

Theatre, Fiction, and Poetry in the  
French Long Seventeenth Century /  
Le Théâtre, le roman, et la  
poésie à l'âge classique

William Brooks  
and  
Rainer Zaiser  
(eds)

Peter Lang

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MEDIEVAL AND  
EARLY MODERN  
FRENCH STUDIES

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## Notes on Contributors

Ralph Albanese, Chair of the Department of Foreign Languages and Literatures at the University of Memphis, is a specialist in socio-criticism and has published numerous articles on French classical theatre and the history of education. He is the author of *Molière à l'École républicaine* (1992) and *La Fontaine à l'École républicaine* (2003), and is now preparing a study of Corneille from the same perspective and co-editing a number of *Yale French Studies* devoted to the problems surrounding literary and linguistic education in contemporary France.

Francis Assaf, Distinguished Research Professor at the University of Georgia, has just published an edition of Houdar de La Motte's version of the Iliad and is currently working on a literary biography of the same author.

William Brooks, Professor of French in the University of Bath, was until recently the editor of *Seventeenth-Century French Studies*. His book *Artists' Images and the Self-Descriptions of Elisabeth Charlotte, Duchess of Orleans (1652–1722), the Second Madame*, has just appeared, and he is now writing a book on Quinault's spoken theatre.

Michael Call recently completed his Ph.D. at Yale University and is currently Assistant Professor of Humanities at Brigham Young University. His work focuses on Molière and the notion of authorship in the seventeenth century.

Marie-Claude Canova-Green is Reader in French at Goldsmiths, University of London. Her research focuses on court entertainments and other forms of large-scale public spectacles in early modern France. Her most recent book is '*Ces gens-là se tremoussent bien...*' *Ebats et débats dans la comédie-ballet de Molière* (Tübingen: Narr, 2006).

Georgia Cowart, Associate Professor and Chair of the Department of Music at Case Western Reserve University, is Co-Director of the Joint Music Program between Case and the Cleveland Institute of Music and President of the Society for Seventeenth-Century Music. Her latest book, *The Triumph of Pleasure: Louis XIV and the Festive Arts*, is to appear shortly with Chicago University Press.

Stephen H. Fleck is Professor of French at California State University, Long Beach. He has published extensively on Molière and is currently working on a monograph on Molière's late dramaturgy. Since 2006 he has been chief editor of the journal *Cahiers du dix-septième*.

Séverine Genieys-Kirk, Lecturer in French at the University of Edinburgh, specialises in early modern women writers. She is about to publish a book on Mary Wroth and Madeleine de Scudéry, and her current research focuses on the works of Mme de Gomez.

Sylvaine Guyot, agrégée de Lettres Classiques and Attachée temporaire d'enseignement et de recherche in the Université de Paris III–Sorbonne Nouvelle, is a member of the Groupe de Recherches Interdisciplinaires sur l'Histoire du Littéraire (EHESS/Paris III). She is currently finishing her doctorate, under the direction of Alain Viala, entitled *Le corps tragique. De Corneille à Racine. Représenter le corps dans le théâtre du Grand Siècle (1660–1690)*. She also works on the reception of Corneille from the seventeenth century to the present day, and, in 2006, directed Racine's *Andromaque* in Paris.

Joseph Harris is Lecturer in French at Royal Holloway, University of London. He is the author of *Hidden Agendas: Cross-Dressing in Seventeenth-Century France* (Tübingen: Narr, 2005), and is currently working on spectatorship and subjectivity in French drama theory between the Renaissance and the Revolution.

Louise Horowitz is Professor of French at Rutgers University-Camden and a member of the Graduate Faculty of French at Rutgers-New Brunswick. She is currently continuing work on East/West relationships in seventeenth-century theatre, while also returning to an earlier passion, *L'Astrée*.

Zoltan Jeney researches the phenomena of continuity in medieval and renaissance poetry, and has translated Du Bellay's *Regrets* and a selection of the poetry of Eustache Deschamps into Hungarian. He lectures at Kodolányi University College (Székesfehérvár) and the Loránd Eötvös University (ELTE, Budapest).

Judith Le Blanc, agrégée de lettres modernes, is preparing a thesis on opera parodies between 1672 and 1745 under the direction of Christian Biet at the Université de Paris X-Nanterre, where she is Attachée temporaire d'enseignement et de recherche in the Département des Arts du spectacle.

Richard Maber, Reader in French, Durham University, is General Editor of the journal *The Seventeenth Century*. He is currently working particularly on international learned correspondences, and on seventeenth-century poetry, and has recently completed an edition of Pierre Le Moynes's *Entretiens et lettres poétiques*.

Twyla Meding is Associate Professor of French at West Virginia University. She has published extensively on Honoré d'Urfé's *L'Astrée* and pastoral in seventeenth-century France.

Larry F. Norman is an Associate Professor at the University of Chicago. He is the author of *The Public Mirror: Molière and the Social Commerce of Depiction* and is currently working on a book on ancients and moderns.

Larry W. Riggs is Professor of French and Department Head of Modern Languages, Literatures & Cultures at Butler University. He has written on a wide variety of literary subjects, as well as on cultural studies and cinema. His latest book, *Molière and Modernity: Absent Mothers and Masculine Births*, was published in 2005 by Rookwood Press.

William Roberts, Professor Emeritus of Northwestern University and Officier des Palmes Académiques, is the bibliographer of the North American Society for Seventeenth-Century French Literature, a *directeur* of the *Cahiers Maynard*, and a contributing Editor of *French 17 Bibliography*. He has published around 125 articles on Saint-Amant, Boisrobert, Maynard, Malherbe, Scudéry, Orinda, Marino, La Fontaine, Perelle, Bossuet, and the history of Paris and Versailles.

Stella Spriet is Assistant Professor in the University of Saskatchewan. She has undertaken research on the concept of unity in the seventeenth century and is at present completing a study of the work of the director Daniel Mesguich.

Bruno Tribout is Lecturer in French at the University of Ulster and is currently completing a Ph.D. at the Université de Paris IV-Sorbonne jointly with the University of Montreal. His research interests are in early modern political ethics as reflected in seventeenth-century historiography, memoirs and tragedy. He has published articles on related topics in *XVIIe Siècle* and *Littératures classiques*.

Agnès Vève is preparing her doctorate at the Université de Paris III-Sorbonne nouvelle under the direction of Alain Viala and is currently researching the history of the Comédie-Française in the classical period. She specialises particularly in the hostile relationship between the Comédie-Française and the Opéra.

Rainer Zaiser is Professor of French and Italian in the University of Kiel, Germany. He has published on Pascal, the seventeenth-century French novel and the classical theatre. He is the editor of the journal *Papers on French Seventeenth Century Literature* and the book series *Biblio 17*.