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The Misanthrope (1996) Audiobook, written by Molière ...

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Larry Norman | Humanities Day 2020

Includes an interview with Larry F. Norman author of The Public Mirror: Molière and the Social Commerce of Depiction. Recorded at The Invisible Studios, West Hollywood in June 2012. Lead funding for this production was made possible with support by the Sidney E. Frank Foundation. Directed by Rosalind Ayres. Producing Director Susan Albert ...

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The public mirror : Molière and the social commerce of depiction. [Larry F Norman] -- 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 ...

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In practice, these concerns led me from my first book on Molière, an examination of the contentious exchange between playwright and audience that gave birth to modern satirical comedy (The Public Mirror), to my study re-evaluating the creative conflict between ancient literature and early-modern ideals (The Shock of the Ancient: Literature and History in Early-Modern France).

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A specialist in seventeenth-century French theater, Norman is the author of The Public Mirror: Molière and the Social Commerce of Depiction (University of Chicago Press, 1999). COPYRIGHT | Excerpted from pages 35-41 and 44-5 of The Public Mirror: Moliere and the Social Commerce of Depiction by Larry F. Norman, published by the University of Chicago Press.

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Pairing close readings of Moliere's comedies with accounts of French social history and aesthetics, this book aims to show how Moliere perceived satire as a "public mirror" provoking dynamic exchange Read more...

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This timeless comedy of manners is considered one of Molière’s most probing and mature works. While it’s still an exemplar of 16th century farce, Molière went beyond his usual comic inventiveness to create a world of rich, complex characters, especially in the cynical title character Alceste, played here by the Tony® Award-winning actor Brian Bedford. Translated by Richard Wilbur. An L ...

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Larry Norman | Romance Languages & Literatures

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The path to fame opened for him on the afternoon of October 24, 1658, when, in the guardroom of the Louvre and on an improvised stage, the company presented Pierre Corneille’s Nicomède before the king, Louis XIV, and followed it with what Molière described as one of those little entertainments which had won him some reputation with provincial audiences.

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The somewhat uneven fortunes of *états présents* on Molière indicate the difficult task of selecting highlights from the vast bibliography of recent years. The most significant attempt to evaluate criticism published between 1900 and 1970, 1 while considered ‘un guide raisonné de ce musée critique’, 2 was undervalued on account of its bias towards form-orientated critics such as René ...

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