

# Molière (Encyclopedia Britannica)

French dramatist

Written By:

- [Ronald W. Tobin](#)
- [Will G. Moore](#)

**Alternative Title:** Jean-Baptiste Poquelin

**Molière**, original name **Jean-Baptiste Poquelin**, (baptized January 15, 1622, Paris, France—died February 17, 1673, Paris), French actor and playwright, the greatest of all writers of French [comedy](#).

Although the sacred and [secular](#) authorities of 17th-century [France](#) often combined against him, the genius of Molière finally emerged to win him acclaim. Comedy had a long history before Molière, who employed most of its traditional forms, but he succeeded in inventing a new style that was based on a [double vision](#) of normal and abnormal seen in relation to each other—the comedy of the true opposed to the [specious](#), the intelligent seen alongside the [pedantic](#). An actor himself, Molière seems to have been incapable of visualizing any situation without animating and dramatizing it, often beyond the limits of probability. Though living in an age of reason, he had the good sense not to [proselytize](#) but rather to animate the absurd, as in such masterpieces as *Tartuffe*, *L'École des femmes*, *Le Mécanisme*, *Le Bourgeois Gentilhomme*, and many others. It is testimony to the freshness of his vision that the greatest comic artists working centuries later in other media, such as [Charlie Chaplin](#), have been compared to Molière.

## Early life and beginnings in theatre

Molière was born (and died) in the heart of [Paris](#). His mother died when he was 10 years old; his father, one of the appointed furnishers of the royal household, gave him a good education at the Collège de Clermont (the school that, as the Lycée Louis-le-Grand, was to train so many brilliant Frenchmen, including [Voltaire](#)). Although his father clearly intended him to take over his royal appointment, the young man renounced it in 1643, apparently determined to break with tradition and seek a living on the stage. That year he joined with nine others to produce and [play](#) comedy as a company under the name of the Illustre-Théâtre. His stage name, Molière, is first found in a document dated June 28, 1644. He was to give himself entirely to the theatre for 30 years and to die exhausted at the age of 51.

A talented actress, [Madeleine Bejart](#), persuaded Molière to establish a theatre, but she could not keep the young company alive and solvent. In 1645 Molière was twice sent to prison for debts on the building and properties. The number of theatregoers in 17th-century Paris was small, and the city already had two established theatres, so that a continued existence must have seemed impossible to a young company. From the end of 1645, for no fewer than 13 years, the troupe sought a living touring the provinces. No history of these years is possible, though municipal registers and church records show the company emerging here and there: in Nantes in 1648, in Toulouse in 1649, and so on. They were in [Lyon](#) intermittently from the end of 1652 to the summer of 1655 and again in 1657, at Montpellier in 1654 and 1655, and

# Moliere Encyclopedia

**Stratos E. Constantinidis**



## **Moliere Encyclopedia:**

**The Molière Encyclopedia** James F. Gaines, 2002-11-30 Born Jean Baptiste Poquelin in 1622 the French playwright Molière became one of the most influential dramatists of the 17th century His comedies shaped the development of theater in Europe inspired his contemporaries in England and left a lasting dramatic legacy after his death in 1673 Molière has also inspired a vast body of scholarship and recent work has dispelled many of the myths surrounding his career This reference provides English speaking readers with a current and comprehensive guide to his life and works Hundreds of A Z entries cover topics related to his life works and theatrical career including Plays Individual characters Historical persons Allusions Influences Cultural institutions And much more This scrupulously researched volume relies on verifiable facts giving scant attention to the romantic fiction surrounding the playwright Many of the entries list works for further reading A chronology outlines the chief events of Molière's life and his contributions to the stage The volume concludes with a bibliography

*Women and Irony in Molière's Comedies of Marriage* John D. Lyons, 2024-02-16 This is a book about how Molière France's most celebrated author of comedies made something strikingly new out of the traditional comedy plot of thwarted courtship Though justly celebrated for his mastery of physical comedy and farce one of Molière's key moves was to pay attention to the way women could use language Seventeenth century France was a time when speaking well became exceptionally important and in this arena women were the trend setters Among the most important places to display taste and social skills were the salons gatherings presided over by women Yet women still enjoyed little in the way of rights particularly regarding a central decision in their lives the choice of a husband French regulations of marriage contracts became increasingly restrictive largely to the detriment of women To draw attention to their plight women novelists and essayists presented case studies in how men and women misunderstood one another how women were coerced to wed how marriages could become nightmares and how courtships could fail Against this fraught social background Molière showed women using one of the few assets they had their mastery of words and in particular the rhetoric of irony to frustrate the plans of fathers guardians and other authority figures The comedies discussed here include very well known plays such as *The Misanthrope* *Tartuffe* *The Learned Ladies* *The School for Wives* and *Don Juan* and also less known but revealing and thought provoking works such as *The School for Husbands* *George Dandin* and *Monsieur de Pourceaugnac*

**Molière in Context** Jan Clarke, 2022-11-24 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

*Mendacity and the Figure of the Liar in Seventeenth-Century French*

*Comedy* Emilia Wilton-Godberfforde, 2017-06-14 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 Moli re alongside innovative analyses of other playwrights The chapters offer fresh insights on well known plays by Moli re 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 miscommunicative 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 **Historical Dictionary of French Theater** Edward

Forman, 2010-04-27 The term French theater evokes most immediately the glories of the classical period and the peculiarities of the Theater of the Absurd It has given us the works of Corneille Racine and Moliere In the Romantic era there was Alexander Dumas and surrealist works of Alfred Jarry and then the Theater of the Absurd erupted in rationalistic France with Samuel Beckett Eugene Ionesco and Jean Paul Sartre The *Historical Dictionary of French Theater* relates the history of the French theater through a chronology introduction bibliography and over 400 cross referenced dictionary entries on authors trends genres concepts and literary and historical developments that played a central role in the evolution of French theater

*The Cambridge Companion to Moliere* David Bradby, Andrew Calder, 2006-09-14 A detailed introduction to Moli re 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'cole 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 Moli re and his collaborators are reinstated to the central position which they held in his uvre in Moli re 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 **Theatre Histories** Bruce McConachie, Tobin Nellhaus, Carol Fisher

Sorgenfrei, Tamara Underiner, 2016-02-26 This thoroughly revised and updated third edition of the innovative and widely acclaimed *Theatre Histories An Introduction* offers a critical overview of global theatre and drama spanning a broad wealth of world cultures and periods Bringing together a group of scholars from a diverse range of backgrounds to add fresh perspectives on the history of global theatre the book illustrates historiographical theories with case studies demonstrating various methods and interpretive approaches Subtly restructured sections place the chapters within new thematic contexts to offer a clear overview of each period while a revised chapter structure offers accessibility for students and instructors Further new features and key updates to this third edition include A dedicated chapter on historiography New up to date case studies Enhanced and reworked historical cultural and political timelines helping students to place each chapter within the historical context of the section Pronunciation guidance both in the text and as an online audio guide to aid the reader in accessing and internalizing unfamiliar terminology A new and updated companion website with further insights activities and resources to enable students to further their knowledge and understanding of the theatre Moliere Michael

Hawcroft, 2007-09-27 Moli re 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 Moli re 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 Moli re himself played The book takes into account what is known of the performance styles of Moli re s troupe of actors as well as engaging closely with the text of the plays and the critical debate to date Some of Moli re 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 *Text & Presentation, 2008* Stratos E. Constantinidis, 2009-03-23 Text Moliere s revolutionary dramaturgy motherhood in *Medea* Electronovision and Richard Burton s *Hamlet* and Jose Carrasquillo s all nude production of *Macbeth* among many others **Theatre Histories** Phillip B. Zarrilli, Bruce McConachie, Gary Jay Williams, Carol Fisher Sorgenfrei, 2013-03-07 This new edition of the innovative and widely acclaimed *Theatre Histories An Introduction* offers overviews of theatre and drama in many world cultures and periods together with case studies demonstrating the methods and interpretive approaches used by today s theatre historians Completely revised and renewed in color enhancements and new material include a full color text design with added

timelines to each opening section a wealth of new color illustrations to help convey the vitality of performances described new case studies on African Asian and Western subjects a new chapter on modernism and updated and expanded chapters and part introductions fuller definitions of terms and concepts throughout in a new glossary a re designed support website offering links to new audio visual resources expanded bibliographies approaches to teaching theatre and performance history discussion questions relating to case studies and an online glossary      **Theatre Histories** Daphne P. Lei,Tobin

Nellhaus,Tamara Underiner,Patricia Ybarra,2024-07-30 This updated fourth edition of Theatre Histories offers a critical overview of global theatre drama and performance spanning a broad wealth of world cultures and periods integrating them chronologically or thematically and showing how they have often interacted Bringing together a group of scholars from a diverse range of backgrounds and approaches to the history of global theater this introduction to theatre history places theatre into its larger historical contexts and attends to communication s role in shaping theatre Its case studies provide deeper knowledge of selected topics in theater and drama and its Thinking Through Theatre Histories boxes discuss important concepts and approaches used in the book Features of the fully updated fourth edition include Deeper coverage of East Asian and Latin American theater Richer treatment of popular culture More illustrations photographs and information about online resources New case studies include several written by authoritative scholars on the topic Pronunciation guidance both in the text and as audio files online Timelines An introduction on historiography A website with additional case studies a glossary recordings of the pronunciation of important non English terms and instructor resources A case studies library listing including both those in print and online for greater instructor choice and flexibility This is an essential textbook for undergraduate courses in theatre history world theatre and introduction to theatre and anyone looking for a full and diverse account of the emergence development and continuing relevance of theatre to cultures and societies across the world

*The Misanthrope and Other Plays* Jean-Baptiste Moliere,2015-07-07 The Misanthrope The Doctor in Spite of Himself The Miser The Would Be Gentleman The Mischievous Machinations of Scapin The Learned Women The Imaginary Invalid The comedy Moli re once quipped is excellent and they who deride it deserve to be derided Written during the triumphant final years of Moli re s career these seven works represent the mature flowering of his artistry and the most profound development of his vision of humanity They are essential to appreciating the full genius of this greatest and best loved French comic author With an Introduction by Donald M Frame and an Afterword by Lewis C Seifert      *The Misanthrope and Other Plays* Molière,2005 Translates seven plays of Moli re and comments upon the background of each dramatization

**Intimations of Joseph Conrad** G.W. Stephen Brodsky,2024-09-27 Master mariner and pioneer author of Modernist technique Joseph Conrad 1857 1924 achieved such eminence in his lifetime that his presence explicit or implicit could be found in the lives and works of several contemporaries of consequence Through the century since his death he has lived on as a presence in the works of later authors to the present day A collection spanning fifteen years of the present author s

sightings of Conrad's presences are not only literary but also memorial. Monuments, sculpture, ships, plaques, the performing arts, cabinetry, and even a pub find a place. Each sighting is described in its context, a couple of certain or likely sightings by Conrad such as Molière and Matthew Arnold, and the rest sightings or ambient intimations of Conrad's presence in fiction and social commentary in novels and film by significant authors who carry on his legacy from contemporaries such as H.G. Wells, Ford Madox Ford, and F. Scott Fitzgerald to moderns George Orwell, Albert Camus, John Le Carré, Ian MacEwan, and John Banfield among others. Presented in a clear yet poetic prose style, this record of Conrad's influence on these contemporary and later writers brings a significant dimension to their interpretation; conversely, Conrad's place may be perceived more precisely in the historically broadening canon from Modernist to Postmodern. Together with its illustrations, *Intimations of Joseph Conrad* is a novel and unique concept as entertaining as it is informative.

**The Oxford Handbook of Restoration Literature** Matthew C. Augustine, Steven N. Zwicker, 2024-10-22. The *Oxford Handbook of Restoration Literature* begins by asking if there was a distinctive literature of the Restoration. For a long time, the answer seemed obvious: heroic drama, libertine comedy, scandalous lyrics, and the short but brilliant career of John Wilmot, earl of Rochester. Could there be an age when the coincidence of literary culture and political rule were any more obvious? But as this Handbook will remind us, some of the most wonderful literature of this Restoration came from writers who had lived across the decades of turbulence and into an age when the Stuart kings returned, when the Church and House of Lords were restored, a world made safe for bishops and for the memory of divine right rule. Of course, these returns and restorations did not meet with uniform celebration. John Milton wrote his great epic poems not in quiet submission but in a kind of resistance to the dominant culture of the 1660s, and Andrew Marvell produced his most brilliant satiric verse by holding up a looking glass to court corruption and Anglican intolerance. So we begin with the most obvious conclusion: Restoration literature does and does not fit to the categories that so long defined the late Stuart age. This book explores and contests challenges and reimagines the experience embodied by the writing of the late Stuart world and invites readers new to this world and those who have often read its literatures to the pleasures but as well to the challenges and discomforts of its texts.

**Ruskin, the Theatre and Victorian Visual Culture** A. Heinrich, K. Newey, J. Richards, 2009-04-08. This collection of essays sets out to challenge the dominant narrative about Victorian theatre by placing the practices and products of the Victorian theatre in relation to Victorian visual culture through the lens of the concept of Ruskinian theatre, an approach to theatre which values its educative purpose as well as its aesthetic expression.

**Four French Plays** Jean Racine, 2013-07-04. 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

**Ritual Design for the Ballet Stage** Hanna Walsdorf, 2019-02-28 The Turkish ceremony in *Le Bourgeois gentilhomme* has been popular with audiences for almost 350 years and remains one of the best-known scenes of early modern French theatre This newly researched volume spotlights the Turkish ceremony in its original technicolor presenting numerous important discoveries that have never before been published It shows that even in a field as thoroughly investigated as the collaboration between Molière and Lully at the court of Louis XIV there is still much new source material to be discovered and many new connections to be made As the multidisciplinary essays examine the burlesque Turkish scene from a social political textual and iconographic viewpoint they unearth time and again flaws omissions and errors transmitted in earlier scholarship *Ritual Design* is a must-have volume that sets the record straight God Mocks Terry Lindvall, 2015-11-13 Winner of the 2016 Religious Communication Association Book of the Year Award *In God Mocks* Terry Lindvall ventures into the muddy and dangerous realm of religious satire chronicling its evolution from the biblical wit and humor of the Hebrew prophets through the Roman Era and the Middle Ages all the way up to the present He takes the reader on a journey through the work of Chaucer and his *Canterbury Tales* Cervantes Jonathan Swift and Mark Twain and ending with the mediated entertainment of modern wags like Stephen Colbert Lindvall finds that there is a method to the madness of these mockers true satire he argues is at its heart moral outrage expressed in laughter But there are remarkable differences in how these religious satirists express their outrage The changing costumes of religious satirists fit their times The earthy coarse language of Martin Luther and Sir Thomas More during the carnival spirit of the late medieval period was refined with the enlightened wit of Alexander Pope The sacrilege of Monty Python does not translate well to the ironic voices of Søren Kierkegaard The religious satirist does not even need to be part of the community of faith All he needs is an eye and ear for the folly and chicanery of religious poseurs To follow the paths of the satirist writes Lindvall is to encounter the odd and peculiar treasures who are God's mouthpieces In *God Mocks* he offers an engaging look at their religious use of humor toward moral ends **The World-wide Encyclopedia and Gazetteer**, 1908



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## **Table of Contents Moliere Encyclopedia**

1. Understanding the eBook Moliere Encyclopedia
  - The Rise of Digital Reading Moliere Encyclopedia
  - Advantages of eBooks Over Traditional Books
2. Identifying Moliere Encyclopedia
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Moliere Encyclopedia
  - User-Friendly Interface
4. Exploring eBook Recommendations from Moliere Encyclopedia
  - Personalized Recommendations
  - Moliere Encyclopedia User Reviews and Ratings
  - Moliere Encyclopedia and Bestseller Lists
5. Accessing Moliere Encyclopedia Free and Paid eBooks
  - Moliere Encyclopedia Public Domain eBooks
  - Moliere Encyclopedia eBook Subscription Services
  - Moliere Encyclopedia Budget-Friendly Options
6. Navigating Moliere Encyclopedia eBook Formats

- ePub, PDF, MOBI, and More
- Moliere Encyclopedia Compatibility with Devices
- Moliere Encyclopedia Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Moliere Encyclopedia
  - Highlighting and Note-Taking Moliere Encyclopedia
  - Interactive Elements Moliere Encyclopedia
- 8. Staying Engaged with Moliere Encyclopedia
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Moliere Encyclopedia
- 9. Balancing eBooks and Physical Books Moliere Encyclopedia
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Moliere Encyclopedia
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Moliere Encyclopedia
  - Setting Reading Goals Moliere Encyclopedia
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Moliere Encyclopedia
  - Fact-Checking eBook Content of Moliere Encyclopedia
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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