In the eighteenth century, when the definition of marriage was shifting from one based on an hierarchical model to one based on notions of love and mutuality, marital life came under a more intense cultural scrutiny. This led to paradoxical evidence. It reveals the complexity and audacity of both men's work, and restablishes the less well-known as a figure of major importance.

In Peruvian, Marivaux's La Vie de Marianne and Rousseau's Julie. The examination of a largely neglected corpus of illustrations, understood as readings of each text, provides striking new evidence of the complexity, thematic richness and sentimental response that were at the heart of eighteenth-century moral, epistemological and aesthetic debates. These are analysed in conjunction with some of the actual (often emotional) responses that the term, its fictions and images have.

Eighteenth-century sensibilité has always been controversial. In fact, the term itself refers to complex forms of physical and emotional responsiveness, and Lewis's study investigates the formal and cultural context of sensibilité. The study of sensibilité as a phenomenon is a long-standing one, but Lewis's work is the first to bring together an extensive corpus of texts, artworks and images. The result is a richly textured study of sensibilité in the eighteenth century, and a new understanding of the eighteenth century itself.

In the playhouses of eighteenth-century France, clerks and students, soldiers and merchants, and the occasional aristocrat stood in the pit, while the majority of the elite sat in loges. These denizens of the parterre, who accounted for up to two-thirds of the audience, were in some respects more eligible for the duties of a public role than the members of the elite who sat in the loges. The role of the parterre in the political culture of eighteenth-century France is explored in this book, which makes a significant contribution to the study of eighteenth-century France.

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