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Focusing on Spanish and Mexican lyric (G ngora, Quevedo, and Sor Juana), English drama (King Lear and translations of Seneca), and French philosophy (Descartes and Pascal), Christopher Johnson reads Baroque hyperbole as a sophisticated, often sublime, frequently satiric means of making sense of worlds and selves in crisis and transformation. Grounding his readings of hyperbole in the history of rhetoric and literary imitation, Johnson traces how rhetorical excess acquires specific cultural

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**Christopher D. Johnson Associate Professor of Comparative ...**

Christopher D. Johnson Associate Professor of Comparative Literature Harvard University 16 Quincy Street, Dana Palmer House, Rm. 204 Cambridge, MA 02138

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