

MOLIÈRE IN CONTEXT

The definitive guide to Molière's world and his afterlife, this is an accessible contextual guide for academics, undergraduates and theatre professionals alike. Interdisciplinary and diverse in scope, each chapter offers a different perspective on the social, cultural, intellectual and theatrical environment within which Molière operated, as well as demonstrating his subsequent impact both within France and across the world. Offering fresh insight for those working in the fields of French Studies, Theatre and Performance Studies and French History, *Molière in Context* is an exceptional tribute to the premier French dramatist on the 400th anniversary of his birth.

JAN CLARKE is Professor and Director of Studies for French in the School of Modern Languages and Cultures at Durham University. Her research centres on seventeenth-century theatre, with a particular focus on stage and theatre design, stage lighting, company organisation and the role of women both onstage and offstage. As well as authoring numerous chapters and articles, she published, in three volumes (1998–2007), the first history of the company that succeeded that of Molière, *The Guénégaud Theatre in Paris (1673–1680)*.

MOLIÈRE IN CONTEXT

EDITED BY
JAN CLARKE
Durham University



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*This book is dedicated to my parents, both of whom passed
away while I was preparing it:
Peter Brian Clarke (1935–2020),
Jean Clarke (1932–2021).
They had probably never heard of Molière and had little real
idea of what I do for a living, but they supported me and were
proud of me nonetheless and will be greatly missed.*

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Contributors

FAITH E. BEASLEY is Professor of French and Women's and Gender Studies at Dartmouth College. A specialist of early modern French culture, she is the author of numerous books and articles, including *Revising Memory: Women's Fiction and Memoirs in Seventeenth-Century France* (1990) and *Salons, History, and the Creation of Seventeenth-Century France: Mastering Memory* (2006). Her most recent book, *Versailles Meets the Taj Mahal: François Bernier, Marguerite de La Sablière, and Enlightening Conversations in Seventeenth-Century France* (2018), explores how one salon served as the focal point for the encounter between France and India during France's *Grand Siècle*. She is also the editor of *Options for Teaching Seventeenth- and Eighteenth-Century French Women Writers* (2011) and co-editor with Katherine Ann Jensen of *Approaches to Teaching the Princess of Cleves* (1998).

MARIE BOUHAÏK-GIRONÈS is a Centre National de la Recherche Scientifique fellow in medieval history at the Centre Roland Mousnier (Sorbonne University). Her work focusses on the history of theatrical practices from the thirteenth to the sixteenth centuries, and she is currently conducting research on the profession of the actor and the social history of mystery plays. Her publications include *Les Clercs de la Basoche et le théâtre comique (Paris, 1420–1550)* (2007); she also co-edited the following collective works: *Les Pères du théâtre médiéval: examen critique de la constitution d'un savoir académique* (2010), *La Permission et la sanction: théories légales et pratique du théâtre (XIV^e–XVII^e siècle)* (2017) and *Mécanique de la représentation: machines et effets spéciaux sur les scènes européennes, Revue d'Histoire du Théâtre* (2018).

CLAUDE BOURQUI is Professor of French Literature at Fribourg University. He coordinated the edition of Molière's *Œuvres* in the Bibliothèque de la Pléiade series (2010) with Georges Forestier. He has also published on seventeenth-century theatre (including Molière,

the *commedia dell'arte* and hagiographic tragedy), the heroic-gallant novel and literary life in the 1660s (Donneau de Visé, Gabriel Guéret).

MICHAEL CALL is a professor in the Department of Comparative Arts and Letters at Brigham Young University. He is the author of *The Would-Be Author: Molière and the Comedy of Print* (2015) and several articles on seventeenth-century French theatre.

MARIE-CLAUDE CANOVA-GREEN is Professor of French Literature at Goldsmiths, University of London. She specialises in seventeenth-century literature and court performance and, in addition to editions of comedy-ballets and ballet and opera librettos, she has published *La Comédie* (1993) and '*Ces gens-là se trémoussent bien . . .*': *ébats et débats dans la comédie-ballet de Molière* (2007), as well as contributing chapters to the collective volume *Histoire du théâtre* (2010). Her edition of the *OE ligatureuvres complètes* of Raymond Poisson (with Suzanne Jones and Naomi Matsumoto) appeared in 2022.

SABINE CHAUCHE is Professor of Cultural History and Associate Dean in the School of Arts at Sunway University, Malaysia. She has published numerous books on theatrical creation and acting, including *L'Art du comédien, 1629–1680* (2001), *Sept traités sur le jeu du comédien, 1657–1750* (2001), *La Philosophie de l'acteur* (2007) and *La Mise en scène du répertoire à la Comédie-Française, 1680–1815* (2013). She is interested in the relationship between economics and literature and in the history of consumption (*Student Consumer Culture in Nineteenth-Century Oxford*, 2020). She is currently examining entrepreneurship from the seventeenth to the eighteenth century.

JAN CLARKE is Professor of French at Durham University, UK. She has written extensively on all aspects of seventeenth-century theatre and theatrical production, including architecture, acoustics, spectatorship, stage design and company organisation, and has published three monographs on the Guénégaud Theatre (1998, 2001, 2007), examining its design, its management and production policy and the series of highly successful machine plays by Thomas Corneille and Jean Donneau de Visé that were staged there. She is currently preparing editions of Thomas Corneille's ten operas and machine plays, and her future plans include a monograph on the early years of the Comédie-Française.

PHILIPPE CORNUAILLE worked as a stage machinist, lighting designer and set builder from the early 1970s onwards, before acting with Jean Le

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Poulain's company for almost ten years. After having been the director of the press department for France Inter, the Bastille Opera and the Aix-en-Provence International Festival of Music and Dance, he worked in interior design, before studying literature at the Sorbonne. In January 2013, he defended his thesis in French literature (supervised by Georges Forestier), then, in 2016, began a second thesis, this time in art history, on the illustrator and engraver François Chauveau (supervised by Marianne Grivel). His book *Les Décors de Molière* was published in 2015.

GEORGIA COWART is Professor of Music at Case Western Reserve University in Cleveland, Ohio. She has published several books and a number of articles on theatre, the arts and cultural politics in early modern France. Her most recent book, *The Triumph of Pleasure: Louis XIV and the Politics of Spectacle* (2008), focusses on the shifting intersections of the arts, ideology and aesthetics at the court of Louis XIV and in Paris from 1650 to 1720. In 2009, she served as guest curator for the exhibition *Watteau, Music, and Theater* at the Metropolitan Museum of Art in New York, and her current research focusses on the arts, satire and libertinage in France under the Regency.

MATHIEU DA VINHA has a doctorate from Paris-Sorbonne University and is Scientific Director of the Château de Versailles Research Centre. He has published a number of books and articles and is a regular contributor to programmes in a variety of media. He works specifically on the French court and the daily functioning of the Château de Versailles under the *Ancien Régime*, on which topic he has published *Le Versailles de Louis XIV* (2009). With Raphaël Masson, he co-wrote *Versailles pour les nuls* (2011) and co-edited *Versailles: histoire, dictionnaire et anthologie* (2015). Among his most recent works are *Au service du roi: dans les coulisses de Versailles* (2015), *Dans la garde-robe de Marie-Antoinette* (2018) and *Vivre à la cour de Versailles en 100 questions* (2018).

GEORGES FORESTIER is Emeritus Professor at Paris-Sorbonne University, where he held the chair of Seventeenth-Century French Studies from 1995 to 2020. He conducts research in the history of dramatic forms and the theories and theatrical practice of the sixteenth and seventeenth centuries. He has published numerous works on the theatre of this period, in particular on the theme of 'theatre within theatre', French tragedy and the three greatest French playwrights: Corneille, Racine and Molière. We are also indebted to him for

numerous textual editions and, in particular, for his publication in the Bibliothèque de la Pléiade collection of new editions of Racine (*Théâtre et Poésies*, 1999) and Molière (*OE ligatureuvres complètes*, 2 vols., 2010, co-edited with Claude Bourqui). Finally, he is the author of two biographies: *Jean Racine* (2006) and *Molière* (2018), the latter of which won the Château de Versailles History Book Prize (May 2019) and the Académie Française Grand Prize for Literary Biography (June 2019).

JOSEPH HARRIS is Professor of Early Modern French and Comparative Literature at Royal Holloway, University of London. A theatre specialist, he is author of *Hidden Agendas: Cross-Dressing in Seventeenth-Century France* (2005) and *Inventing the Spectator: Subjectivity and the Theatrical Experience in Early Modern France* (2014). He also wrote the introduction to *Four French Plays* (2013). He has published numerous articles on drama, dramatic theory, laughter, spectatorship, gender and death in early modern France. He is currently working on a comparative project on misanthropy in European literature from the Renaissance to the early nineteenth century.

MICHAEL HAWCROFT is Fellow and Tutor in French at Keble College, Oxford, and Associate Professor of French in the University of Oxford. His books include *Word as Action: Racine, Rhetoric and Theatrical Language* (1992) and *Molière: Reasoning with Fools* (2007). He is currently working on exits and entrances in seventeenth-century French theatre.

JEANNE-MARIE HOSTIOU is Associate Professor in Theatre Studies at Sorbonne-Nouvelle University. Her research focusses on seventeenth- and eighteenth-century French theatre. She is particularly interested in meta-theatrical pieces, the relationships and interactions between theatrical institutions, and social and political issues in theatrical practice. The dramatic *querelles* (quarrels) also feature prominently in her current work. She has published *Les Miroirs de Thalie: le théâtre sur le théâtre et la Comédie-Française (1680–1762)* (2019) and co-edited various books on dramatic *querelles*, including *Le Temps des querelles (Littératures classiques, 2013)*.

SUZANNE JONES is currently a stipendiary lecturer in French at New College, University of Oxford. Her research centres on seventeenth-century French drama in early modern English translation. Her doctoral thesis places the first English translations of Molière in the context

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of early modern dramatic theory and translation theory; it also charts changes in translation from the 1660s to the 1730s by analysing lexical choices connected to the satirical topics of marital discord, religious hypocrisy, the medical profession and social class. It has been published as *The First English Translations of Molière: Drama in Flux 1663–1732* (2020). She has also published related material on the influence of print in early English translations of Molière and, for her next project, is turning to political uses of French ‘classical’ tragedy in translation.

ANGELA DAIANA LANGONE is Associate Professor at the University of Cagliari, where she teaches Arabic language and literature. She has a doctorate in comparative literature from Fribourg University and is the author of several publications on modern and contemporary Arabic literature, including *Molière et le théâtre arabe: réception moliéresque et identités nationales arabes* (2016), which was awarded the Prize for the Encouragement of Research by the Académie des Sciences d’Outre-mer in Paris.

JANINE LANZA is Associate Professor of History at Wayne State University. Her research focusses on gender and civil law, and her monograph, *From Wives to Widows in Early Modern Paris: Gender, Economy and Law* (2007), was the first full-length study of the experiences of widows from artisanal families in early modern Paris. She is currently writing a monograph on the ways that women used the provisions of civil law that were meant to empower male heads of households to manage their own and their families’ affairs.

MECHELE LEON is Professor of Theatre at the University of Kansas. She studies the history of French theatre with a focus on cultural politics and national identity. Most recently, she edited the anthology *A Cultural History of Theatre in the Enlightenment* (2017). Her study of Molière’s reputation in *Molière, the French Revolution, and the Theatrical Afterlife* (2009) won the 2010 Barnard Hewitt Award for Outstanding Research in Theatre History. As a theatre artist, she has directed her own adaptations of Molière’s plays. Living in France from 1996 to 2001, she taught theatre history, theory and acting at the American University of Paris and English at the University of Paris–Nanterre.

RICHARD MABER is Emeritus Professor of French at Durham University and Fellow of the Royal Historical Society. He has published extensively on early modern French literature and on the international

networks of scholarly correspondences. His publications include *Publishing in the Republic of Letters: The Ménage–Graevius–Wetstein Correspondence, 1679–1692* (2005), Pierre Le Moyne, *Entretiens et lettres poétiques, édition critique* (2012), Malherbe, *Théophile de Viau and Saint-Amant*, 5th ed. (2009), and the edited collections *La France et l'Europe du nord au XVII^e siècle* (2016) and (with Joanna Barker) *Managing Time: Literature and Devotion in Early Modern France* (2017). He is the founder (1985) and general editor of the journal *The Seventeenth Century*. He is currently editing the complete correspondence of Gilles Ménage (1613–92).

LAURA NAUDEIX is Associate Professor in Theatre Studies at Rennes 2 University. She is a specialist in musical theatre of the seventeenth and eighteenth centuries. Her doctoral thesis, *Dramaturgie de la tragédie en musique (1673–1764)* (2004), was on French opera, and she has also prepared an edition of the texts of the *Première querelle de la musique italienne* (2018). With Anne Piéjus, she edited three of Molière's 'mixed plays' for the Bibliothèque de la Pléiade edition of his complete works overseen by Georges Forestier and Claude Bourqui (2020). She has also recently edited a multi-contributor volume: *Molière à la cour: Les Amants magnifiques en 1670* (2020).

NOËL PEACOCK, Chevalier dans l'Ordre des Palmes Académiques and Chevalier dans l'Ordre des Arts et des Lettres, is Emeritus Professor and formerly Marshall Professor of French at the University of Glasgow and honorary president of the Society for Early Modern French Studies. His extensive publications on Molière include *Molière sous les feux de la rampe* (2012), *Molière in Scotland* (1993), *L'École des femmes* (1988), *Les Femmes savantes* (1990), scholarly editions of *La Jalousie du barbouillé* and *George Dandin* (1984), and *Le Dépit amoureux* (1989), and *Le Nouveau Moliériste* (II vols.), of which he is the director and co-founder.

ANNE PIÉJUS is a musicologist and a specialist on the relationship between music, literature and theatre in France in the seventeenth century. After a doctorate on Racine's tragedies with interludes performed at Saint-Cyr, she curated the exhibition *Figures de la Passion*, then was lead researcher on a project devoted to college theatre under the *Ancien Régime* (*Plaire et instruire*, 2007; *Archéologie d'un spectacle jésuite*, 2008). She co-edited Molière's comedy-ballets for the Bibliothèque de la Pléiade edition of his complete works (2010). She has also written on Italian music and religious history of the sixteenth

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and seventeenth centuries (*Musique et dévotion à Rome à la fin de la Renaissance*, 2014; *Musique, censure et création*, 2017). She is the director of the *Mercurie galant* project for the CNRS, the outcomes of which include enhanced digital editions, reflections on the digital humanities, and individual and collective publications.

WENDY PERKINS is an honorary research fellow in the Department of Modern Languages, University of Birmingham. She worked for a time on the history of medicine in seventeenth-century France, eventually focussing in particular on obstetrics and gynaecology and publishing *Midwifery and Medicine in Early Modern France: Louise Bourgeois* (1996), which was shortlisted for the Longman History Prize. Since then, she has researched the lives of women more generally and has given papers and published articles both on individual women and on aspects of their lives. Her main interest at present is women who neither married nor entered a convent, together with women who were active in the political domain.

COLINE PIOT is a researcher and qualified professor of French. She is author of *Rire et comédie: émergence d'un nouveau discours sur les effets du théâtre au XVII^e siècle* (2020), which examines the discourse on audience laughter by questioning the critical value it acquired over the course of the seventeenth century. She was one of the main collaborators on the project 'Naissance de la critique dramatique', led by Lise Michel and Claude Bourqui, and also edited fifteen paratexts as part of the project 'Les idées du théâtre', led by Marc Vuillermoz.

CÉDRIC PLOIX teaches languages at Radley College. He is Tutor in Translation in the Department for Continuing Education at the University of Oxford. He has published widely on Molière and Racine in English translation and on the theory of translation for the theatre, and his book *Translating Molière for the English-Speaking Stage: The Role of Verse and Rhyme* was published in 2020.

JULIA PREST is Professor of French and Caribbean Studies at the University of St Andrews. A graduate in music and French, Julia wrote her PhD thesis on Molière's comedy-ballets. She has published two monographs: *Theatre under Louis XIV: Cross-Casting and the Performance of Gender in Drama, Ballet and Opera* (2006 and 2013) and *Controversy in French Drama: Molière's Tartuffe and the Struggle for Influence* (2014 and 2016). She is currently working on theatre in the former French colony of Saint-Domingue (now Haiti) and has created

the trilingual (English–French–Creole) *Theatre in Saint-Domingue, 1764–1791* database and website: www.theatreinsaintdomingue.org.

JEAN-LUC ROBIN is Associate Professor of French at the University of Alabama, with research expertise in seventeenth-century French literature and thought. Focussing on two paradigm shifters, Descartes and Molière, his interdisciplinary research addresses the relationships between literature and science during the scientific revolution and the contemporaneous emergence of classical literature in France. It also theorises the philosophy of Molière from the perspective of dramaturgy.

MARINE ROUSSILLON is Associate Professor of French Literature at Artois University. She has published a monograph on seventeenth-century representations of the medieval: *Don Quichotte à Versailles* (2021). Her current research focusses on the political uses of entertainment, particularly in court festivals, and the accounts of shows considered as written objects. She has devoted several articles to those plays by Molière created as part of court entertainments, and she edited a special edition of the *Revue d'histoire du théâtre* on 'Récits imaginaires des fêtes de cour' (2019).

CHRISTOPHE SCHUWEY is Assistant Professor of seventeenth-century French Literature at Yale. His research focusses on marketing in early modern literature, media, information control and cultural transfers between England and France. He is the author of *Un Entrepreneur des lettres au XVII^e siècle: Donneau de Visé, de Molière au 'Mercure galant'* (2020). In the field of digital humanities, he is the author of *Interfaces: What Digital Humanities Can Do to Literature* (2019) and has created multiple digital editions, including *Nouvelles Nouvelles* with Claude Bourqui (<http://nouvellesnouvelles.yale.edu>) and *L'Alcoran de Louis XIV* with Kathrina LaPorta (in progress).

GUY SPIELMANN is Associate Professor of French at Georgetown University. His scholarly interests cover early modern European performing arts broadly conceived, with a particular focus on stagecraft and non-literary genres (such as fairground theatre and *commedia dell'arte*), as well as various forms of contemporary popular culture, notably film and comics. He has published over eighty articles in journals and collected volumes, as well as two monographs, *Le Jeu de l'ordre et du chaos* (2002), on the relationship between comedy and socio-political order in the later part of Louis XIV's reign, and *Parades*

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(2006), on eighteenth-century farces performed on French domestic stages. He is currently completing a comprehensive theoretical work on a possible ‘science of spectacle’, with the working title *Spectacle Events*, and an edition of plays by Charles Rivière Dufresny (1657–1724).

VALERIE WORTH-STYLIANOU is Senior Tutor of Trinity College, Oxford, and Professor of French at Oxford University. She has researched and taught extensively on early modern French literature. Her books include: *Confidential Strategies: The Evolving Role of the ‘Confident’ in French Tragic Drama (1635–1677)* (1999); *Les Traités d’obstétrique en langue française au seuil de la modernité* (2007); and *Pregnancy and Birth in Early Modern France* (2013). In 2020, she published an annotated translation of Agrippa d’Aubigné’s *Les Tragiques*, the celebrated epic poem on the French civil wars. She also uses websites to engage with researchers from other disciplines and the wider public (www.birthingtales.org and <https://birth.mml.ox.ac.uk>).

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W. G. Moore was actually the thesis supervisor of my thesis supervisor, Gaston Hall, and I am proud to follow on in a direct line from such great scholars. I would also like to acknowledge the help and advice I was given early in my career by my thesis examiner (and another great Molière scholar), Bill Howarth. We cannot think of Molière studies in the UK without mentioning the name of Noël Peacock, who has been a friend and advisor over more years than either of us would probably care to remember, and I would similarly like to thank that other doyen of British seventeenth-century studies, Henry Phillips, to whom I am equally indebted. I am also extremely grateful to Georges Forestier, both for his many years of support and for having graciously accepted the challenge of condensing his magisterial 550-page biography into a 6,000-word 'Biographical Preface'.

Molière in Context has had an extremely long gestation and was not originally my project at all. The initial editors were Virginia Scott and Mechele Leon, and I would like to thank Mechele for having allowed me to take it over following Virginia's untimely death. Virginia was a great theatre scholar, colleague and friend (I used to joke that whenever I had an idea for a book Virginia would have got there before me), and I hope she would be pleased with what I have done in following through on her and Mechele's initial inspiration. I would also like to express my thanks to many people at Cambridge University Press who have supported me in this

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This has been a ‘lockdown’ book, prepared for the most part during the isolation imposed by the global Covid-19 pandemic. As such, *Molière in Context* has been my ‘window on the world’, allowing me to exchange, share, debate, laugh and sympathise with people (some friends of long-standing, others more recent) in similar situations around the globe, and for that I am very grateful. I would, though, like to conclude by thanking the people who truly keep me sane – the other members of my ‘support bubble’, Sadek, Katie and Pip, and my more distant and much-missed family members, Samir, Rosie, Kendrick (and now Arlo). Oh, and of course Clio and Thalie . . .

Translations

Primary Texts

In order, as far as possible, to ensure consistency, the following translations of the primary texts have been used. Where it has proved necessary to turn to other published translations, or if the translation of a given passage is by either the author of the chapter in question or the translator (generally to illustrate a particular linguistic point), this is indicated in the notes.

L'Amour médecin: *Love is the Best Doctor*, transl. Henri van Laun, in *The Complete Works of Molière* (Delphi Classics, 2018) (Kindle edition)

Amphitryon: *Amphitryon*, transl. Richard Wilbur (New York: Theatre Communications Group, 2010)

L'Avare: *The Miser*, in Molière, *Don Juan and Other Plays*, transl. George Graveley and Ian Maclean (Oxford: Oxford University Press, 1989), pp. 183–257

Le Bourgeois gentilhomme: *The Would-Be Gentleman*, in Molière, *Don Juan and Other Plays*, transl. George Graveley and Ian Maclean (Oxford: Oxford University Press, 1989), pp. 258–336

Le Cocu imaginaire: *The Imaginary Cuckold, or Sganarelle*, in *The School for Husbands and The Imaginary Cuckold*, transl. Richard Wilbur (New York: Theatre Communications Group, 2009), pp. 83–130

La Critique de l'École des femmes: *The School for Wives Criticized*, in Molière, *The Misanthrope, Tartuffe and Other Plays: A New Translation by Maya Slater* (Oxford: Oxford University Press, 2001), pp. 73–102

Le Dépit amoureux: *Lovers' Quarrels*, transl. Richard Wilbur (New York: Theatre Communications Group, 2009)

- Dom Juan:** *Don Juan*, transl. Richard Wilbur (San Diego: Harcourt, 2001)
- L'École des femmes:** *The School for Wives*, transl. Richard Wilbur, in Molière, *Five Plays: The Misanthrope, Tartuffe, The School for Wives, The Miser, The Hypochondriac*, transl. Richard Wilbur and Alan Drury (London: Methuen, 1982), pp. 31–114
- L'École des maris:** *The School for Husbands*, in *The School for Husbands and The Imaginary Cuckold*, transl. Richard Wilbur (New York: Theatre Communications Group, 2009), pp. 1–81
- L'Étourdi:** *The Bungler*, transl. Richard Wilbur (New York: Theatre Communications Group, 2010)
- Les Femmes savantes:** *Molière's The Learned Ladies in a new Verse Translation by Richard Wilbur* (New York: Dramatists' Play Service, n. d.)
- Les Fourberies de Scapin:** *Scapin the Schemer*, in Molière, *Don Juan and Other Plays*, transl. George Gravely and Ian Maclean (Oxford: Oxford University Press, 1989), pp. 337–90
- George Dandin:** *George Dandin*, in Molière, *Don Juan and Other Plays*, transl. George Gravely and Ian Maclean (Oxford: Oxford University Press, 1989), pp. 135–81
- L'Impromptu de Versailles:** *The Impromptu at Versailles*, in Molière, *The Misanthrope, Tartuffe and Other Plays: A New Translation by Maya Slater* (Oxford: Oxford University Press, 2001), pp. 103–29
- La Malade imaginaire:** *The Hypochondriac*, transl. Alan Drury, in Molière, *Five Plays: The Misanthrope, Tartuffe, The School for Wives, The Miser, The Hypochondriac*, transl. Richard Wilbur and Alan Drury (London: Methuen, 1982), pp. 346–431
- Le Mariage forcé:** *The Forced Marriage*, transl. Henri van Laun, in *The Complete Works of Molière* (Delphi Classics, 2018) (Kindle edition)
- Le Médecin malgré lui:** *The Reluctant Doctor*, in Molière, *Don Juan and Other Plays*, transl. George Gravely and Ian Maclean (Oxford: Oxford University Press, 1989), pp. 93–133
- Mélicerte:** *Mélicerte*, transl. Henri van Laun, in *The Complete Works of Molière* (Delphi Classics, 2018) (Kindle edition)
- Le Misanthrope:** *The Misanthrope*, transl. Richard Wilbur, in Molière, *Five Plays: The Misanthrope, Tartuffe, The School for Wives, The Miser, The Hypochondriac*, transl. Richard Wilbur and Alan Drury (London: Methuen, 1982), pp. 201–68

- Monsieur de Pourceaugnac:** *Monsieur de Pourceaugnac*, transl. Charles Heron Wall, in *The Complete Works of Molière* (Delphi Classics, 2018) (Kindle edition)
- Les Précieuses ridicules:** *Precious Provincials*, in Molière, *Don Juan and Other Plays*, transl. George Gravely and Ian Maclean (Oxford: Oxford University Press, 1989), pp. 1–29
- La Princesse d'Élide:** *The Princess of Elid*, transl. Henri van Laun, in *The Complete Works of Molière* (Delphi Classics, 2018) (Kindle edition)
- Psyché:** *Psyche*, transl. Charles Heron Wall, in *The Complete Works of Molière* (Delphi Classics, 2018) (Kindle edition)
- Sganarelle ou le cocu imaginaire:** *The Imaginary Cuckold*, in *The School for Husbands and The Imaginary Cuckold*, transl. Richard Wilbur (New York: Theatre Communications Group, 2009), pp. 84–130
- Le Sicilien ou l'amour peintre:** *The Sicilian or Love the Painter*, in Molière, *The Misanthrope and Other Plays*, transl. John Wood (Harmondsworth, UK: Penguin Books, 1959), pp. 77–96
- Tartuffe:** *Tartuffe*, transl. Richard Wilbur, in Molière, *Five Plays: The Misanthrope, Tartuffe, The School for Wives, The Miser, The Hypochondriac*, transl. Richard Wilbur and Alan Drury (London: Methuen, 1982), pp. 115–200

Chapters

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Abbreviations

The following abbreviations have been used:

- CA* Madeleine Jurgens and Elizabeth Maxfield-Miller, *Cent ans de recherches sur Molière, sur sa famille et sur les comédiens de sa troupe* (Paris: SEVPEN, 1963)
- Mol* Georges Forestier, *Molière* (Paris: Gallimard, 2018)
- OC* Molière, *Œuvres complètes*, 2 vols., ed. Georges Forestier and Claude Bourqui (Paris: Gallimard, 2010)
- Reg* La Grange, *Registre*, 2 vols., ed. Bert E. and Grace P. Young (Paris: Droz, 1947)
- TF* Samuel Chappuzeau, *Le Théâtre français (1674)*, ed. Christopher J. Gossip (Tübingen: Gunter Narr, 2009)