here also are two key plays by Racine: *Andromache* (1667), recounting the tragedy of Hector's widow after the Trojan War, and *Phaedre* (1677), showing a mother crossing the bounds of love with her son. This translation of *Phaedra* was originally broadcast on Radio Three with a cast including Prunella Scales and Timothy West, and was praised by playwright Harold Pinter. This is the first time it has been published. The edition also includes an introduction by Joseph Harris, genealogical tables, pronunciation guides, critiques and prefaces, as well as a chronology and suggested further reading. After a varied career as an actor, teacher, and BBC TV national newsreader, John Edmunds became the founder-director of Aberystwyth University's department of Theatre, Film and Television Studies. Joseph Harris is Senior Lecturer at Royal Holloway, University of London and author of *Hidden*

Agendas: Cross-Dressing in Seventeenth-Century France (2005).

The Art of Instruction: Essays on Pedagogy and Literature in 17th-Century France aims to add a new dimension to the scholarly discussion on how culture is inculcated by focusing on the interplay between aesthetic forms and pedagogical agendas. The nine essays in the collection take into account the full range of meanings associated with the term art: science, method, learning, beautiful expression, artistic creation. In exploring the role art plays in shaping an instructional system, the volume's contributors examine literary genres that are both established (comedies, tragedies, sonnets) and nascent (novels, manuals, gazettes) as well as the works of a diverse group of seventeenth-century writers: Chassignet, Subligny, Scarron, Lafayette, La Bruyère, Maintenon, de Visé, Boursault, Molière and Racine. What emerges from this diversity is an invaluable exploration of how educational imperatives, no matter their focus, rely as much on manipulating artistic forms as they do on articulating didactic principles. Broad in its scope while remaining thematically coherent, The Art of Instruction will be of interest to students and scholars of early modern French literature, history, culture and pedagogy. A detailed introduction to Molière and his plays, this Companion evokes his own theatrical career, his theatres, patrons, the performers and theatre staff with whom he worked, and the various publics he and his troupes entertained with such success. It looks at his particular brands of comedy and satire. L'École des femmes, Le Tartuffe, Dom Juan, Le Misanthrope, L'Avare and Les Femmes savantes are examined from a

variety of different viewpoints, and through the eyes of different ages and cultures. The comedies-ballets, a genre invented by Molière and his collaborators, are re-instated to the central position which they held in his œuvre in Molière's own lifetime; his two masterpieces in this genre, *Le Bourgeois gentilhomme* and *Le Malade imaginaire*, have chapters to themselves. Finally, the Companion looks at modern directors' theatre, exploring the central role played by productions of his work in successive 'revolutions' in the dramatic arts in France.

Despite its debt to French thought for theoretical constructs, masculinity studies have been dominated by work on English-language texts and contexts. *Entre Hommes* lays the foundation for French and Francophone masculinity studies in both a cultural and theoretical sense. This ground-breaking volume considers what is meant by 'French' or 'Francophone' masculinities per se and how these identities have or have not changed over time, with essays spanning periods from the Middle Ages to the present. An introduction situates the study of masculinity within the work of recent French thinkers, and essays examine both key writers and recurring cultural images.

Though much beloved and widely produced, Molière's satirical comedies pose a problem for those reading or staging his works today: how can a genre associated with biting caricature and castigation deliver engaging theater? Instead of simply dismissing social satire as a foundation for Molière's theater, as many have done, Larry F. Norman takes seriously Molière's claim that his satires are first and foremost effective theater.

Pairing close readings of Molière's comedies with insightful accounts of French social history and aesthetics, Norman shows how Molière conceived of satire as a "public mirror" provoking dynamic exchange and conflict with audience members obsessed with their own images. Drawing on these tensions, Molière portrays characters satirizing one another on stage, with their reactions providing dramatic conflict and propelling comic dialogue. By laying bare his society's system of imagining itself, Molière's satires both enthralled and enraged his original audience and provide us with a crucial key to the classical culture of representation.

From *30 Americans* to *Angry White Boy*, from *Bamboozled* to *The Boondocks*, from *Chappelle's Show* to *The Colored Museum*, this collection of twenty-one essays takes an interdisciplinary look at the flowering of satire and its influence in defining new roles in black identity. As a mode of expression for a generation of writers, comedians, cartoonists, musicians, filmmakers, and visual/conceptual artists, satire enables collective questioning of many of the fundamental presumptions about black identity in the wake of the civil rights movement. Whether taking place in popular and controversial television shows, in a provocative series of short internet films, in prize-winning novels and plays, in comic strips, or in conceptual hip-hop albums, this satirical impulse has found a receptive audience both within and outside the black community. Such works have been variously called "post-black," "post-soul," and examples of a "New Black Aesthetic." Whatever the label, this collection bears witness to a

noteworthy shift regarding the ways in which African American satirists feel constrained by conventional obligations when treating issues of racial identity, historical memory, and material representation of blackness. Among the artists examined in this collection are Paul Beatty, Dave Chappelle, Trey Ellis, Percival Everett, Donald Glover (a.k.a. Childish Gambino), Spike Lee, Aaron McGruder, Lynn Nottage, ZZ Packer, Suzan Lori-Parks, Mickalene Thomas, Touré, Kara Walker, and George C. Wolfe. The essays intentionally seek out interconnections among various forms of artistic expression. Contributors look at the ways in which contemporary African American satire engages in a broad ranging critique that exposes fraudulent, outdated, absurd, or otherwise damaging mindsets and behaviors both within and outside the African American community.

Fiction has become nearly synonymous with literature itself, as if Homer and Dante and Pynchon were all engaged in the same basic activity. But one difficulty with this view is simply that a literature trafficking in openly invented characters is a quite recent development. Novelists before the nineteenth century ceaselessly asserted that their novels were true stories, and before that, poets routinely took their basic plots and heroes from the past. We have grown accustomed to thinking of the history of literature and the novel as a progression from the ideal to the real. Yet paradoxically, the modern triumph of realism is also the triumph of a literature that has shed all pretense to literalness. Before Fiction: The Ancien Régime of the Novel offers a new understanding

of the early history of the genre in England and France, one in which writers were not slowly discovering a type of fictionality we now take for granted but rather following a distinct set of practices and rationales. Nicholas D. Paige reinterprets Lafayette's *La Princesse de Clèves*, Rousseau's *Julie, ou la Nouvelle Héloïse*, Diderot's *La Religieuse*, and other French texts of the seventeenth and eighteenth centuries in light of the period's preoccupation with literal truth. Paige argues that novels like these occupied a place before fiction, a pseudofactual realm that in no way leads to modern realism. The book provides an alternate way of looking at a familiar history, and in its very idiom and methodology charts a new course for how we should study the novel and think about the evolution of cultural forms.

What if the Renaissance had the right idea about character? Most readers today think that characters are individuals. Poets of the Renaissance understood characters as types. They thought the job of a character was to collect every example of a kind, in the same way that an entry in a dictionary collects definitions of a word. Character as Form celebrates the old meaning of character. The advantage of the old meaning is that it allows for generalization. Characters funnel whole societies of beings into shapes that are compact, elegant, and portable. This book tests the old meaning of character against modern examples from poems, novels, comics, and performances in theater and film by Shakespeare, Molière, Austen, the Marx Brothers, Raul Ruiz, Denton Welch, and Lynda Barry. The heart of the book is the character of the misanthrope,

who, in Shakespeare's phrase, "banishes the world."

This book is the first full-length study to examine Moliere's evolving (and at times contradictory) authorial strategies, as evidenced both by his portrayal of authors and publication within the plays and by his own interactions with the seventeenth-century Parisian publishing industry. Historians of the book have described the time period that coincides with Moliere's theatrical activity as centrally important to the development of authors' rights and to the professionalization of the literary field. A seventeenth-century author, however, was not so much born as negotiated through often acrimonious relations in a world of new and dizzying possibilities. The learning curve was at times steep and unpleasant, as Moliere discovered when his first Parisian play was stolen by a rogue publisher. Nevertheless, the dramatist proved to be a quick learner; from his first published play in 1660 until his death in 1673, Moliere changed from a reluctant and victimized author to an innovator (or, according to his enemies, even a swindler) who aggressively secured the rights to his plays, stealing them back when necessary. Through such shrewdness, he acquired for himself publication privileges and conditions relatively unknown in an era before copyright. As Moliere himself wrote, making people laugh was "une trange entreprise" (*La Critique de L'cole des femmes*, 1663). To an even greater degree, comedic authorship for the playwright was a constant work in progress, and in this sense, "Moliere," the stage name that became a pen name, represents the most carefully elaborated of Jean-Baptiste Poquelin's invented characters.

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."

Follows a French nobleman who abandoned his aristocratic life to wed an innkeeper's daughter, the arrest of his first wife for his death, his return to clear her of murder charges, and his fight to prove his identity.

The cultural battle known as the Quarrel of the Ancients and Moderns served as a sly cover for more deeply opposed views about the value of literature and the arts. One of the most public controversies of early modern Europe, the Quarrel has most often been depicted as pitting antiquarian conservatives against the insurgent critics of established authority. *The Shock of the Ancient* turns the canonical vision of those events on its head by demonstrating how the defenders of Greek literature—rather than clinging to an outmoded tradition—celebrated the radically different practices of the ancient world. At a time when the constraints of decorum and the politics of French absolutism quashed the expression of cultural differences, the ancient world presented a disturbing face of otherness. Larry F. Norman explores how the authoritative status of ancient Greek texts allowed them to justify literary depictions of the scandalous. *The Shock of the Ancient* surveys the diverse array of aesthetic models presented in these ancient

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works and considers how they both helped to undermine the rigid codes of neoclassicism and paved the way for the innovative philosophies of the Enlightenment. Broadly appealing to students of European literature, art history, and philosophy, this book is an important contribution to early modern literary and cultural debates.

An examination of how debates originating in the Quarrel of the Ancients and the Moderns informed a broader exploration of the relation between past and present in various realms of eighteenth-century thought.

Translates seven plays of Molière and comments upon the background of each dramatization.

Drawing on the generous semantic range the term enjoyed in early modern usage, *Experimental Selves* argues that 'person,' as early moderns understood this concept, was an 'experimental' phenomenon—at once a given of experience and the self-conscious arena of that experience. Person so conceived was discovered to be a four-dimensional creature: a composite of mind or 'inner' personality; of the body and outward appearance; of social relationship; and of time. Through a series of case studies keyed to a wide variety of social and cultural contexts, including theatre, the early novel, the art of portraiture, pictorial experiments in vision and perception, theory of knowledge, and the new experimental science of the late-seventeenth and eighteenth centuries, the book examines the manifold shapes person assumed as an expression of the social, natural, and aesthetic 'experiments' or experiences to which it found itself subjected as a function of the mere contingent fact of just having them. Before Romantic genius, there was ingenuity. Early modern ingenuity defined every person—not just exceptional individuals—as having their own attributes and talents, stemming

from an “inborn nature” that included many qualities, not just intelligence. Through ingenuity and its family of related terms, early moderns sought to understand and appreciate differences between peoples, places, and things in an attempt to classify their ingenuities and assign professions that were best suited to one’s abilities. Logodaedalus, a prehistory of genius, explores the various ways this language of ingenuity was defined, used, and manipulated between 1470 and 1750. By analyzing printed dictionaries and other lexical works across a range of languages—Latin, Italian, Spanish, French, English, German, and Dutch—the authors reveal the ways in which significant words produced meaning in history and found expression in natural philosophy, medicine, natural history, mathematics, mechanics, poetics, and artistic theory.

Seven plays by the genius of French theater. Including *The Ridiculous Precieuses*, *The School for Husbands*, *The School for Wives*, *Don Juan*, *The Versailles Impromptu*, and *The Critique of the School for Wives*, this collection showcases the talent of perhaps the greatest and best-loved French playwright. Translated and with an Introduction by Donald M. Frame With a Foreword by Virginia Scott And a New Afterword by Charles Newell

This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in

the title was published online.

Exploring the contradictions inherent in attempting to reconcile the logical and mystical aspects of divine right monarchy, this book analyzes definitions of sovereignty, presents Louis XIV's memoirs, and offers analysis of diplomats and ambassadors as the mediators who preserved and transmitted the king's authority.

Outlines the life and works of 17th century French playwright Molière, alphabetically listing chief events of his life, plays, characters, themes, and influences.

Rather than assemble a retrospective, the editors of Renaissance Drama use the release of their fortieth volume to survey the present and to attempt a view into the future. Scholars working on different kinds of Renaissance drama contributed brief essays addressing the state of their field, "field" being convenient shorthand for the practical but productive lack of a firm definition under which they and their colleagues study, do research, and write.

Versailles has long been the consummate symbol of Louis XIV's distinct political and aesthetic influence, the epicenter of French national identity and classical style. From furniture and fashions to gardens and typefaces, the objects that define style underwent dramatic innovation during the very decade of Versailles's creation. In all this, the creation of Versailles has been represented as providing a foundational moment for both modern political subjectivity and French cultural hegemony. Before Louis started work on Versailles, however, there was another center of innovation: his finance

minister, Nicolas Fouquet's chateau Vaux-le-Vicomte. Vaux was, for a few short years, the country's artistic capital, It was at Vaux, that, after years of civil war and division, Fouquet modeled a unified France by assembling the country's most important thinkers, writers, and artists at an artistic court that privileged liberal rule, the autonomy of the individual, and harmonious collaboration among formerly divided factions. Yet within a few months of Vaux's completion, the king had Fouquet jailed and recruited the minister's stable of writers, artists, weavers, and gardeners to Versailles. Claire Goldstein shows how the connection between Vaux and Versailles is at the heart of classical style, a connection made by political repression, theft, and erasure. Goldstein retraces the unacknowledged roots of Versailles in Fouquet's short-lived experiment, and destabilizes any easy understanding of the court of the Sun King as the origin of French national style. Recounting how trees and tapestries, gardeners and writers were sometimes forcibly removed from one palace to the other--and how their meanings were transformed in the process--she discovers in the apogee of classicism the remnants of a repressed cultural vision.

The classical period in France presents a particularly lively battleground for the transition between oral-visual culture, on the one hand, and print culture on the other. The former depended on learning from sources of knowledge directly, in their presence, in a manner analogous to theatrical experience. The latter became characterized by the distance and abstraction of reading. *How Do I Know Thee?* explores the ways in which

literature, philosophy, and psychology approach social cognition, or how we come to know others. Richard E. Goodkin describes a central opposition between what he calls “theatrical cognition” and “narrative cognition,” drawing both on scholarship on literary genre and mode, and also on the work of a number of philosophers and psychologists, in particular Descartes’s theory of cognition, Freudian psychoanalysis, mid-twentieth-century behaviorism, and the field of cognitive science. The result is a study that will be of interest not only to students of the classical period but also to those in the corresponding disciplines.

An accessible and authoritative new history of French literature, written by a highly distinguished transatlantic group of scholars This book provides an engaging, accessible, and exciting new history of French literature from the Renaissance through the twentieth century, from Rabelais and Marguerite de Navarre to Samuel Beckett and Assia Djebar. Christopher Prendergast, one of today's most distinguished authorities on French literature, has gathered a transatlantic group of more than thirty leading scholars who provide original essays on carefully selected writers, works, and topics that open a window onto key chapters of French literary history. The book begins in the sixteenth century with the formation of a modern national literary consciousness, and ends in the late twentieth century with the idea of the "national" coming increasingly into question as inherited meanings of "French" and "Frenchness" expand beyond the geographical limits of mainland France. Provides an exciting new account of French

literary history from the Renaissance to the end of the twentieth century Features more than thirty original essays on key writers, works, and topics, written by a distinguished transatlantic group of scholars Includes an introduction and index The contributors include Etienne Beaulieu, Christopher Braider, Peter Brooks, Mary Ann Caws, David Coward, Nicholas Cronk, Edwin M. Duval, Mary Gallagher, Raymond Geuss, Timothy Hampton, Nicholas Harrison, Katherine Ibbett, Michael Lucey, Susan Maslan, Eric Méchoulan, Hassan Melehy, Larry F. Norman, Nicholas Paige, Roger Pearson, Christopher Prendergast, Jean-Michel Rabaté, Timothy J. Reiss, Sarah Rocheville, Pierre Saint-Amand, Clive Scott, Catriona Seth, Judith Sribnai, Joanna Stalaker, Aleksandar Stevi?, Kate E. Tunstall, Steven Ungar, and Wes Williams.

This is the first book-length treatment of the topic."--Jacket.

Affecting Grace examines the importance of Shakespeare's poetry and plays within German literature and thought after 1750 – including its relationship to German classicism, which favoured unreflected ease over theatricality. Kenneth S. Calhoun examines this tension against an extensive backdrop that includes a number of canonical German authors – Goethe, Schiller, Herder, Lessing, von Kleist, and Nietzsche – as well as the advent of Meissen porcelain, the painting of Bernardo Bellotto and Francesco Guardi, and aspects of German styles of architecture. Extending from Shakespeare's *The Merchant of Venice* (c. 1597) to Kleist's *The Broken Jug* (1806), this study turns on the paradox that the German literary world had begun to embrace Shakespeare just as it was firming up the broad but pronounced anti-Baroque sensibility found pivotally in Lessing's critical and dramatic works. Through these

investigations, Calhoun illuminates the deep cultural changes that fundamentally affected Germany's literary and artistic traditions.

Introduction. The problem with absolutism ; Beyond mere propaganda ; Approaching absolutism differently: royal glory and royal exemplarity ; The dream of absolutism -- The grammar of absolutism. The dream of a book like no other ; Taking Louis XIV's Mémoires seriously ; Absolutism, explained to a child: "The first and most important part of our entire politics" ; The utility of "These Mémoires" ; The paradoxes of absolutist exemplarity ; Conclusion: "So many ghastly examples" -- Mirrors of absolutism. Introduction: Our body in this space ; An age of mirrors ; A gallery celebrating greatness ; Making the king see what he felt ; A mirror for one ; In lieu of conclusion: Mirrors for a future without a past -- Absolutist absurdities. Exhibit A: The royal historiographer and the unparalleled greatness of Louis XIV ; Exhibit B: Absolutism from the cabinet of fairies to the cabinet of the king ; Conclusion: Seven theses on the dream of absolutism.

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

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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 Moliérian 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.

A drama is appended to each number of v. 1-2

Provides reviews of six works by the poet Moliere along with criticism and thematic analysis of other works and a short biography of the poet.

Crowning Glories integrates Louis XIV's propaganda campaigns, the transmission of Northern art into France, and the rise of empiricism in the eighteenth century – three historical touchstones – to examine what it would have meant for France's elite to experience the arts in France simultaneously with Netherlandish realist painting. In an expansive study of cultural life under the Sun King, Harriet Stone considers the monarchy's elaborate palace decors, the court's official records, and the classical theatre alongside Northern images of daily life in private homes, urban markets, and country fields. Stone argues that Netherlandish art

assumes an unobtrusive yet, for the history of ideas, surprisingly dramatic role within the flourishing of the arts, both visual and textual, in France during Louis XIV's reign.

Netherlandish realist art represented thinking about knowledge that challenged the monarchy's hold on the French imagination, and its efforts to impose the king's portrait as an ideal and proof of his authority. As objects appreciated for their aesthetic and market value, Northern realist paintings assumed an uncontroversial place in French royal and elite collections.

Flemish and Dutch still lifes, genre paintings, and cityscapes, however, were not merely accoutrements of power, acquisitions made by those with influence and money. *Crowning Glories* reveals how the empirical orientation of Netherlandish realism exposed French court society to a radically different mode of thought, one that would gain full expression in the *Encyclopédie* of Diderot and d'Alembert.

Why did people talk so much about avarice in late Renaissance France, nearly a century before Molière's famous comedy, *L'Avare*? As wars and economic crises ravaged France on the threshold of modernity, avarice was said to be flourishing as never before. Yet by the late sixteenth century, a number of French writers would argue that in some contexts, avaricious behaviour was not straightforwardly sinful or harmful. Considerations of social rank, gender, object pursued, time, and circumstance led some to question age-old beliefs. Traditionally reviled groups (rapacious usurers, greedy lawyers, miserly fathers, covetous women) might still exhibit unmistakable signs of avarice — but perhaps not invariably, in an age of shifting social, economic and intellectual values. Across a large, diverse corpus of French texts, Jonathan Patterson shows how a range of flexible genres nourished by humanism tended to offset traditional condemnation of avarice and avarices with innovative, mitigating perspectives, arising

from subjective experience. In such writings, an avaricious disposition could be re-described as something less vicious, excusable, or even expedient. In this word history of avarice, close readings of well-known authors (Marguerite de Navarre, Ronsard, Montaigne), and of their lesser-known contemporaries are connected to broader socio-economic developments of the late French Renaissance (c.1540-1615). The final chapter situates key themes in relation to Molière's *L'Avare*. As such, *Representing Avarice in Late Renaissance France* newly illuminates debates about avarice within broader cultural preoccupations surrounding gender, enrichment and status in early modern France.

Molière wrote, directed, and starred in comedies for public and court audiences in seventeenth-century France. He is perennially successful, but perennially subject to critical controversy: do his plays aim to do more than make audiences laugh? This book focuses on a group of characters in the plays, the interpretation of whose role lies at the heart of any answer to this question. For over a century critics have baptised them 'raisonneurs'. They are characters who engage with some of Molière's most foolish protagonists, but they have been variously interpreted as exponents of wisdom or as ridiculous bores. This book argues that new light can be shed on the words and actions of these characters, and so on the tenor of the plays as a whole, by detailed contextual analysis of the dramaturgical and comic structures in which they operate. They have never before been treated so exhaustively. They emerge neither as the mouthpieces of common sense nor as pompous fools, but as thoughtful, witty, and resourceful friends of the foolish protagonists whom Molière himself played. The book takes into account

what is known of the performance styles of Molière's troupe of actors as well as engaging closely with the text of the plays and the critical debate to date. Some of Molière's most teasingly problematic plays are held up to fresh scrutiny, including *L'Ecole des femmes*, *Le Tartuffe*, *Le Misanthrope*, and *Le Malade imaginaire*. The book is written with scholars, students, and interested theatre-goers in mind. This is the first book-length treatment of the topic.

The first book-length study devoted to this topic, *Mendacity and the Figure of the Liar in Seventeenth-Century French Comedy* offers an important contribution to scholarship on the theatre as well as on early modern attitudes in France, specifically on the subject of lying and deception. Unusually for a scholarly work on seventeenth-century theatre, it is particularly alert to plays as performed pieces and not simply printed texts. The study also distinguishes itself by offering original readings of Molière alongside innovative analyses of other playwrights. The chapters offer fresh insights on well-known plays by Molière and Pierre Corneille but also invite readers to discover lesser-known works of the time (by writers such as Benserade, Thomas Corneille, Dufresny and Rotrou). Through comparative and sustained close readings, including a linguistic and speech act approach, a historical survey of texts with an analysis of different versions and a study of irony, the reader is shown the manifest ways in which different playwrights incorporate the comedic tropes of lying and scheming, confusion and unmasking. Drawing particular attention to the levels of communicative or mis-communicative

exchanges on the character-to-character axis and the character-to-audience axis, this work examines the process whereby characters in the comedies construct narratives designed to trick, misdirect, dazzle, confuse or exploit their interlocutors. In the different incarnations of seducer, parasite, cross-dresser, duplicitous narrator/messenger and deluded mythomaniac, the author underscores the way in which the figure of the liar both entertains and troubles, making it a fascinating subject worthy of detailed investigation.

In *The Written World: Space, Literature, and the Chorological Imagination in Early Modern France*, Jeffrey N. Peters argues that geographic space may be understood as a foundational, originating principle of literary creation. By way of an innovative reading of chora, a concept developed by Plato in the *Timaeus* and often construed by philosophical tradition as “space,” Peters shows that canonical literary works of the French seventeenth century are guided by what he calls a “chorological” approach to artistic invention. The chorological imagination describes the poetic as a cosmological event that gives location to—or, more accurately, in Plato’s terms, receives—the world as an object of thought. In analyses of well-known authors such as Corneille, Molière, Racine, and Madame de Lafayette, Peters demonstrates that the apparent absence of physical space in seventeenth-century literary depiction indicates a subtle engagement with, rather than a rejection of, evolving principles of cosmological understanding. Space is not absent in these works so much as transformed in keeping with

