

21. of 71.

THE UNIVERSITY OF MINNESOTA

GRADUATE SCHOOL

Report
of
Committee on Thesis

The undersigned, acting as a Committee of the Graduate School, have read the accompanying thesis submitted by Amelia Mary Doyle for the degree of Master of Arts.

They approve it as a thesis meeting the requirements of the Graduate School of the University of Minnesota, and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts.

Robert Seales
Chairman

E. W. C. M. S.

C. A. Moore per E. W. C. M. S.

June 5 1918

100-1114 10385

THE UNIVERSITY OF MINNESOTA

GRADUATE SCHOOL

Report

of

Committee on Examination

This is to certify that we the undersigned, as a committee of the Graduate School, have given Amelia Mary Doyle final oral examination for the degree of Master of Arts . We recommend that the degree of Master of Arts be conferred upon the candidate.

Minneapolis, Minnesota

June 5 1918

Colbert Searles
Chairman

E. W. Christy

Em. L. Stoll

THE WOMEN OF THE EARLY COMEDIES OF CORNEILLE

A T H E S I S

submitted to the

FACULTY of the GRADUATE SCHOOL

of the

UNIVERSITY OF MINNESOTA

by

Amelia M. Doyle.

In partial fulfillment of the requirements for the degree of

MASTER OF ARTS

J U N E

1 9 1 8

UNIVERSITY OF
MINNESOTA
LIBRARY

7
177
(2)
THE WOMEN OF THE EARLY COMEDIES OF CORNEILLE.

Corneille created in his early comedies many interesting young women of noble rank and several of more humble degree. The supporting characters revolve around these women who form the nucleus of every plot. Lanson and other critics hold that these women are types and can be grouped under two heads. According to Lanson there are "deux modèles uniformes":

- a. "Il y a la tendre, rêveuse et constante que désespère un soupçon de l'infidélité de l'amant.
- b. Il y a l'enjouée, indifférente et coquette, qui remplace un amant comme un ruban, le rire aux lèvres." (1)

(2)
Corneille's statement that his early comedies depict the life of the times was equivalent to saying that his characters were real men and women. It is difficult to reconstruct the young women of the early part of the seventeenth century, since we have no realistic descriptions dating from that time. One

(1) Lanson, Corneille, p. 51.

(2) Méliete 1629, Clitandre 1632, La Veuve 1633, La Galerie du Palais 1633, La Suivante 1634, La Place Royale 1634, L'Illusion Comique 1636. Médée 1635 is omitted from this study, because it is so close an imitation of Seneca's drama of that name.

point only is very much insisted upon and that is the obedience which young girls owe to the wishes of their parents. Charon, in his book entitled "La Sagesse" says in speaking of the duties of children to their parents: "Le second est obeissance, voire aux plus rudes et difficiles mandemens du pere."⁽³⁾

The fiction of the time, which seems to be fully represented by "Astree," depicts young women almost solely in their relations with their lovers. In this respect their line of conduct is very fully outlined by Astrée in her advice to Diana:

"Car, si vous ne l'aimez point il faut d'abord retrancher toute conférence et toute pratique, mais si entièrement et si promptement qu'il ne lui reste nul espoir."^(4a)

"Et il ne faut point se flatter en cela de dire qu'une femme ne peut non plus s'empêcher d'être aimé que d'être vue. Ce sont des contes pour endormir les personnes moins rusées; puisque en effet il n'y a celui qui ne se départe de telle entreprise, si dès le commencement toute espérance lui est otée non pas d'une partie mais du tout. Que si nous en voyons quelques opiniâtres, c'est pour quelques jours seulement, étant certain que l'amour non plus que le reste des choses mortelles, ne peut vivre sans nourriture et que la propre nourriture de l'amour, c'est l'espérance."^(4b)

(3) Charon, La Sagesse Bk. III, p. 660.
(4a) Astrée, V. II, p. 465.
(4b) Ibid, V. II, p. 466.

She elucidates further on these principles when she says:

"Nous sommes obligées de montrer plus de mécontentement quand on nous parle d'Amour que nous en ressentons afin d'éprouver par la quelle intention ont ceux qui parlent à nous."⁽⁵⁾

That this literary ideal corresponded to some extent at least, to the social ideal, is suggested by observations which one finds in the "Historiettes" of Tallemant des Réaux and the "Dictionnaire des Précieux et Précieuses" of Somaize. In the preface to this book Somaize states that:

"En France, les dames vivant sur leur bonne foi et n'ayant point d'autres défenses que leur vertu et leur propre coeur, elles s'en sont fait un rempart plus fort et plus sur que toutes les clefs, que toutes les grilles et que toute la vigilance des duègnes. Les hommes ont donc été obligés d'attaquer ces remparts par les formes, et ont employé tant de soins et d'adresse pour les reduire, qu'ils s'en sont fait un art preque inconnu aux autres peuples."⁽⁶⁾

It is significant that Corneille has practically versified these doctrines in a speech given to the Nurse of his first play, "Méliste." She says:

"Une fille qui voit et que voit la jeunesse
Ne s'y doit gouverner qu'avec beaucoup d'adresse;
Le dédain lui messied, ou quand elle s'en sert,
Que ce soit pour reprendre un amant qu'elle perd.
Une heure de froideur, à propos ménagée,
Peut rembraser une ame à demi dégagée,
Qu'un traitement trop doux dispense à des mépris
D'un bien dont cet orgueil fait mieux savoir le prit.

(5) Astrée, V. I. p. 215.

(6) Somaize, Dictionnaire des ~~Précieux~~ et Précieuses.
Preface p. 7.

Hors ce cas il lui faut complaire à tout le monde,
Faire qu'aux voeux de tous l'apparence réponde,
Et sans embarrasser son coeur de leurs amours (7)
Leur faire bonne mine, et souffrir leurs discours."

In how far do the heroines of Corneille resemble the young women suggested by these and similar descriptions of the times. Méliete, the leading character of the comedy of that name, is a young woman, beautiful and rich. She is at first the conventional fickle woman who, loved by a man whose passion she does not requite, allows him to linger on in a fashion quite contrary to the rationalistic quoted above from "Astrée". When later on Méliete meets a man whom she does love, she forgets the proprieties of her rank and becomes an unconventional, idealistic and thoroughly human woman. She is herself quite conscious of her unconventionality when she admits her love:-

"Ton merite plus fort que ta raison flatteuse
Me rend, je le confesse, un peu moins scrupuleuse.
Je dois tout à ma mere, et pour tout autre amant
Je voudrais tout remettre à son commandement;
Mais attendre pour toi l'effet de sa puissance,
Sans te rien témoigner que par obeissance,
Tirois, ce serait trop; tes rares qualites
Dispensent mon devoir de ces formalités." (8)

and finally:

"C'est peut-être trop dire et me montrer trop bonne." (9)

This same lack of reserve, however, is not without a model in the romances of the time. So for example, in "Astrée", (10)
Galathée frankly confesses her love to a man of lower rank.

- {7} Méliete, Act IV. Sc. I, 1085-1098.
{8} Ibid., Act II. Sc. VIII, 711-718.
{9} Ibid., Act II. Sc. VIII, 720.
{10} Astrée, V. I, p. 771.

In spite of her ideas on the subject of propriety and reserve, Astrée, like Mélite, was not always reserved of which this letter to Celadon is an example:

"Ne vous laissez donc plus emporter à l'ennui que vous donnent nos communs ennemis (c'est ainsi Celadon que je les nomme et non pas nos pères) si vous voulez que je crois votre amitié égale à celle qui me fait non seulement surmonter mais mépriser pour vous toutes sortes de peines et d'incommodités."⁽¹¹⁾

The "remparts", which Somaize speaks of, were the "formalités" which Melite felt she should observe and yet did not because she really loved Tircis. Neither does she come up to the type of the seventeenth century beloved as quoted before from
⁽¹²⁾

"Astrée". There were those who lived up to this rule, for example Mlle. Lestre of whom Somaize says:

"Elle n'est pas insensible à l'amour, mais elle sait bien dissimuler."⁽¹³⁾

Mélite, however, did not wait very long to try out Tircis' affections. She seems to have been a law unto herself.

In spite of Mélite's unconventionality, she is an idealist, unspoiled by adulation and wealth. This is evidenced by her ready rejection of her Nurse's practical and sophisticated advice that she marry Éraste because

"Un semblable pigeon ne se peut rattraper:
Il a deux fois le bien de l'autre et davantage." (14)

(11) Astrée, V. II, p. 482.

(12) See Note 5, p. 3.

(13) Somaize, Dictionnaire des Précieux et Précieuses, p. 150.

(14) Mélite, Act IV, Sc. I, 1127-1128.

Furthermore, Mélite has an idealistic conception of man that she maintains in spite of one who, heretofore, had been her chief counsellor. Their conversation on this subject clearly demonstrates Mélite's lofty standards.

Mélite.

"Le bien ne touche point un généreux courage."

Nurse.

"Tout le monde l'adore et tâche d'en jouir."

Mélite.

"Il suit un faux éclat qui ne peut m'éblouir."

Nurse.

"Après de sa splendeur toute autre est fort petite."

Mélite.

"Tu le places au rang qui n'est dû qu' au mérite."

Nurse.

"On a trop de mérite étant riche à ce point."

Mélite.

"Les biens en donnent-ils à ceux qui n'en ont point?"

Nurse.

"Oui, ce n'est que par là qu'on est considérable."

Mélite.

"Mais ce n'est que par là qu'on devient méprisable:

Un homme dont les biens font toutes les vertus

Ne peut être estimé que des coeurs abattus."

Nurse.

"Est-il quelques défauts que les biens ne réparent?"

Melite.

"Mais plutôt en est-il ou les biens ne préparent?
Étant riche, on méprise assez communément
Des belles qualités le solide ornement,
Et d'un luxe honteux la richesse suivie
Souvent par l'abondance aux vices nous convie."

Nurse.

"Enfin je reconnais"

Melite.

"Qu'avec tout ce grand bien (15)
Un jaloux sur mon coeur n'obtiendra jamais rien."

If Corneille were not depicting some woman of his time would not he, the shrewd Norman, have instilled into Mélite a little more sagacity in regard to financial matters. Were he attempting to create a type, it seems very probable, because of his nature, that he would admire, and consequently portray, in his heroine, more practical foresight.

Besides her unconventionality and idealism, Melite is essentially human. There is in her the tendency to defend an absent friend, especially when he is slandered. This is well illustrated in the following remark to Éraсте:

"Ce n'est pas contre lui qu'il faut en ma présence
Lâcher les traits jaloux de votre médisance.
Adieu: souvenez-vous que ces mots insensés
L'avanceront chez moi plus que vous ne pensez." (16)

(15) *Mélite*, Act. IV, Sc. I, 1129-1146.

(16) *Ibid.*, Act. II, Sc. II, 441-444.

Mélite is in these respects one of the best examples of the first type sketched by Lanson. But she is something more than a mere type, because she demonstrates the inherent contrariness of human nature, not only in the preceding speech but in her answer to Tircis' question as to whether, she really believes, as does Eraste in his love and jealousy, that he, Tircis, loves her:

"Bien que cette croyance à quelque erreur m'expose,
Pour lui faire dépit, j'en croirai quelque chose." (17)

What could be more delightfully human than that phrase "pour lui faire dépit?" In spite of her strong and hearty defense of her ideals and friends, Mélite is not an Amazon. When informed of her fiance, Tircis', death, in consoling she faints away.

Cloris, the other feminine character in the "Melite", is quite the opposite from Mélite. She is gay, lively, possessed of a woman's intuition and in love to a certain degree. Her keen interest in the success of her brother's love affair closely resembles that of Leonide for Paris in the "Astrée". Always on the "qui vive" for information as to the whereabouts of her brother's heart, she surprises him into an avowal:

Tircis.

"Tu sais mieux qui je suis et que ma libre humeur
N'a de part en mes vers que celle de rimeur."

(17) Mélite, Act II, Sc. VIII, 698-700.

Cloris.

"Pauvre frère, vois-tu, ton silence t'abuse;
De ta langue ou des yeux, - n'importe qui t'accuse:
Les tiens m'avait bien dit malgré toi que ton coeur
Souspirait sous les lois de quelque objet vainqueur." (18)

There is prevalent throughout Cloris' dialogue with her brother a charming tenderness and almost maternal solicitude for him combined with a rather clever exposition of the ways of woman.

Cloris.

"Laisse le donc jaser.
Ce malheureux amant ne vaut pas qu'on le craigne;
Quelque riche qu'il soit, Melite le dédaigne:
Puisqu' on voit sans effet deux ans d'affection,
Tu ne dois plus douter de son aversion;
Le temps ne la rendra que plus grande et plus forte.
On prend soudain au mot les hommes de sa sorte,
Et sans rien hasarder à la moindre longueur,
On leur donne la main dès qu'ils offrent le coeur." (19)

Not only does Cloris know the ruses of Cupid, but she uses them in her own case. As she herself says:

"Moi je m'en vais paisiblement attendre
Le retour désiré du paresseux Philandre.
Un moment de froideur lui fera souvenir
Qu' il faut une fois tarder moins à venir." (20)

(18) Méliste, Act II, Sc. IV, 497-502.

(19) Ibid., Act II, Sc. IV, 550-558.

(20) Ibid., Act II, Sc. IV, 567-570.

She is in this a better disciple of the Nurse than Melite herself, for the former in her advice to Mélite said:

"Une heure de froideur, à propos ménagée,
Peut rembraser une âme à demi déagée." (21)

Later on when Tircis is downcast by what he believes to be Mélite's fickleness, Cloris tries to cheer him up and disabuse his love by a statement that would do credit to a ward of the Nurse who in her dialogue with Mélite said:

"Hors ce cas il lui faut complaire à tout le monde,
Faire qu'aux voeux de tous l'apparence réponde,
Et sans embarrasser son coeur de leurs amours,
Leur faire bonne mine et souffrir leurs discours." (22)

And Cloris says to her brother:

"Apprends qu'il te faut être en amour plus rusé;
Apprends que les discours des filles bien sensées
Découvrent rarement le fond de leur pensées,
Et que les yeux aidant à ce deguisement
Notre sexe a le don de tromper finement." (23)

In her attempt to comfort her brother, Cloris is realistic and human rather than tactful and sympathetic. She uses ridicule and satire as her weapons.

(21) Mélite, Act IV, Sc. I, 1091-1092.

(22) Ibid., Act IV, Sc. I, 1995-1998.

(23) Ibid., Act III, Sc. IV, 947-954.

"Et ses plus doux appas sont tellement vulgaires,
Qu' en elle homme d'esprit n'admira jamais rien (24)
Que le sujet pourquoi tu lui voulais du bien."

It certainly was tactless and unsympathetic for her to attribute "charmes vulgaires" to a woman whom her brother loved. And since Tircis really did love Mélite then, it was even more so to call to his mind the fact that at first he had sought her only for her money.

As an "amante", Cloris is a peculiar figure. She seems in the first part of the play to be truly in love with Philandre. When she learns of his infidelity she is shocked and hurt. She, however, immediately tries to conceal the state of her feelings by a forced bravado. She says:
(25)

"Un volage me quitte et je le quitte aussi."

What else was there for her to do, but to give Philandre up. Was not her remark, "Je le quitte aussi", meant to convey the impression that she was not so deeply in love as she had seemed earlier in the play. And why was it necessary for her to immediately set out to show Philandre that she was not hurt when she really was. Her explanation to Lysis of her swoon occasioned by the news of her brother's death,

"Et je n' étudiai cette douleur menteuse
Qu' à cause qu' en effet j'étais un peu honteuse (26)
Qu' une autre en témoignât plus de ressentiment."

- (24) Mélite, Act III, Sc. IV, 973-976.
(25) Ibid., Act III, Sc. V, 981.
(26) Ibid., Act IV, Sc. X, 1425-1427.

would seem to show that she was an actress and that her coquet-
 tish remarks were merely a blind to conceal her real feelings.
 Her ⁽²⁷⁾ kiss given Philandre and the remark: - "Sois sur de ma
⁽²⁸⁾ foi" - are surely demonstrations of her love unless she were
 a bold coquette. In her refusal of the repentant Philandre
⁽²⁹⁾ she resembles closely Carlis, in D'Urfé's "Astree", who, when
 forsaken by Hylas for another, refuses his love when he wishes
 to return to her. Cloris' parting with Philandre pained her
 for her words - "Ne me reproche plus que j'ai trop aimé" ⁽³⁰⁾ -
 have the bitter ring of a disillusioned person, as has also
 her characterization of her face as "un visage commun". In her
 malicious feelings and desire for revenge, Cloris is much like
 D'Urfé's Laonice. Both try to engender ill feelings between
 the unfaithful suitor and his new love.

For a girl who, in spite of her brother's and sister-
 in-law's solicitation refuses to take back an erring lover,
 Cloris yields almost too readily to her brother's wish that she
 marry Éraсте. With memories of her first love still rankling
 in her heart, how could she consent to marry a man who had
 loved Mélite most devotedly for two years. That is to say,
 she is a representative of the second type described by Lanson,
 for certainly Cloris was not marrying for love. But what then
 was her guiding reason? It could not have been the obedience

- (27) Mélite, Act I, Sc. V, 347.
 (28) Ibid., Act I, Sc. V, 363.
 (29) Astree, Vol. I, p. 524.
 (30) Mélite, Act V, Sc. III, 1570.

expected of girls in such matters. (31) Had it been that, she would have been obliged to marry Philandre. Spite seems to be the only remaining motive for this sudden decision to accept Eraste. There is a parallel case mentioned in the "Dictionnaire des Précieux et Précieuses". Ranulphe, M. de Ravocet, and Florice, Mlle. du Flos, were each disappointed in love. These disappointed souls were married as Somaize says -

"quoiqu'ils n'eussent point d'inclination l'un pour l'autre." (32) While both Cloris and Méliste correspond to the two general types of Lanson, they are something more for neither of them is without realistic traits.

Another one of Corneille's heroines who in the end peaceably allows herself to be disposed of is Dorise in the "Clitandre", which does not present characters of the type usually found in comedy. Rejecting Pymante, her lover, she seeks Rosidor who scorns her. In her vain and almost insane love for Rosidor, Dorise conceives the plan of murdering her rival, Caliste. Dorise displays much cleverness in her management of Caliste on the morning of the proposed murder. Her advice to the heart-broken Caliste is proof of it.

"Modère ces bouillons d'une ame colérée,
Ils sont trop violents pour être de durée;
Pour faire quelque mal, c'est frapper de trop loin.
Réserve ton courroux tout entier au besoin;
Sa plus forte chaleur se dissipe en paroles,
Ses résolutions en deviennent plus molles:

(31) See p. 2.

(32) Somaize, Dictionnaire des Précieux et Précieuses, p. 33.

En lui donnant de l' air son ardeur s'alentit." (33)

Not only is this advice proof of her clever mind but of her treachery. In effect Dorise is chiefly interesting as an example of the extreme type of woman which is to reappear later in the tragedies of the poet. She gives this advice under the guise of aiding Caliste whom she is leading to her death, and justifies her action in a thoroughly Machiavellian style.

"Si tu veux empêcher ta perte inévitable,
Deviens plus criminelle, et parais moins coupable.
Par une fausseté tu tombes en danger,
Par une fausseté sache t' en dégager." (34)

In spite of the depths to which she has fallen, her former self-respect returns for a moment.

"Fausseté detestable, où me viens-tu réduire?
Honteux deguisement, où me vas-tu conduire?
Ici de tous côtés l' effroi suit mon erreur
Et j'y suis à moi-même une nouvelle horreur." (35)

The poet, however, made some effort to relieve this side of her nature by ascribing to her certain scruples and by insisting upon her chastity. There is also in Dorise a strain of moral cowardice. When attired as a man, she meets Floridan,

- (33) Clitandre, Act I, Sc. IV, 117-123.
(34) Ibid., Act II, Sc. VI, 541-544.
(35) Ibid., Act II, Sc. VI, 545-548.

she is overcome with shame and with fear of the future, as she herself says:

"N'arrêtez point au monde un objet odieux
De qui chacun d' horreur détournerait les yeux." (36)

Aside from this, she is a distinctly romance type, serving merely as a figure for the development of the plot.

Caliste, the heroine of "Clitandre", has two traits in common with Dorise. First, she is madly in love with Rosidor, with this difference that her passion is requited. Secondly, she is jealous as she confesses in the following lines:

"Ma jalouse fureur, mon dépit, mon amour,
Ont trouble mon repos avant le point du jour." (37)

In fact Caliste is so much so, that her blinded judgment colors unfavorably Rosidor's most innocent remarks caught by her inquisitive ears. In a way Caliste is as mad as Dorise. Through her inquisitiveness she hears things that arouse her, "pauvre abusée", as she calls herself, to that peculiar affliction, self-pity. There is, however, a spark of generosity in her soul which shows itself in her forgiveness of Dorise. Caliste was, no doubt, moved to this generosity by joy over the rescue of Rosidor.

"Sire ne songez pas à cette misérable;
Rosidor garanti me rend sa redevable." (38)

(36) Clitandre, Act V. Sc. IV, 1575-1576.

(37) Ibid., Act I, Sc. I, 11-12.

(38) Ibid., Act III, Sc. I, 729-730.

Her remark later on seems to come from the heart.

"Ah ma soeur tu me prends pour une autre
Si tu crois que je puisse encore m'en souvenir." (39)

Corneille has endowed Caliste with two qualities in particular which were characteristic of the women of his time: i.e. political wisdom and preciosity and which he developed largely in his later work. At the very height of her joy over Rosidor's convalescence, Caliste was instilling into him pearls of political wisdom, for example the following; (40)

"Sache bien te servir de la faveur du Roi." (41)

In so far as preciosity is concerned, Caliste is a worthy companion of the "précieuses" of her time. (42) The following lines are one of her most "précieux" speeches:

"Tu dois, par complaisance au peu que j' ai d' appas,
Feindre d'entendre mal ce que je ne dis pas,
Et ne point envier un moment de délices
Que fait goûter l'amour en ces petits supplices." (43)

In this, the first serious play, both are romance types. Dorise can hardly be said to have scarcely any realistic touches, but is of interest as the forerunner of the extreme type of strong-minded woman which appears later in the tragedies. Caliste, in her magnanimity, her romanticism, her sagacity and her preciosity

(39) Clitandre, Act IV, Sc. V, 1614-1615.

(40) Historiettes de Tallemant des Réaux, V. II, p. 316,
Mlle. de Paulet.

(41) Clitandre, Act III, Sc. II, 795.

(42) See Livet, Les Précieux et Précieuses.

(43) Clitandre, Act IV, Sc. III, 1411-1414.

represents perhaps best the conception of woman which Corneille had formed for himself by the aid of the literature current in his time.

After the "Clitandre", Corneille returned to the composition of the "familiar" comedy. Clarice, the chief character of "La Veuve", corresponds in many respects to Melite and notably in the fact that she confides to Philiste her love for him before he has made her any definite declaration. His remark -

"L'absence ne fait mal que de ceux que l'on aime."

brings this avowal from Clarice:

"Aussi, que savez-vous si vos perfections
Ne vous ont rien acquis sur mes affections." (44)

Like Mélite, she also has a greater fortune than her lover, Philiste, for her Nurse says:

"Il aime votre bien et non votre personne." (45)

Unlike Mélite, however, Clarice is extremely jealous throughout the play, but especially in this speech to Philiste:

"Deux filles possédait seules ton entretien." (46)

Difference in fortune played a very considerable part in the marriage arrangements of the times. There are several cases mentioned in the "Historiettes" of Tallemant des Réaux where lack of fortune caused a young man to lose his suit. One in particular is revealed by the following excerpt:

(44) La Veuve Act II, Sc. IV, 573-575.

(45) Ibid., Act II, Sc. I, 479.

(46) Ibid., Act I, Sc. V, 302.

"Comme il (le Maréchal de Grammont) était fort jeune, il fut comme accordé avec Mlle. de Rambouillet, aujourd'hui Mme. de Montauzier, Mais M. de Grammont, son père, voulut donner si peu que M. et Mme. de Rambouillet ne s'y firent résoudre."⁽⁴⁷⁾

Dorise, the other principal woman character in "La Veuve", is quite different from any of the women mentioned so far. She is not only a flirt but a keen young woman with a highly developed sense of humor. Her keenness is manifested in this insight into the words and actions of Alcidon, who pretends to be making love to her.

"Vous le connaissez mal; son âme a deux visages,
Et ce dissimulé n'est qu'un conteur à gages.
Il a beau m'accabler de protestations,
Je démêle aisément toutes ses fictions."⁽⁴⁸⁾

Her flirtatious nature is evidenced by the following lines:

"Il ne me prête rien que je ne lui renvoie:
Nous nous entrepayons à' une même monnaie."⁽⁴⁹⁾

She has a sense of humor that stands her in good stead in her dealings with the crafty Alcidon.

"Croyez moi qu' Alcidon n'en sait guère en amour;
Vous n' eussiez pu m' entendre, et vous garder de rire.
Je me tuais moi-même à tous coups de lui dire
Que mon âme pour lui n'a que de la froideur,

(47) Historiettes de Tallemant des Réaux, V. I, note on p. 414.

(48) La Veuve Act I, Sc. III, 169-172.

(49) Ibid., Act I, Sc. III, 173-174.

Et que je lui ressemble en ce que notre ardeur
Ne s'explique à tous deux point du tout par la bouche;
Enfin que je le quitte." (50)

Besides this sense of humor, Dorise is gifted with a sharp tongue.

"Toutes ces qualités n'ont rien qui ne déplaît,
Mais il en a de plus une autre fort mauvaise,
C'est qu'il est ton ami: cette seule raison
Me le ferait hair, si j'en savais le nom." (51)

Her remark about Florange -

"Il me mena danser deux fois sans me rien dire" (52)

is a delightfully realistic and modern touch.

From the modern point of view, Dorise, who was so sharpwitted in the management of her suitors, is surprisingly submissive and obedient to her mother's and brother's choice of a husband for her. She says to her mother:

"Vous verriez jusqu' où va ma pure obéissance." (53)

and again -

"Mon vertueux désir.

Attends toujours celui que vous voudrez choisir.
Votre vouloir du mien absolument dispose." (53a)

At the end of the dialogue with her mother, Dorise makes this final declaration of blind obedience:

- (50) La Veuve, Act III, Sc. IV, 990-996.
(51) Ibid., Act IV, Sc. VIII, 1531-1534.
(52) Ibid., Act I, Sc. III, 193.
(53) Ibid., Act I, Sc. III, 165.
(53a) Ibid., Act I, Sc. III, 175-177.

"Commandez seulement, Madame, et mon devoir
Ne négligera rien qui soit en mon pouvoir." (54)

Did Dorise regard this complete submission to her mother's will as her duty, and as a natural and universally accepted obligation, or was it due to pure love for her mother. We have seen that this obedience to parents' wishes was one of the most generally accepted doctrines of the times and such evidently was the feeling of Corneille, since in "La Galérie du Palais" he has one of his characters speak of "la gloire de n'aimer que par commandement." (55) Tallemant des Réaux, in his "Historiettes" declares that although Julie d'Angennes had been urged by the queen, the Cardinal and many friends, she refused to marry M. de Montauzier until -

"Mme. de Rambouillet se plaignait alors de la dureté de sa fille; ce fut ce qui fit l'affaire, car de peur de fâcher sa mere, elle s'y résolut, et changea du soir au matin." (56)

The pressure, which Philiste, her brother, seeks to exert upon Dorise, while not approved by her mother, seems also to have had a counterpart in the customs of the times. Tallemant des Réaux mentions a number of such cases where brothers disposed of their sisters in marriage, for example:

"Montfermeil maria sa seconde soeur avec un gentil-homme normand." (57)

Dorise then, while a perfect model of the second type formulated by Lanson, shows a submission to the social dictums

(54) La Veuve, Act I, Sc. III, 231-232.

(55) La Galérie du Palais, Act II, Sc. III, 461.

(56) Historiettes de Tallemant des Réaux, V. II, p. 297.

(57) IBID., V. II, p. 378.

of the period which suggests that the convention overcame the poet's sense of psychological reality.

Célidée, the heroine of "La Galérie du Palais", displays this same submission to her father: first, when she is pleased with his wishes:

"Vos seuls commandements produiront mon amour." (58)

and later when they seem a burden to her:

"Ma flamme bannie
Fait qu'un pouvoir saint m'est une tyrannie." (59)

But in other respects again Celidee corresponds to the heroine of contemporary fiction. Like them she is constantly submitting her lover's fidelity to acid tests in order to satisfy her vanity. There are several examples of this in the "Astrée", among them the story of Celion who was harshly treated by Bellinde who really loved him; that of Doris who was constantly testing her lover's fidelity. And like them Célidée is easily led by the crafty Hippolyte who plays upon her vanity. Célidée is thoroughly disagreeable in the scene in which she discards Lysandre. To crown her meanness she lies to the unhappy lover. Later on, sorry to have lost Lysandre, she tries in vain to trap Dorimant. Having learned a lesson from the results of her own folly, she confesses to Lysandre that their separation was due to her imprudence.

Hippolyte, whose love affair closely resembles that of Briséis in the "Dictionnaire des Précieuses",⁽⁶⁰⁾ is the other feminine character of noble rank in "La Galérie du Palais".

(58) La Galérie du Palais, Act I, Sc. II, 40.

(59) Ibid., Act IV, Sc. XI, 1369-1370.

(60) Dictionnaire des Précieuses, p. 32.

She understands how to influence the weaker minds with whom she comes in contact. Her victim is Célidée, her successful rival for the affections of Lysandre. After Hippolyte has convinced the unsuspecting Celidee that she should try out Lysandre's affections, she goads her to the final step:

"En vain tu t'y résous: ton âme un peu contrainte
Au travers de tes yeux lui trahira ta feinte.
L' un d' eux dédira l'autre, et toujours un souris
Lui fera voir assez combien tu le chéris."⁽⁶¹⁾

She is the essence of malice, a fact which her own words prove:

"J'ai manqué de bonheur, mais non pas de malice;
Et si j'en puis jamais trouver l'occasion,
J'y mettrai bien encore de la division.
Si notre pauvre amant est plein de jalousie,
Ma rivale, qui sort, n'en est pas moins saisie."⁽⁶²⁾

To this quality is added an utter disregard for the truth. This is proved when she tells Célidée that she likes Lysandre less since she has become better acquainted with him. Hippolyte closely resembles Galathée, the Druid priestess in the "Astrée", in her use of Célidée's disdain to secure the affections of Lysandre. Galathée tried to gain the love of Celadon by bringing before him Astrée's scorn and rudeness to him.⁽⁶³⁾ The resemblance is quite striking from the further fact that neither were successful.

In regard to the manner in which she received the

(61) La Galérie du Palais, Act II, Sc. VI, 549-552.

(62) Ibid., Act IV, Sc. VII, 1254-1258.

(63) Astrée, V. I, p. 111.

advances of her two suitors, Hippolyte maintained the standards of the time, only by slow degrees allowing her affection to show itself. She is also a model in the matter of obedience to the wishes of her parents. This attitude is shown in the following remark to her mother:

"Dessus tous mes desirs vous êtes absolue,
Et si vous le voulez, m'y voila résolue." (64)

and this one to Dorimant:

"Si ma mere y consent, Hippolyte est à vous." (65)

But as regards her conduct with her lovers, as the parallels referred to above show, she is in close conformity with the type of young woman found in the novels.

Daphnis, the heroine of "La Suivante", is a wealthy young lady whose love affair closely parallels that of Galathée in the "Astrée". Daphnis, like Méliste and La Veuve, is in love with a man of lower rank and smaller fortune whom her attendant, Amarante, also loves. Amarante complains of this in her answer to Daphnis' question about Florame:

Daphnis.

"Mais au cas qu'il me plût?"

Amarante.

"Il faudrait me céder." (66)

This theme of the rivalry between the mistress and her confidante and the manner in which it is treated has a close parallel in

- (64) La Galerie du Palais, Act III, Sc. VIII, 949-950.
(65) Ibid., Act V. Sc. V. 1688.
(66) La Suivante, Act II, Sc. VIII, 539-540.

the "Astrée". Galathée, a Druid priestess, loves Celadon, a shepherd, with whom her attendant, Léonide, is in love. In order to give the man in question an opportunity to express his sentiments, each contrives means of ridding herself of her attendant. The latter, in both cases, constantly appears at the wrong moment for the purpose of forestalling a declaration. In order to further her own interests, each companion encourages another admirer of her mistress to press his suit. Amarante, Daphnis' attendant, does this in the case of two men, Théante and Clarimond. She tells Théante that Florame has lost favor with her mistress. To Clarimond she says:

"Toutes ses cruautés ne sont qu'en apparence.
Du côté du vieillard tournez votre espérance;
Quand il aura pour elle accepté quelque amant;
Un prompt amour naîtra de son commandement..
Elle vous fait tandis cette galanterie,
Pour s'acquérir le bruit de fille bien nourrie,
Et gagner d'autant plus de réputation
Qu'on la croira forcer son inclination." (67)

There is irony in her final bit of advice to him: (68)
"Croyez les bons avis d'une bouche fidèle."

Léonide, however, is more honest in her attempt to help Lindamor, Galathée's lover. She tries to arouse in her mistress a reciprocal affection for him while encouraging him to continue his

(67) La Suivante, Act III, Sc. IV, 789-798.
(68) Ibid., Act III, Sc. IV, 801.

efforts to win Galathée. Amarante's only aim is to win Florame for herself, while Léonide has for her principal motive Lindamor's happiness. Of course she was influenced in this by her desire to win the affections of Celadon.

Another similarity between Daphnis and Galathée is found in the fact that each had at a previous date won a lover away from her companion. Daphnis did this in the case of both Théante and Florame. That Amarante resents this treatment is proved by her words:

"C'est ainsi qu'avec vous je ne puis rien garder.
Au moindre feu pour moi qu'un amant fait paraître,
Par curiosité vous le voulez connaître,
Et quand il a goûté d'un si doux entretien,
Je puis dire dès lors que je ne tiens plus rien." (69)

Leonide lost the affections of Polémas in the same way and, like Amarante, she was indignant. Although each mistress had won away her companion's lover, when the latter tried to turn the tables, she dismissed her. Both attendants were later forgiven: Amarante, because of Daphnis' happiness over the successful outcome of her love; Léonide, because of Galathée's certainty of her innocence.

Daphnis, in her maidenly reserve and apparent obedience, is an interesting figure. While maintaining the barriers prescribed by the customs of the century, in her heart she revolts against them:

(69) La Suivante, Act II, Sc. VIII, 540-544.

"Je me trouve captive en de si beaux liens,
 Que je meurs qu' il le sache, et j'en fais les moyens.
 Quelle importune loi que cette modestie
 Par qui notre apparence en glace convertie
 Étouffe dans la bouche, et nourrit dans le coeur,
 Un feu dont la contrainte augmente la vigueur! " (70)

By coldly refusing to listen to Clarimond's declaration of his
 love, she also lives up to the principle laid down by Astrée,
 that a girl should not encourage a man for whom she cared
 nothing. Her conception of the obedience she owed her father
 is demonstrated in these lines:

"Je crois que vous m'aimez; n'attendez rien de plus:
 Florame, je suis fille, et je depends d'un père." (72)

When her father commands her to transfer her affections, she
 rebels on the ground that her word, given to the man she loves,
 will not permit such treachery. Later on she bewails to
 Florame her struggle between love and that duty which played
 such a prominent role in those days.

"Je ne puis conserver mon devoir et ma foi,
 Ni sans crime brûler pour d'autres ni pour toi." (73)

Daphnis tries to win her father over by declaring that she
 would rather die than break her promise. She finally decides
 to disobey, excusing herself on these grounds:

- (70) La Suivante, Act II, Sc. VI, 503-508.
 (71) See p. 2
 (72) La Suivante, Act II, Sc. V, 488-489.
 (73) Ibid., Act IV, Sc. VII, 1255-1256.

"Malgré vos changements, mon esprit résolu
Croit suffire à mes feux que vous ayez voulu." (74)

Through an unexpected solution of her difficulties she is relieved of the necessity of disobeying her father. The story of Alcippe and Amarillis in the "Astrée" corresponds to Daphnis' love affair, both in the details and in the heroine's rebellion against her father's wishes. (75)

Phylis, in "La Place Royale", is quite a different character from Daphnis who might be classified under the first type, while she resembles rather the second type described by Lanson. Phylis is a light-hearted young person, very much interested in her brother's love affairs and quite unconcerned about her own. Her lively interest and desire to help her brother is similar to that of Callirée, sister of Filandre, Diana's suitor in the "Astrée". Phylis' boasted fickleness -

"Mon coeur n'est à pas un, et se promet à tous." (76)
is due to her "caractère enjouée".

"Et de quelque douceur que nos feux soient suivis;
On dispose de nous sans prendre notre avis;
C'est rarement qu'un père à nos goûts s'accorde." (77)

As another reason for not losing her heart to any one suitor, she gives the following:

- (74) La Suivante, Act V, Sc. VII, 1595-1596.
(75) Astrée, V. I, p. 74.
(76) La Place Royale, Act I, Sc. I, 68.
(77) Ibid., Act I, Sc. I, 59-61.

"Fasse état qui voudra de ta fidélité,
Je ne me pique point de cette vanité,
Et l'exemple d' autrui m'a trop fait reconnaître
Qu' au lieu d' un serviteur c'est accepter un maître." (78)

Though Phylis claims to be fickle, she shows constantly a decided preference for Cléandre's company. When an opportunity of accepting Cléandre's attentions, without seeming to throw herself into his arms, presents itself, she seizes it with alacrity. Would it not seem from this action, that this vaunted fickleness was her way of living up to the standards of the times; i. e. discovering her suitor's intentions before showing him signal favors. (79)

Phylis at all times preaches obedience to the wishes of the family in the choice of a husband. The following remark to Doraste is her "credo" on this subject:

"Je respecte mon père et le tiens assez sage
Pour ne résoudre rien à mon désavantage." (80)

Phylis' advice to Angélique is in the same strain:

"Et laisse à tes parents à disposer de toi.
Ce sont des jugements imparfaits que les nôtres." (81)

She, too, is impressed with the idea of duty in this matter, so common at that time. She expresses it thus:

"Mais mon père content, je dois être contente." (82)

(78) La Place Royale, Act I, Sc. I, 47-50.

(79) See p. 3.

(80) La Place Royale, Act V, Sc. V, 1386-1388.

(81) Ibid., Act V, Sc. VII, 1469-1470.

(82) Ibid., Act V, Sc. V, 1375.

Angélique, the leading feminine character in "La Place Royale", is quite different from her friend Phyllis. First of all, she heartily disagrees with her on the subject of lovers. While Phyllis believes in many, Angélique says: (83)

"En aimer deux, c'est être à tous deux infidèle."

Her philosophy is contained in the following statement:

"Qui peut en avoir mille en est plus estimée,
Mais qui les aime tous de pas un n'est aimée;
Elle voit leur amour soudain se dissiper;
Qui veut tout retenir laisse tout échapper." (84)

She is not of a suspicious nature, neither given to jealousy nor to causing it. In this quality she is much like Phyllis, the sweetheart of Lycidas in the "Astrée". One day when Phyllis chanced to meet Sylvandre, he joined her in her walk. D'Urfé, in order to show how careful she was of Lycidas' feelings, says: "Mais ainsi qu'elle s'avancait elle aperçut Lycidas qui lui fit changer de dessein; car sachant combien de Berger avait de jaloux pour Sylvandre, elle tourna les pas ailleurs." (85)

Angélique and Phyllis are alike, however, in their desire to forgive and forget their lovers' mistakes. (86) Angélique's love for Alidor was so great that even after he once cast her

(83) La Place Royale, Act I, Sc. I, 41.

(84) Ibid., Act I, Sc. I, 89-92.

(85) Astrée, V. II, p. 525.

(86) Ibid., V. II, pp. 610-611.

aside, when he returned to her and suggested that he kidnap her, after a very slight struggle with her conscience, she consented:

"Use sur tout mon coeur de puissance absolue." (87)

It is another case of the contrast of the two types in the same play. Kidnappings at this period, were quite common, not only in the literature of the century, but also in daily life.

Somaize, in the story of ^{Bruce} Diana, Mlle. de Baresme, in his "Dictionnaire", tells of the kidnapping of a sister of M. de Beauvien. (88)

When Angélique was finally convinced of Alidor's perfidy, she lost control of herself and became quite hysterical. This time when Alidor tries to regain her good graces, he fails miserably. Her counterpart in this refusal of a fickle suitor is found in Carlis, one of the many loves of Hylas in the "Astrée". (89) Angélique, after this saddening experience decided to seek peace in the quiet of the cloister:

"Un cloître désormais bornera mes desseins;
C'est là que je prendrai des mouvements plus sains;
C'est là que, loin du monde et de sa vaine pompe,
Je n'aurai qui tromper, non plus qui me trompe." (90)

Such decisions seem to have been quite common, to judge from the memoirs as well as from the romances of the times.

(87) La Place Royale, Act III, Sc. VI, 822.

(88) Somaize Dictionnaire des Précieuses, p. 34.

(89) Astrée, V. II, p. 524.

(90) La Place Royale, Act V, Sc. VII, 1452-1455.

Isabelle, the heroine of the play within the play in "L'illusion Comique", is quite like Daphnis of "La Suivante". She too refuses to listen to the love protestations of an unfavored suitor. While she honors her father and recognizes his right to her obedience, she does not feel that her obedience to him should supersede the promise which she had given her lover:

"Je sais bien que mon père a d'autres sentiments,
Et mettra de l'obstacle à nos contentements;
Mais l'amour sur mon coeur a pris trop de puissance
Pour écouter encor les lois de la naissance.
Mon père peut beaucoup, mais bien moins que ma foi:
Il a choisi pour lui, je veux choisir pour moi."⁽⁹¹⁾

Her last words are a protest against the subjection of women. Isabelle's forgiveness of Clindor's sins against the Seventh Commandment is an exact parallel of that of Phyllis in the case of her lover, Lycidas, in the fourth book of the "Astrée". The likeness is heightened by the fact that in both cases the guilt is laid on the woman.

Let us now consider, in the order of their appearance, the nurses and the "suivante" or attendant who seems to be a later development of the nurse. The Nurse in "Mélite", 1629, is an advisor and close companion of her ward, Mélite. She bears a close resemblance to the "entremetteuse" of the Latin and Italian comedy. When Mélite, in love with Tircis, refuses

(91) L'illusion Comique, Act II, Sc. VI, 511-516.

her advice, she says:

"Tu m'en veux cependant cacher tout le mystère;
Mais je pourrais enfin en croire ma colère,
Et pour punition te priver des avis
Qu'a jusqu'ici ton coeur si doucement suivis." (92)

Although she wishes Mélite to be happy, she does not favor Tircis' suit because of his lower rank and lesser fortune. She prefers Éraсте because of his position in society and his great wealth. In Éraсте's favor, she maintains that he seeks Melite for love only, while Tircis' attentions are prompted by his desire to better his social and financial condition. She shows keen insight in this matter for Tircis, at first, was governed by such a desire. He, himself, says so:

"Alors ne pense pas que j'épouse un visage.
Je règle mes désirs suivant mon intérêt." (93)

This insistence upon wealth and equality of rank was quite common, so the Nurse was simply doing her duty as she saw it. Her advice concerning the manner in which a young lady should receive men's attentions is quite in keeping with the ideas of that period, as we have seen in the passage cited at the beginning of this study. Her last words on this subject:

"Et qu'elle cède enfin, puisqu'il faut qu'elle cède,
À qui paiera le mieux le bien qu'elle possède." (94)

(92) Mélite, Act IV, Sc. I, 1071-1074.

(93) Ibid., Act I, Sc. I, 110-111.

(94) Ibid., Act IV, Sc. I, 1107-1108.

are quite in accordance with her previous remarks about money. The Nurse resembles Diana's attendant, Lériane, in the "Astrée" in her advocacy of coolness as a means of awakening the dying affections of a man. They are also alike in their habit of introducing into their conversation praise of the scorned suitor.

The Nurse in "La Veuve", 1633, is very much like her predecessor, the Nurse in "Méliste". She too is in the confidence of her mistress, Clarice. She differs from the Nurse in "Méliste" in her underhanded methods. In the pay of Alcidon, the rejected lover of Clarice, she does all in her power to aid his suit as is shown by the following dialogue between her and Alcidon:

Alcidon.

"Et notre ami rival?"

Nurse.

"Si jamais on m'en croit, son affaire ira mal." (95)

The following bit of encouragement which she gave Alcidon is indicative of her underhanded methods of ruling her mistress' choice of a husband.

"Car enfin ce rival est bien dans son esprit,

Mais non pas tellement qu'avant que le mois passe (96)

Notre adresse sous main ne le mette en disgrâce."

She tries to poison Clarice's mind against Philiste, the favored suitor, by imputing to him unworthy motives:

(95) La Veuve, Act I, Sc. II, 104-105.

(96) Ibid., Act I, Sc. II, 120-123.

"Il aime votre bien, et non votre personne." (97)

When this shot seems to fail, she reminds Clarice that Philiste is of lower rank and asserts that:

"La mémoire d'Alcandre, et le rang qu'il vous laisse
Voudraient un successeur de plus haute noblesse." (98)

She resembles Lériane, in the "Astrée", in her infidelity to her mistress. (99) Each tries to marry her ward to a man whom the ward does not love. The Nurse, the more to help Alcidon, suggests the kidnapping of Clarice:

"Je te puis en tenir la fausse-porte ouverte.
Aurais-tu du courage assez pour l'enlever?" (100)

When the kidnappers arrive, the treacherous Nurse clasps her mistress about the knees in order to impede her flight, uttering at the same time, these words:

"Ah! de frayeur je pâme." (101)

As soon as the thieves have departed with the struggling Clarice, the Nurse says:

"Sortons de pâmotions, reprenons la parole;
Il nous faut à grands cris jouer un autre rôle." (102)

- (97) La Veuve, Act II, Sc. I, 479.
(98) Ibid., Act II, Sc. I, 483-484.
(99) Astrée, V. II, p. 360.
(100) La Veuve, Act II, Sc. VI, 760-761.
(101) Ibid., Act III, Sc. X, 1140.
(102) Ibid., Act III, Sc. X, 1143-1144.

She reaches the climax of her false role when she cries out:

"Destins!

Ou rendez-moi Clarice - (103)
Ou me donnez la mort."

Later in her dialogue with Celidon she continues her diabolical lies. In this untruthfulness, which worked to the harm of her mistress, the Nurse resembles in a slight degree Leriane.

Florice, the "souvante" in "La Galérie du Palais", 1634, is a development of the Nurse in the earlier comedies. But unlike her predecessors she is the ally of her mistress, Hippolyte, in the latter's attempt to engage the affections of Lysandre. Florice, too, is crafty, a quality of which she boasts:

"Je fus fine autrefois, et depuis mon veuvage
Ma ruse chaque jour s'est accrue avec l'âge;
Je me connais au monde, et sait mille ressorts (104)
Pour débaucher une ame et brouiller des accords."

She is the spur to Hippolyte's malevolent actions as the Nurse in "La Veuve" was to those of Alcidon.

Amarante, the attendant in "La Suivante", 1634, is a higher type and occupies a higher position than Florice, the attendant in "La Galérie du Palais". Her social position in fact is almost equal to that of her mistress, Daphnis. This near equality of station is true of Leonide and Sylvie, attendants of Galathée, and also of Isidore, companion of Eudoxe, all

(103) La Veuve, Act IV, Sc. VI, 1395-1397.

(104) La Galérie du Palais, Act I, Sc. X, 317-320.

characters in the "Astrée". Leonide and Amarante are alike in this, that each loves her mistress until the latter even becomes a rival for the affections of a man in whom her attendant is interested. Each "souvante" schemes to outwit her mistress in her desires. To do so, each resorts to underhanded measures on the theory apparently that everything is justified in love, a frequently recurring maxim in the romances of the times. Leonide helps Celidon, the unwilling object of Galathee's affections, to escape. Amarante misinforms Daphnis' father as to the object of his daughter's love. Before adopting her surreptitious course, each upbraided her mistress for bestowing her affections on a man of lower rank and lesser fortune. The likeness continues in the declaration which they both make of their love to the men whom their mistresses loved. Leonide's avowal is quite frank, Amarante's more circumspect. (105) Amarante preaches very strongly the doctrine of the times, that money is one of the most potent charms for men:

"Filles que la nature a si bien partagées,
Vous devez presumer fort peu de vos attraits:
Quelques charmants qu'ils soient, vous êtes négligées,
À moins que la fortune en rehausse les traits."⁽¹⁰⁶⁾

She completely diagnoses Florane's case in this speech:

"Il voudrait pour m'aimer que j'eusse d'autres charmes
Que l'éclat de mon sang, mieux soutenu de biens,
Ne fût point ravalé par le rang que je tiens;

(105) See p. 24 for other parallels -Discussion of Daphnis and Galathée.

(106) La Suivante, Act V, Sc. IX, 1673-1676.

Enfin (que servirait aussi bien de le taire?)
Sa vanité le porte au souci de vous plaire." (107)

That Amarante was truthful when she spoke of her personal charms is evidenced by this remark of Daphnis, her mistress and rival:

"Je trouve en lui des charmes." (108)

Florame also declares her a beauty:

"Ce n'est pas un visage à ne voir qu'en passant." (109)

Amarante's anger at the loss of a possible husband causes her to curse Daphnis' father in the most bitter terms. Léonide's displeasure toward Galathée is more temperate, probably because Galathée was not successful in her attempt to marry Celadon.

Lyse, the attendant in the play within the play in the last of the comedies, "L'Illusion Comique", 1636, belongs to the middle class. Like Amarante and Leonide, she is in love with the favored suitor of her mistress and feels that it is only her lack of wealth that prevents her becoming the wife of Clindor. She upbraids Clindor with this:

"Mes perfections cède a sa fortune." (110)

Like the other two attendants, she also aids the scorned lover. Unlike them, however, she finally sacrifices herself for her mistress' happiness and the life of Clindor.

(107) La Suivante, Act I, Sc. VIII, 302-306.

(108) Ibid., Act I, Sc. VI, 265.

(109) Ibid., Act I, Sc. III, 140.

(110) L'Illusion Comique, Act III, Sc. V, 786.

Lyse completes the list of the women of Corneille's early comedies. In the examination of these persons there has been pointed out the distinctive characteristics of each woman and her resemblance to women, either of the novels of the day or to those of real life. ⁽¹¹¹⁾ Like the women of that age, some observe the obedience which was considered proper for young ladies. Others, like the more progressive spirits of that century, successfully rebel against restriction of their choice of a husband and preach freedom for girls in such matters. There is no doubt but that these sentiments were frequently expressed in the salons which Corneille visited; but as the frequent parallels with the heroines of the "Astrée" have shown, they could have been drawn from the heroines of romances like the "Astrée" as well as from observation. Their essential traits are universal, and as such are quite true to life. While the types formulated by Lanson are scarcely sufficient to fully describe the women characters of these early plays, nevertheless the impression, which a study of these early comedies leaves, is that they are modeled rather upon reminiscences of books than upon acquaintance with the women whom the poet saw around him.

(111) See pp. 2 & 3.

BIBLIOGRAPHY.

- | | |
|--|--|
| Corneille, Pierre
(Ed. M. Regnier) | Vol. I, II Oeuvres.
Paris 1862. |
| D'Urfé, Honoré | Astrée.
Paris 1647. |
| Sorel, Charles | La Vraie Histoire Comique de
Francion.
Paris 1858. |
| Somaize,
(Ed. Ch. Livet) | Dictionnaire des Précieuses.
Paris 1856. |
| Réaux, Tallemant des
(Ed. MM. de Monmerque et Paulin Paris) | Vol. I, II Les Historiettes.
Paris 1862. |
| Du Bled, Victor | La Société Française du XVI
Siècle au XX Siècle.
Paris 1903. |
| Lanson, G. | Corneille.
Paris 1898. |
| Charon, Pierre | De la Sagesse.
Paris 1614. |
| Livet, Charles | Précieux et Précieuses.
Paris 1859. |