In the late eighteenth century, a movement to transform France’s theatre architecture united the nation. Playwrights, philosophers, and powerful agents including King Louis XV rejected the modified structures that had housed the plays of Racine and Molière, and debated which playhouse form should support the future of French stagecraft. In *The First Frame*, Pannill Camp argues that these reforms helped to lay down the theoretical and practical foundations of modern theatre space. Examining dramatic theory, architecture, and philosophy, Camp explores how architects, dramatists, and spectators began to see theatre and scientific experimentation as parallel enterprises. During this period of modernization, physicists began to cite dramatic theory and adopt theatrical staging techniques, while playwrights sought to reveal observable truths of human nature. Camp goes on to show that these reforms had consequences for the way we understand both modern theatrical aesthetics and the production of scientific knowledge in the present day.

**PANNILL CAMP** is Assistant Professor of Drama at Washington University in St. Louis. His research examines points of intersection between theatre history and the history of philosophy, especially in eighteenth-century France. Before joining the faculty of Washington University, he was a postdoctoral fellow at the Humanities Center at Harvard University and taught in Harvard’s Department of History of Art and Architecture. At Brown University, he won the Joukowsky Family Foundation’s Award for Outstanding Dissertation in the Humanities, and the Weston Award for theatre directing. His work has been published in journals including *Theatre Journal*, *Performance Research, Journal for Eighteenth-Century Studies*, and *Journal of Dramatic Theory and Criticism*. 
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Acknowledgments

Along its path to completion, this book has benefited from the support of many individuals and institutions. At Brown University, my research and writing was shepherded by my advisor Spencer Golub, who, more than anyone else, taught me how to think about theatre. Rebecca Schneider, an inspiring intellectual force, also guided me during the thesis phase of this project. I owe a special debt of gratitude to Jeffrey S. Ravel not only for serving as a reader, but also for his generosity and keen advice at crucial junctures in the process of completing this work. Don Wilmeth, John Emigh, and Patricia Ybarra have been trusted mentors. At Brown, this project was also supported by a fellowship from the Cogut Center for the Humanities; I would like to thank both Michael P. Steinberg and Kit Salisbury for their kindness and support during my fellowship year.

My fellow graduate students taught, challenged, and encouraged me, and I wish that I could name all of the peers who influenced my early thinking on this project. I would be truly remiss, however, not to mention the moral support, interlocution, and editing that I received from Andrew Starner, Elise Morrison, Christian Ducomb, Kenneth Prestininzi, Charles Mulekwa, Jon Roberts, and Kevin Landis. A close circle including Carrie Nordlund, Amanda Lahikainen, Tommy Urban, and Rebecca Prahl made my time in Providence wonderful.

In Paris, I was thankful to find experts willing to guide me as I began to navigate archives and build the arguments of this book. Pierre Frantz graciously allowed me to attend his class at the Sorbonne, and both he and Michèle Sajous D’Oria encouraged my work in its early stages. When I asked Daniel Rabreau for his thoughts about a central argument, his generous response boosted my spirits and guided my further research. In Paris, I was also part of an informal community of researchers and writers – Katie Chenoweth, Dan Smith, Laura Reagan, Robert Lehman, Audrey Wasser, Matthew Anderson, and Annelle Curulla – upon whom I relied for inspiration and advice. Frédéric Gloriant, Nicolas Kasprzyk,
Acknowledgments

and Marion Naugrette amiably welcomed an awkward American, and I am grateful for their hospitality.

In 2008, I received a postdoctoral fellowship from the Humanities Center at Harvard – since renamed the Mahindra Center for the Humanities – to revise and expand this project. I am grateful to Homi Bhabha, Steven Biel, and Ewa Lajer-Burcharth for their support, and I would like to extend a special word of thanks to John and Shannon Mackey, whose friendship continues to be a treasured result of my year in Cambridge. As I worked to make this study into a book, encouragement from Lisa A. Freeman and Michal Kobialka helped me keep up momentum. Thomas Postlewait was kind enough read an earlier version of the manuscript and offer detailed comments that helped me create a plan for the final version.

At Washington University in St. Louis, this book was finished, and this is true in large part thanks to the brilliant, generous, and welcoming colleagues I have here. Since my arrival in St. Louis, Rob Henke and Julia Walker have been unwavering in their support; they have read drafts, suggested reading, and shored me up as deadlines approached. Henry Schvey, Mark Rollins, Mary-Jean Cowell, Bill Whitaker, and Christine Knoblauch-O’Neal have become valued mentors and collaborators. The Eighteenth-Century Interdisciplinary Salon organized by Rebecca Messbarger and Tili Boon Cuillé, where I shared portions of the book, also helped shape my thinking and writing. Besides the two sage conveners, I would also like to thank Salon participants Charly Coleman, Matt Erlin, and Minsoo Kang for their insights. I am tremendously grateful, too, to Cassidy Thompson, who tirelessly assisted me with notes, bibliography, and translations as the final manuscript was prepared.

The staffs of the Harvard Theatre Collection and the John Hay Library at Brown University have helped me extensively in this process. In Paris, I am indebted to the staff of the Archives nationales, especially in the department of Cartes et plans, to the staffs of the Cabinet des arts graphiques at the Musée Carnavalet, and to Françoise Portelance at the École nationale supérieure des beaux-arts. The departments of Estampes and Arts du spectacle and the reproduction office at the Bibliothèque nationale de France provided quick and expert assistance, as did the staffs of the Archives municipales de Besançon and of the Archives départementales du Doubs. Washington University in St. Louis Library Special Collections and Digital Services, in particular Kelly Brown and Shannon Davis, have been of great help preparing figures.

I am grateful to Vicki Cooper of Cambridge University Press for her faith in this project and for her keen editorial guidance at every step. The
Acknowledgments

anonymous reviewers Vicki selected contributed invaluable suggestions for revisions; I benefited greatly from their careful reading and insights. Fleur Jones at Cambridge provided wonderful support during production, and her professionalism and responsiveness was immensely reassuring. Linda Randall's skilled copy-editing greatly enhanced the final manuscript.

I would also like to thank my friends Jef Awada and Cassie Adcock for their warmth, kindness, and support. Paul Grellong, a true friend, helped me learn French, and has never failed to keep my spirits up. My mother Vicki and my sister Melissa have kept me going as I worked toward completing this project. Finally, I dedicate this book to Paige Anne McGinley. At every stage in the life of this endeavor, Paige has been my trusted friend and intellectual partner. In 2008, she became the main person in my life, and without her listening, questions, editorial advice, and encouragement, this book would be nothing. This is for you, Paige.