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THE DRAMATURGY OF MARIVAUX: THREE ELEMENTS OF TECHNIQUE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

Donald C. Spinelli, B.A., M.A.

The Ohio State University
1971

Approved by

Hughes [Signature]
Adviser
Department of Romance Languages
PLEASE NOTE:

Some Pages have indistinct print. Filmed as received.

UNIVERSITY MICROFILMS
TO MY MOTHER AND FATHER
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VITA

December 9, 1942 . . . . Born - Rochester, New York
1964 . . . . . . . . . . . . . . . . . . B.A., State University of New York at Buffalo
Summer, 1965 . . . . Ecole Francaise d'Eté, McGill University, Montreal, Canada
1966 . . . . . . . . . . . . . . . . . . M.A., State University of New York at Buffalo
Summer, 1967 . . . . French Summer Course at the Sorbonne, Paris, France
1968-1969 . . . . . . . . NDEA Title IV Fellowship
1966-1971 . . . . . . . . Teaching Associate in French and Italian, Department of Romance Languages, The Ohio State University, Columbus, Ohio

FIELDS OF STUDY

Major Field: French Literature

Studies in Romance Philology and Medieval Literature, Professors David Griffin, Hans Keller and V. Frederick Koenig.


Studies in Seventeenth and Eighteenth Centuries. Professor Hugh M. Davidson.


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INTRODUCTION

Pierre Carlet de Marivaux is the author of several novels, the originator of three journals and a dramatist who has written more than thirty plays. It is the skills of Marivaux the playwright that will be examined in this dissertation. More specifically, three elements of dramatic technique essential to his play composition will form the basis of this study.

Different ideas have been suggested to define Marivaux's theatre. Some critics have called it a theatre of cruelty while others have referred to it as a philosophical or social theatre. In this study, it is as a theatre of love that Marivaux's comedies will be discussed. If pain and suffering exist in Marivaux's theatre they are usually attributed to love, and any moral to be presented almost always evolves from an intrigue of love. Whereas other playwrights often begin a play with an already well-established love relationship, Marivaux's plays stress the development of this relationship. In most plays of Marivaux nascent love and the problems which two people confront in finally admitting their sentiments for each other are presented. Con-
trary to problems in Molière's theatre, for example, the problems presented by Marivaux are seldom external; generally the obstacle which thwarts the lovers is none other than their own psychological makeup.

There have been many individual studies devoted to selected aspects of Marivaux's works including his comedies; however, they have been limited in size and scope and have permitted only a summary treatment of the topic which will be discussed in this present study. It was not until 1958 that a book was written to deal solely with the plays of Marivaux. Still, Jacques van den Heuvel has recently stated: "Sur le théâtre de Marivaux proprement dit, il n'y a guère d'étude d'ensemble..." and not too long before in a book which treats all of Marivaux's known writings, E. J. H. Creene has suggested that "The dramaturgy of Marivaux is still to be written ..." This present dissertation has been undertaken to make a contribution to filling this need.

Dramaturgy may be defined, in general terms, as the art of dramatic composition; thus, using this broad definition, almost any phase of the theatre is open to discussion. External factors may be dealt with in a study of dramaturgy; those factors with which the dramatist has to contend may include the stage, the physical qualities of the theatre itself, or the theatrical troupe. Internal factors as intrigue, characterization, and
structure might also be treated. Finally, dramaturgy may be considered as an \textit{ars poetica} for the theatre—that is to say, an ensemble of prescriptive rules for composing as exemplified by the works of Boileau or d’Aubignac.

Although some of the above mentioned points cannot be excluded in any discussion of Marivaux’s dramatic writing, basically what will be emphasized in this study is dramaturgy considered as synonymous with the technique of the playwright.\textsuperscript{5} To be even more specific the stress will be placed on three important elements employed by Marivaux in his plays—masks and disguises, \textit{meneurs du jeu}, and \textit{jeu} itself with many of its various meanings. These three features have been chosen not only because they appear so often in Marivaux’s theatre either individually or together in various combinations, but also because they function within the play to arrive at truth and/or a declaration of love.

Since an interesting evolution has taken place in the appreciation of Marivaux’s work, Chapter I of this dissertation will be a review of criticism tracing the development of Marivaux’s fortunes as seen through the writings of his critics from the eighteenth century down to the present. This chapter serves not only as an \textit{état présent} of Marivaldian studies but at the same time shows that the criticism aimed at Marivaux’s works was often extraneous and unjust and had little to do with his
technical abilities as a playwright. It will be the purpose of the following three chapters to examine three internal elements which compose Marivaux's dramaturgy in order to underline his skill as a playwright and show that he is a craftsman of technique.

Chapter II will have as its heading "Disguises and Masks." These two items will be treated separately, but they have been placed together in one chapter because they both involve dissimulation of some sort. Equally important is the fact that they both are used for the same purpose—to discover the truth in order that a marriage may or may not occur. It is interesting to note that truth is obtained not by frankness and honesty but by a situation that is essentially false.

Disguise, as it is to be used here, will have a very broad meaning. It will not be limited to mean only the employment of a costume by a character; rather, it will refer to a character who pretends to be someone or something that he is not; a special costume is not required. The type of disguise just defined appears in more than half of Marivaux's total theatrical output and, therefore, cannot be underestimated as one of the elements in his dramatic technique.

There are several types of masks which may be considered when discussing Marivaux's plays. The actual physical mask used in some disguises will be considered
briefly as will be the mask worn by Arlequin which is a carry-over from the commedia dell'arte character. However, it will be the mask defined as "fausse apparence" that will occupy most of the discussion under this category of "Masks".

Masks may take on many forms when they are considered under the above definition. Characters often hide behind the term of friendship so that their true feelings of love will not be discovered. Vanity and pride as well as social manners often serve the same purpose. Many lovers use a previous agreement involving money as an excuse for not admitting their love.

Because Marivaux's characters do conceal their feelings from others and sometimes from themselves, it is often the task of a third person to help them arrive at truth. In the third chapter, then, this group of characters that guides others and leads them to admit their love is examined. A soubrette may take it upon herself to get her mistress to concede that she is in love; a similar situation may develop between a valet and his master. In other cases the meneur may be the masters or mistresses themselves who are interested in finding out the partners' sentiments before admitting their own. Two large categories have been chosen in which to study the various types of meneurs du jeu. They are primary meneurs du jeu and secondary meneurs du jeu; these cate-
gories are based upon the extent to which the meneurs actually lead the action. Under these headings are subheadings which further divide the meneurs du jeu according to their social status.

The idea of jeu in Marivaux's comedies will be dealt with in Chapter IV. Disguises and masks combined with the intrigues of the meneurs to get at the truth lend themselves quite readily to types of game playing. In this chapter it will be shown how the desire of Marivaux's characters to arrive at the truth forces them to institute some form of game in order to achieve their goal. The two types of play considered here are play at the figurative level in which there may be playing within a play, a play within a play, or the playing of a game in the play; or there may be theatrical jeu which the author or the characters employ in order to attain some form of truth. In the former no theatrical props are used; people merely pretend something. Theatrical devices such as disguises are used in the latter.

The concluding chapter takes into consideration the fact that the methodological approach chosen for this inquiry into Marivaux's dramaturgy has not permitted the examination in a given chapter of the three elements of technique as they exist together in any one play. Therefore, masks and disguises, meneurs du jeu, and jeu are studied as they appear in Les Acteurs de bonne foi.
In this way, by analyzing one play completely and in detail, it can be seen that the three elements of technique upon which this study is based, are interdependent and interrelated, each implying the other and together composing the dramaturgy of Marivaux. This, in turn, communicates a basic attitude toward life and human relationships as seen by Marivaux.

From the above outline it can be seen that each part of this study will have basically the same structure. Some introductory lines including what is to be treated and any necessary definition of terms to be employed will be given at the beginning of each chapter. Then will follow the bulk of the chapter which will include a somewhat detailed analysis of the plays to be considered in that section as they relate to the element of technique being discussed. It will be seen that a good many résumés of diverse situations have been presented as they appear in the plays. This is necessary in order that the reader may plainly see the great variety and richness of usage that Marivaux has made of the three elements of technique under consideration. An attempt has been made to avoid repetition whenever possible; however, due to the way the three elements are so closely linked to each other in a Marivaux play, some repeating was inevitable. Finally, at the end of a chapter there will be a discussion of the significance of the
element of technique as it appears in Marivaux's comedies. A more general discussion of the importance of the three elements and their interest for Marivaux's theatre as a whole will be reserved for the end of Chapter V.
Pierre Carlet de Chamblain de Marivaux was born on February 4, 1688 in Paris. He began his literary career sometime between 1708-1712 by writing a one-act comedy in verse: Le Père prudent et équitable. Married in 1717, Marivaux was to become a widower with a four year old child only six years later. This must have been a terrible period in Marivaux's life for it was also in the early 1720's that he suffered financial losses in John Law's system. Marivaux was elected to the Académie Française in 1743. In 1745 at the age of twenty-seven or twenty-eight Marivaux's daughter entered a convent. Marivaux's last days were spent living in the home of Mlle Saint-Jean. He died in Paris on February 12, 1763.


See Jacques Scherer, La Dramaturgie classique en France (Paris: A. G. Nizet, s.d.), p. 7 for a discussion of the term "dramaturgy" as it is used in this dissertation.
CHAPTER I

MARIVAUX AS SEEN BY THE CRITICS

Marivaux And His Contemporary Critics

Pierre Carlet de Marivaux was an eighteenth century playwright, novelist and journalist much neglected and maligned by his own century. The memorialists and the letter writers of the eighteenth century were the first critics of Marivaux. From their writings we get an interesting view of both Marivaux the man and of his works; it seems that both were scorned by many.

Diderot compared Marivaux to a woman in Le Neveu de Rameau, so did Collé in his journal. When Marivaux died Melchior Grimm expressed similar sentiments.

Il a eu parmi nous la destinée d’une jolie femme, et qui n’est que cela, c’est-à dire un printemps fort brillant, un automne et un hiver des plus durs et des plus tristes.

Marmontel is one of many who studied the character and personality of Marivaux. Looking back on his acquaintance with Marivaux, Marmontel said in his Mémoires, "Il n'y eut jamais, je crois, d'amour-propre plus délicat, plus chatouilleux et plus craintif." In social situations "on le plaignait de ne pouvoir pas se resoudre à
Collé, too, described Marivaux's vanity and his sensitivity to criticism, but he went further in his criticism and chastised Marivaux for accepting a pension from Mme de Pompadour, and for living off an old woman with whom he spent the last years of his life.

The critics did not stop their comments at personality and character alone; they also had opinions about his literary production. In Les Bijoux indiscrets the author rather sarcastically prescribes the reading of the following works as a cure for the Mangogul's fatigue:

Prenez de ... Marianne et du Paysan, par ... quatre pages. Des Égarements du coeur, une feuille. Des Confessions, vingt-cinq lignes et demie.

The first antidote refers obviously to Marivaux's La Vie de Marianne and to Le Paysan parvenu.

As a man of letters, thought Collé, Marivaux was "un auteur de mérite" and "un écrivain estimable," but his real talent was in writing novels and not plays. According to Collé Marivaux's plays required too much imagination on the part of the spectator. What takes place in two or three scenes of a Marivaux play would normally take two or three years to happen in life. The play was thus too unbelievable to be acceptable to an eighteenth century audience.

In a speech to the French Academy Marivaux explained why he thought authors like Corneille and Racine were
less respected by the people than philosophers. In a criticism of this speech l'abbé Raynal states,

Il a dit sur cela des choses fines, profondes, agréables. Je n'ai guère rien vu d'aussi applaudi, et j'ai peu vu de choses qui méritassent plus de l'être.

However, he felt it necessary to add a clarification of the same speech.

Marivaux a lu un parallèle de Corneille et de Racine, plein de noblesse et de philosophie, contre l'ordinaire de cet ingénieux écrivain.

Apparently a tongue in cheek compliment was implied.

In 1765, two years after the death of Marivaux, a collection of Marivaux's works appeared under the title of Oeuvres diverses. Melchior Grimm commented upon the contents of this volume.

La plus grande partie de ce recueil, est occupée par le Don Quichotte moderne, et par l'Iliade travestie, deux ouvrages détestables. Le reste est une bigarrure de toutes sortes d'écrits trouvés dans les papiers de l'auteur, et qu'il fallait jeter au feu. Marivaux n'est déjà pas trop supportable quand il est bon, mais c'est bien pis quand il est mauvais.

There was one saving grace about these "rapsodies", a term Grimm used to describe the various selections in the Oeuvres diverses. Grimm felt that the portrait of Marivaux contained in the first volume of this particular publication was a good likeness of the author.

In spite of this unfavorable criticism of his contemporaries, Marivaux was elected to the French Academy in 1743 with the help of Mme de Tencin. As d'Alembert
put it, this was "le seul événement un peu remarquable de sa vie." It did not turn out to be a happy one.

The Archbishop of Sens, Languet de Gergy, welcomed Marivaux into the ranks of the immortals by admitting that the new member was a prolific writer. But then Marivaux had not been accepted into this select group so much for his works as for his personality. Gergy describes Marivaux as being endowed with "moeurs," "bon coeur," "la douceur de société," and "l'amabilité de caractère." "On dirait que cet amour propre, si commun parmi les hommes et qui est en eux comme une seconde nature, ne vous ait pas été connu." If what we have read above is true, this comment borders on sarcasm. Gergy continued to laud Marivaux's moral qualities throughout the entire speech.

The Archbishop admits that he had not read Marivaux's works or at best of having only skimmed through some of them.

La lecture de ces agréables romans ne convenait pas à l'austère dignité dont je suis revêtu, et à la pureté des idées que la religion me prescrit. However, because Gergy was reduced to depending upon the opinions of others, this obviously did not stop him from drawing conclusions and criticizing Marivaux's works. Most of Gergy's speech is devoted to a sharp criticism of Marivaux's style; he does not recommend it for those aspiring to perfection.
In a comment on the novel *Le Paysan parvenu*, Gergy states that even if Marivaux had a didactic, moral purpose in mind, he did not accomplish any such ends. He led people astray instead of pointing out the correct path to proper behavior and virtue. *Le Paysan parvenu* was not "une morale sage et ennemie du vice."

It is interesting to note, however, that Gergy did manage to say something complimentary about Marivaux before ending the speech. He refers to Marivaux's works as "brillants ouvrages" and says that he has left his readers with "peintures vives de l'amour."^{13}

The above speech on Marivaux is more of an attack than a welcoming speech. One is only able to surmise what the reception of Languet de Gergy would have been for Voltaire whom Marivaux defeated for the chair of the deceased l'abbé Houtteville.

The relationship between Marivaux and Voltaire, one of the outstanding eighteenth century figures, has never been determined to everyone's satisfaction. Marivaux is reported to have said that Voltaire was the first to express in writing what others had thought.^{14} Voltaire may have retaliated with the now famous line attributed to him about Marivaux as an author: "C'est un homme qui passe sa vie à peser des œufs de mouche dans les balances de toile d'araignée."^{15} Moreover, the facts of the matter are somewhat complicated by Voltaire himself, who men-
tions Marivaux several times in his correspondence and elsewhere, but generally in an ambiguous or contradictory manner.

In April of 1732 the author of Mahomet wrote of a Marivaux play, Les Serments indiscrets, to be put on in the summer of that year: "Vous croyez bien qu'il y aura beaucoup de métaphysique et peu de naturel ..." and in May he wrote, "j'espère que je n'entendrai rien."

The philosophe was later extremely kind to Marivaux in a letter written to Berger in 1736. He has nothing but praise for Marivaux's character. "Il y a surtout dans ses ouvrages un caractère de philosophie, d'humanité et [sic] d'indépendance dans lequel j'ai trouvé, avec plaisir, mes propres sentiments." One or two minor comments of Marivaux's plays follow, but Voltaire does not here resort to vicious attacks. "Je lui reprocherai ... de trop détailler les passions & de manquer quelque-fois le chemin du coeur, en prenant des routes un peu trop détournées."

Just a short time before writing the above comments Voltaire had referred to Marivaux as "Le métaphysique," he had maliciously written about Marivaux's works. "Pardon si je fais des pointes. Je viens de lire deux pages de la vie de Mariamne [sic]." Theodore Besterman, the editor of Voltaire's correspondence, offers a possible reason for these contradictions in
Voltaire's attitude toward Marivaux. Voltaire had heard that Marivaux had been commissioned to write a book attacking him, and that these compliments were really intended for Marivaux to read instead of Berger. In actuality "... there is probably no contemporary writer of similar status to whom Voltaire referred so seldom and so contemptuously."  

We saw above that Voltaire had read at least two pages of *La Vie de Marianne*, had probably seen one of Marivaux's plays, and made some sharp comments about Marivaux himself. Still, he wrote, "Je n'ay offensé ny voulu jamais offenser Marivaux, que je ne connois point et dont je ne lis jamais les ouvrages." This passage was also meant for Marivaux; Voltaire was obviously trying to avoid having a book being written on himself.

As late as 1743, seven years after the first mention of Marivaux's predicted attack which never appeared, Voltaire asked his friend de Cideville to talk to Marivaux on his behalf. Voltaire thought that enemies were apparently trying to persecute both Marivaux and himself.

Even if Voltaire did severely criticize Marivaux both in prose and in verse, there must have been a *je ne sais quoi* somewhere in Marivaux that Voltaire did admire. We read in a letter from a visitor at Tourney, that Voltaire and his friends acted out Voltaire's *Alzire*
in a little private theatre in Voltaire's residence. Following *Alzire* a production of Marivaux's *L'Epreuve* was also staged. 

D'Alembert, a friend of Voltaire, in 1785 wrote an *éloge* of Marivaux found in *Eloges des membres de l'Académie française*. An introductory remark is worth noting.

> Cet *éloge* est plus long que celui des Despréaux, des Massillon, des Bossuat, et de plusieurs autres académiciens très supérieurs à Marivaux. Le lecteur en sera sans doute étonné, et l'auteur avoue lui-même qu'il en est un peu honteux ...

After this remark of d'Alembert if not after the speech of Languet de Gergy, it became increasingly difficult to consider Marivaux without an introductory excuse or apology.

D'Alembert furnishes us with some brief information on Marivaux's early life, his education, his first works, and some interesting anecdotes relating to his character. As other both before and after him, d'Alembert maintained that Marivaux's comedies have one subject: "cette éternelle surprise de l'amour," and that his style is unnatural and affected: a "singulier jargon, tout à la fois précieux et familier, recherché et monotone" possessed by all his characters from the marquises to the peasants, from the masters to the valets.

Echoing Collé, d'Alembert too thinks that Marivaux is a better novelist than playwright; d'Alembert, however, notices that the lack of naturalness which is consistently
criticized in Marivaux's style is even more exaggerated in his novels than in his plays.  

If Marivaux was not appreciated by his French contemporaries the same was not true across the Channel. It seems that the English enjoyed Marivaux immensely. Grimm recognized that Marivaux's novels served as a model for those of Fielding and Richardson, but instead of praising the Frenchman, Grimm wrote, "Pour la première fois, un mauvais original a fait faire des copies admirables." Many have offered reasons why Englishmen take pleasure in reading Marivaux, and to d'Alembert the answer was obvious. Since Marivaux does not use a normal French style, the Englishman, who understands Marivaux and is able to grasp the essence of what he is saying, congratulates himself on his fluency in another language. Because of this vanity on the part of the English, Marivaux has benefitted. This is a simple and logical explanation for a mathematician.

An examination of the remarks cited in this quick review of Marivaux as witnessed by his contemporaries leads one to believe that there was a conspiracy to degrade the man and his works. It was obvious to some people in the eighteenth century that the sharp attacks and criticism of Marivaux were mostly written by the philosophes. The same comments were echoed by Grimm, Voltaire, d'Alembert and Diderot; Marivaux was not a
good writer because his works were unnatural, affected, précieux. When some of Marivaux's plays failed, cabals were suspected; but the ever generous Marivaux refused to believe that there were those who wished to harm his reputation and so stated in a preface to one of his plays. If there was no clique as Marivaux thought then we must conclude that the harshness of the critics of his own time was unjust, at least as seen in retrospect by the twentieth century.

Marivaux And His Nineteenth Century Critics

Marivaux occupied the minds of the critics and literary historians from the opening of the nineteenth century to its closing. M. de Barante's study of eighteenth century literature, which enjoyed several editions dating from 1802, suggests that Marivaux's works are unique because the author is such a scrupulously careful observer of humanity; this careful observing of life is evident in the style of Marivaux. Marivaux makes it a point to examine each little motive behind sentiments. Proceeding in this manner there is little room left for any action in his plays, and thus, it is impossible to distinguish one play from another. The unravelling of so little action in such a slow manner leads to invraisemblance since the narrative time in the comedies cannot match the actual passing of time. His novels are
worth reading, however, because "le cours plus lent et plus gradué d'un roman se prête à ce genre de composition."34

In a repertoire of French plays since Rotrou, M. Petitot devotes almost two full volumes to six of Marivaux's plays. This in itself is something of a compliment. Each play is followed by several pages of analysis with the object of giving a just idea of the author's talent. After saying many fine things about Marivaux's character—"la bienfaisance fut sa seule passion"35—his style, and his theatre, the conclusion the editor draws is negative.

... si son esprit était fin et juste, il avoit peu d''étendu; ses plans sagement tracés sont foibles et se ressemblent; ses caractères ont tous un air de famille, et le fond de ses pièces présente trop la même idée; il manquoit d'imagination.36

One of the idées reçues concerning Marivaux was formulated by Casanova in his Mémoires. Casanova reminisces about Giovanna-Rosa Benotti who was an actress of the Italian Theater where Marivaux's plays were produced; she adopted the name of the character she most often portrayed and hence, became known as Silvia.

Silvia fut l'idole de la France et son talent fut le soutien de toutes les comédies que les plus grands auteurs écrivirent pour elle, et particulièrement Marivaux. Sans elle ces comédies ne seraient pas passées à la postérité.37

Jules Janin later became the new champion of this above idea; however for him Giovanna-Rosa Benotti was
replaced by Mlle Mars. With the death of Mlle Mars in 1847 Janin saw the second passing of Marivaux.

Elle l'a emporté dans sa tombe, ce bel esprit qui s'éteignait sans elle, et qu'elle avait ressuscité d'un sourire! De Marivaux nous devrions faire l'oraison funèbre, avant d'entreprendre l'oraison funèbre de mademoiselle Mars.38

The critic has some praise for Marivaux saying that he had more wit than Voltaire, and as the author of Mari-anne, Les Fausses Confidences, and Le Jeu de l'amour et du hasard he is worthy of our study. In the final analysis, though, when he has to write of Le Jeu de l'amour et du hasard, he forgets the play and mocks one of the actresses playing a role from the play. According to Janin, Mlle Anaïs just cannot live up to the performance of Mlle Mars in the role of Silvia.39

Théophile Gautier wrote theatre criticism as well as poetry; between 1848 and 1851 he devoted several brief reviews to Marivaux's plays. He, like, Janin, often was less interested in the plays than in the actresses' performances. Contrary to Janin, Gautier does not see the end of Marivaux's fame with the death of Mademoiselle Mars. Gautier agrees that Mlle Mars was good, but this does not mean, for example, that she should have taken the part of Araminte in Les Fausses Confidences to the grave with her. According to Gautier, Mademoiselle Allan also played the role of Araminte well; Silvia in Le Jeu had been handled adequately by Mademoiselle Judith. "C'est
bien assez de porter le deuil de mademoiselle Mars, sans porter encore celui de Silvia. Jetons des fleurs sur sa tombe, mais n'y enfermons pas Marivaux.  

A few years later, after having seen the acting of Mademoiselle Brohan and her sister Augustine in Le Jeu, perhaps Gautier longed for Mademoiselle Mars. He had very few good words to say about the two sisters and mentioned that they needed to play their parts a little more soberly, with some restraint and a bit of discretion.

Gautier did manage to criticize the plays as well as the actresses. In fact, he was one of the first to see in the word *marivaudage*, which according to Grimm had become proverbial even in the eighteenth century, not an insult but a compliment. Now in the nineteenth century Marivaux was better able to be appreciated than in his own century. "Marivaux est le Watteau du théâtre, et n'est pas Watteau qui veut."

Probably the most important idea that Théophile Gautier brought to the appreciation of Marivaux was his own comparisons of the eighteenth century playwright to Shakespeare. He thought Benedick of *Much Ado About Nothing* could easily have fitted into a conversation with Silvia of *Le Jeu*. The dialogue that takes place in the magic forest of *A Midsummer Night's Dream* between Helena and Demetrius, Hermia and Lysandre, is just as finely
spun as anything that occurs in a salon depicted by Marivaux in any of his plays. Gautier feels that this is, of course, understandable since both men have been influenced by the Italian tradition of comedy.

Marivaux's women seem to belong to the same family as those of Shakespeare; Rosalinde, Perdita and Beatrice have much in common with Silvia, Araminte and others. What distinguishes Shakespeare's women from Marivaux's women and at the same time disturbs Gautier is that Marivaux's women lacked "cet admirable sentiment des choses de la nature, du ciel clair ou trouble, de l'eau qui court, du vent qui murmure, du feuillage qui pousse, de la fleur qui s'épanouit ...".

In a two part article of Sainte-Beuve's *Causeries du lundi* we read early in the first paragraph:

Les contemporains de Marivaux ont dit de lui à peu près tout ce qu'on en peut dire; si l'on prend la peine de recueillir ce qu'on écrit à son sujet Voltaire, Grimm, Collé, Marmontel, La Harpe, et surtout d'Alembert on a de quoi se former un jugement précis et d'une entière exactitude ...

We have already seen what most of the above mentioned have had to say about Marivaux so that we are immediately put on guard before Sainte-Beuve even begins.

Sainte-Beuve would not agree with Théophile Gautier on *marivaudage*. For the former it is a definite fault.

... qui dit *marivaudage* dit plus ou moins badinage à froid, espièglerie compassée et prolongée, pétillement redoublé et prétentieux, enfin une sorte
Sainte-Beuve would also disagree with Petitot, but this disagreement is to Marivaux's benefit because Petitot was very unhappy with the large role servants play in a Marivaux play. Sainte-Beuve felt they very definitely added to the plays. He, too, brings up the actress question and, like Janin, thinks that Mademoiselle Mars did much for Marivaux's theatre.

Sainte-Beuve often quotes Marivaux in defense of his style, but the critic does see Marivaux as a précieux with one fault, one major misfortune: Marivaux is himself.

... et en usant à bon droit de sa manière de sentir pour s'exprimer avec une singularité souvent piquante, il dépasse sans s'en douter la mesure, tombe sensiblement dans le raffiné, et devient maniériste, minaudier, façonnier, le plus naturellement du monde.

Sainte-Beuve believes that Marivaux is good at describing amour-propre. He is a "moraliste de société" in his journals, and much of the art he has in novel writing stems from his being able to reproduce so accurately the spoken word. But, in his novels "il abonde dans le sens et l'excès moderne, dans l'usage du scalpel et du microscope." He uses too much detail and views one thought from too many angles. Even when he does begin with subtle and correct ideas, he always seems to find a way to falsify and corrupt them in over-refinement. "Il est un des écrivains auxquels il suffirait
souvent de retrancher pour ajouter à ce qu’il leur manque.58

While probably remembering Diderot, Sainte-Beuve writes that *Marianne* is one of those books meant to be read only in small doses.59 It is a book that the reader, like the author, does not want to finish. "Il s’y sent un manque de passion qui désintéresse au fond et qui refroidit."60 The author of *Port Royal* is a little happier with *Le Paysan parvenu* because it has more action and describes well the world of the financiers and the manners of the bourgeois society.61

If so much time has been spent on Sainte-Beuve’s discussion of Marivaux and if he has been quoted at some length, it is because many feel that he represents a turning point in Marivaux criticism. If Sainte-Beuve wanted to create a more favorable environment for Marivaux’s works what we have just examined would have been better left unsaid. Therefore, it would be difficult to agree with those who maintain that this critic initiated new thinking around Marivaux after mid-century. Actually, he only seems to reiterate what had already been said with some embellishments.

La place de Marivaux en son temps n’est qu’à côté et un peu au-dessus de celle de Crébillon fils. Il y a lieu de le relire, de lui rendre justice sur plus d’un détail, de sourire à ses finesse exquises et à ses grâces pleines de concert et de mignardise, mais non point de l’aller réhabiliter.62
Perhaps what must be admitted is that Sainte-Beuve did succeed in bringing the Marivaux question in front of the public.

In 1880 the topic for the French Academy's prize for eloquence was "Éloge de Marivaux." Had Marivaux arrived in spite of or because of Sainte-Beuve? Whatever the answer, he must have picked up some supporters. After this several books on Marivaux were published before the end of the century. After more than one hundred years of abuse Marivaux had found some defenders.

One of these defenders was Jean Fleury whose book Marivaux et le marivaudage offers a brief synopsis of most of Marivaux's works including his journals. The author sees the comedies not as metaphysical, but rather as philosophical and psychological. These plays are full of ideas, and Fleury, instead of complaining about the detailed observations, views them positively. They serve to demonstrate how and why Marivaux's characters act as they do. We are able to follow them step by step in their evolution, and a reason is almost always suggested for each change they undergo.

Fleury has attempted a classification of Marivaux's comedies into such categories as "comédies romanesques," "comédies sociales," "comédies allégoriques," "comédies fantaisistes," etc. He sees in these plays a true indication of Marivaux's abilities. Play construction is one
of Marivaux's assets since each one is put together with a good beginning, a solid middle, and an ending that flows naturally from what has preceded.

An appendix to Fleury's book contains La Provinciale, a play attributed to Marivaux and found in an old issue of the Mercure, and also in the appendix can be found Mme Riccoboni's continuation of La Vie de Marianne.

Usually the starting point for most studies is Gustave Larroumet's doctoral dissertation "Marivaux: sa vie et ses œuvres." In the first part entitled "L'homme," Larroumet has gone back to the original sources as much as possible to piece together Marivaux's life. As Fleury did before him and as many others did later, Larroumet in the second part "L'auteur dramatique" has classified Marivaux's plays into groups such as "surprises de l'amour," "comédies de moeurs," "comédies philosophiques," "drames bourgeois." These plays, states Larroumet, describe perfectly the customs of the Regency period. "Souvent ses pièces sont moins des pièces de théâtre que des études de moeurs dialoguées."

The invraisemblance criterion that we have seen used by others to criticize Marivaux is a form of praise seen by Larroumet. He admits that Marivaux condenses into a few hours what would normally take months or years, but "il rapproche les transitions avec un art si adroit que le spectateur se prête de bonne grâce à
"Le romancier" section discusses all of Marivaux's novels and tries to situate them with such contemporaries as LeSage, and even Fielding and Richardson.

The fourth and final part of Larroumet's work is divided into three major classifications: "Le moraliste," "Le critique," "L'écrivain;" most of the information in these chapters is based on Marivaux's journals.

In 1897 Gaston Deschamps wrote for the Hachette publishing firm a brief little book entitled simply Marivaux. A short discussion of Marivaux's life, literary debuts, and his journalistic career occupy the first part. In the second part Deschamps has avoided classifying the plays, and instead discusses very specifically some of Marivaux's female characters such as Angélique, Lucile and Silvia. Two separate chapters are devoted to Marianne and Le Paysan parvenu; a final chapter on marivaudage ends the essay.

In comparison to Sainte-Beuve Deschamps offers this definition of marivaudage. It is above all else ...

... l'amour qui se querelle avec lui même et qui finit par être heureux presque malgré lui; c'est l'amour qui cause, mais qui cause pour s'épurer et s'ennoblier.

In order to be completely objective Deschamps has to write that La Vie de Marianne is rather long and boring; one must really have patience to read it all the way
through. After the ninth chapter comes the nun's story, an unnecessary digression, inserted for some unknown reason. Yet, the novel did serve as a model for Richardson's *Pamela* and *Marianne* is "une précieuse quintessence de psychologie."  

Deschamps' predecessors had found uniformity in Marivaux's theatre and Deschamps in order not to be outdone found this to be true. In fact he found two possibilities:

Tout son théâtre ... pourrait porter ce titre qui est celui d'une de ses plus jolies pièces: *Le Triomphe de l'amour.*

Le théâtre entier de Marivaux méritait de porter ce titre, qui est celui de sa huitième comédie: *Les Sincères.*

While these three books and several others were being published other criticism had obviously not stopped. Ferdinand Brunetière, at three different times during this period, produced three different essays on Marivaux.

The first of these appeared in an 1881 issue of *La Revue des Deux Mondes,* and was later included as a part of his *Etudes critiques sur l'histoire de la littérature française.* A Sainte-Beuve-like beginning makes us wary from the start and gives us an indication of what is to follow: "On a tout dit de Marivaux, et bien dit ..." In spite of everything Brunetière still finds several remarks to make. His first suggestion would be to destroy
"discrètement" at least twenty of the thirty-three or thirty-four plays by Marivaux.75

In both his 1881 essay and that of 1892 Brunetière develops the idea that the comedies of Marivaux resemble the tragedies of Racine, except that when the plots of the latter lead to betrayal and death, the complications of Marivaux are solved by marriage. Andromaque, for example, can be considered as a double inconstance because Pyrrhus is unfaithful to Hermione's love and Hermione is untrue to that of Oreste.76 If there ever was a tragedy of fausses confidences it would be Bajazet.77 Also, as in Racine, Marivaux's women are always more fully developed and stronger than the male role which in Marivaux is nothing more than "la répétition ou la réplique de son rôle de femme."78

What is rather disconcerting to Brunetière is that he is never quite sure if he should be complaining about Marivaux's work or praising it. It is unique, it is original, but "mêlée d'esprit et de mauvais goût, de délicatesse parfois et de libertinage ou de grossièreté même, de réalisme et de poésie."79 Marivaux's work both attracts and repels, amuses and bores the reader all at the same time.

Between these two studies of the theatre, came a study devoted only to the novel. Here Brunetière says that Marivaux writes in the style of the coteries which
he frequented and which in turn resembled the salon of Mme de Rambouillet of the seventeenth century. Mari­vaux, according to the critic, offered very little to the groups of which he was a part. Two words would sum up his contributions: "une rare ignorance et un grand contentement de soi." With these two trite phrases we have come full circle back to the eighteenth century.

Imitating d'Alembert, Brunetière had an explanation for the success of Marivaux's novel in England. Addison's Spectator had prepared the way for a Marianne-type novel of moral observation. Since the works of Richardson, Fielding and Sterne had not yet appeared, Marivaux came just at the right time to benefit from this atmosphere, and to appeal to the English taste.

The criticism of Jules Lemaitre serves as a good ending to a century that, although it offered us more of the old, derogatory statements, has also presented something different and less pejorative. Lemaitre announces the type of thinking which will be prevalent in the twentieth century and, therefore, he will be worth considering as a transitional figure. He pleaded for productions of some of the lesser known Marivaux plays instead of continuously repeating the usual Le Jeu de l'amour et du hasard, Les Fausses Confidences, Le Legs, and L'Epreuve. His pleas were heard if not in his own days at least in ours, for practically all of Marivaux's
theatre has been played by amateur and professional groups.

Lemaitre refuses to believe in the adage that all of Marivaux's plays are similar. One has merely to compare two completely different plays such as Arlequin poli par l'amour and Le Triomphe de l'amour to get a true idea of the variety of Marivaux. This critic also speaks of Marivaux and Shakespeare being alike, but where Gautier hesitated in his praise of the Frenchman, Lemaitre writes, "A côté de la fantaisie de Shakespeare, qui est excessive et débordante, celle de Marivaux paraît bien raisonnable et bien modérée." Nor does Lemaitre's praise stop there. He considers the poetry at the end of the eighteenth century to be summed up in the works of Rousseau and Bernardin de Saint Pierre; he views the poetry in the beginning of that century to be contained in the writings of Marivaux.

Théophile Gautier, earlier in the nineteenth century briefly noted a serious side of Marivaux in Le Jeu which apparently other critics had not seen. Whether M. Lemaitre was aware of this little comment, we are not sure, but he sees in another play, L'Epreuve, much evidence of cruelty and suffering. This idea was to become fairly important in this century. One reviewer of plays has even used the word "sadisme" in speaking of a Marivaux play.
Although we know Lemaitre mainly as a theatre critic, he did not hesitate to write about Marivaux's novels and journals, both of which he enjoyed. He saw Marivaux as a precursor of realism and, hence, an author understood by the nineteenth century. Lemaitre based these conclusions on a study of the character portrayals of Mme Dutour, Toinon, and M. de Climal in *Marianne*, Jacob, Mademoiselle Habert, Mesdames de Ferval and de Fécour, and l'abbé Doncin in *Le Paysan parvenu*.

Going beyond realism, Lemaitre continues, "Si l'on voulait faire l'histoire du 'naturalisme' avant l'invention du mot, on devrait tenir le plus grand compte du *Paysan parvenu*."

This review of eighteenth and nineteenth century criticism shows, in a general sense, that the critics of these periods often repeated the same derogatory remarks when writing of Marivaux the man or of his works. Commentary, no matter when it came or by whom it was made, was really very superficial and always seemed to revolve around the same subjects: Marivaux's plays were monotonous and unbelievable; his style was affected, précieux. When the plays were discussed it was often in terms of the actresses who played the lead roles. They seemed to have taken on more importance than the comedies themselves. Even those critics who defended Marivaux in the nineteenth century felt that they had to do so by answer-
ing the charges of those in the eighteenth century. In this way, instead of finding new topics worthy of research, the old subjects of style and plot were continuously re-worked. This caused the whole technical aspect of Marivaux's composition to be ignored. This area has become the object of some twentieth century studies to be examined in the next portion of this chapter.

The following statement by Lemaitre will serve to demonstrate the current century's interest in Marivaux and will perhaps characterize the changing opinion of him.

Tout compte fait, j'estime que Marivaux, poète exquis, grand romancier, humoriste hardi, écrivain original, devrait être considéré comme un des quatre ou cinq esprits les plus rares du dix-huitième siècle ... 91

Marivaux And The Twentieth Century Critics

While only a very few individuals of previous periods have considered Marivaux in a favorable manner, twentieth century criticism is united in its praise of him. Perhaps this is due to the literary generations which have followed Marivaux. Writers like Rousseau, Musset, Stendhal, and those of the twentieth century like Proust, Giraudoux, and Anouilh have all helped to better understand Marivaux's efforts. 92 Whereas Stendhal predicted a hundred year lapse before being appreciated by his public, Marivaux's abilities have taken almost two hundred years to be accepted. There is not much doubt
today as to his place in French literature.

Marivaux has been the subject of many literary studies in the twentieth century especially in the last twenty or thirty years. This has made it necessary to select only a few of the many studies printed lately in order to get an idea of critical thinking on Marivaux in the present day.

In 1936 Edmond Jaloux published a seven page article in which he discusses pudeur and amour-propre in Marivaux's work; by so doing he put forth a new and interesting conception of marivaudage. Amour-propre is found only in persons of certain races; it is a defense against destiny. For those who possess it, it creates "une protection naturelle ... jusqu'aux mouvements les plus spontanés de leur moi." Jaloux feels that this trait is very characteristic of the French and is therefore very characteristic of Marivaux's stage characters. Once they fall in love the fear of being hurt by someone who does not reciprocate the feeling seizes them. A natural defense barrier is thrown up until they are able to discover the truth about their partner's feelings. Marivaux's characters, says Jaloux in an oft-quoted comparison, are like "la chatte qui miaule et appelle le mâle et qui le griffe quand il s'approche." This is basically what marivaudage is: the defense system set up in order to prevent suffering.
Lesbros de la Versane's *Esprit de Marivaux* published in 1769 used to be an important source for any biographical information on Marivaux. However, since the late 1930's and several times since then Marie-Jeanne Durry has published the results of her researches into the life of Marivaux which have superseded previous accounts. In spite of the details she has been able to collect, Mme Durry still had to describe Marivaux in the following manner: "Marivaux, cet inconnu." 95

Mme Durry's book has been complemented more recently by Georges Couton, Giovanni Bonaccorso, Michel Gilot96 and several studies by Frédéric Deloffre of whom we will speak later. All in all, little is known about Marivaux's life and there does not seem to be too much hope in finding much more pertinent information.

A doctoral dissertation submitted at Columbia University in 1942 shows that the eighteenth century was not completely a period of pure rationality with no sentiment—at least not in the case of Marivaux. In fact, Ruth Kirby Jamieson's study points out that the sensibility of Marivaux is based on the intermingling of reason and emotion. According to Miss Jamieson, Marivaux's ideal stage role may be described by the phrase "tendre et raisonnable" or "sensible et raisonnable." 97

One of the most interesting and most controversial books ever to appear on Marivaux is Paul Gazagne's
Marivaux par lui-même. His interpretation of Marivaux's work is a little different than the usual traditional approach. The foundation of Marivaux's plays, writes the former director of the Comédie Française, is not love but desire. The customary surprises de l'amour are really "surprises du désir et non des surprises de la tendresse." To maintain some sort of propriety in the theatre, Marivaux uses the word love which is much less brutal than desire. An idea of this sort, of course, causes Marivaux's theatre to be looked upon in a new light, and is grounds for a reinterpretation of most of his plays. Roger Planchon, one of the recent producers of Marivaux, reexamined La Seconde Surprise de l'amour with these ideas in mind, and in his 1959 production of this play put a bed on the stage and showed the marquise and the count apparently getting out of it.

Another innovation of Gazagne was to minimize the importance of the Italian players in the production of Marivaux plays, whereas most commentators emphasize them. Gazagne suggests that the Italians were actually deforming Marivaux's plays and for this reason the late plays of Marivaux had character name changes. Silvia, for example, became Angélique. The Italian féerique style of acting was not right for Marivaux's realism.

These ideas have been refuted by Xavier de Courville, a former director and also editor of Marivaux's
plays. In no uncertain terms he feels that the above ideas are but "contrefaçons de vérité." The argument has not yet ended and really should not as long as the plays are still produced and new interpretations sought.

Since 1955 it has been almost impossible to discuss any facet of Marivaux's work without somehow referring to Frédéric Deloffre. Professor Deloffre's researches have led him to study all aspects of the author in order to arrive at more logical conclusions than some of his earlier predecessors have.

Basing his biographical work on documents found in archives, on original editions of Marivaux's works, and on French and Dutch journals, Deloffre has established as accurate a chronology as possible of Marivaux's life, year by year and often month by month. This type of methodical work proved extremely fruitful when the Sorbonne professor discovered two texts of Marivaux thought to be forever lost: (1) two copies of the _Télémaque travesti_, one found in the British Museum, and the other at the Bibliothèque Royale de Bruxelles. Previously only three out of sixteen chapters were known. The second text (2) was the second and third parts of _Réflexions sur l'esprit humain à l'occasion de Corneille et de Racine_, found in an old copy of the _Mercure de France_.

All this research was undertaken for a doctoral dissertation which turned out to be a mammoth study of
just over six hundred pages, which was published as a book. The critic first situates Marivaux in the salon society of his day in order to show that Marivaux's style is really a product of that type of early eighteenth century society, and, therefore, not as odd as people would like to make it. Deloffre then has constituted a list of books probably read by Marivaux in order to find possible sources and influences. Most important in this study is the in-depth examination of Marivaux's style and language based on vocabulary, syntax, rhythm, and grammar, gleaned from a close reading of Marivaux's theatre, novels and journals. Just one of the clichés that Deloffre destroys is that Marivaux was a neologist. In reality Marivaux used a normal vocabulary, but in a new and different context. He also destroys the old notion which goes back to d'Alembert or maybe farther that all of Marivaux's characters speak in the same manner. Deloffre has found that each person has his own manner of speech be he Arlequin, Dorante, or Silvia.

By showing that Marivaux's language and style were not what everyone thought they were, Deloffre may just have eliminated the word marivaudage from the French language as having a pejorative connotation. This study sought the "secret" of marivaudage and probably found it in "une conception du langage qui le lie étroitement à toute une conception morale et psychologique." This
The first full length book in English on the theatre of Marivaux was not published until 1958. Kenneth N. McKee opens his book with an introductory chapter on the Théâtre Italien where Marivaux presented the majority of his plays. Following this, one essay is devoted to each major play in chronological order with a final chapter treating the four so-called minor plays.

Every study gives a complete plot summary, a history of the play, much of the criticism surrounding the play, and just about any other information a reader could ask for in being introduced to Marivaux's theatre. Very important to McKee are the philosophical and social aspects of this theatre. By giving such an important role to the servants, McKee believes that Marivaux leads naturally to Beaumarchais' Figaro. McKee goes as far as to accuse Beaumarchais of plagiarism because many of Figaro's speeches resemble so closely those of Marivaux's characters. Even the basic situation of Le Mariage de Figaro has its origin in La Double Inconstance of Marivaux.

While speaking of influences perhaps it would be in order to mention here the influences of others on
Marivaux. No one critic has a monopoly on this subject but F. Deloffre, Lucette Desvignes, and Alfred Cismaru have all handled the topic in depth and therefore it is their works which will be considered.

"Sources romanesques et création dramatique chez Marivaux" is the title of an article in which Deloffre studies the origins of Arlequin poli par l'amour. He traces it to a translation from Spanish of Cervantes' Les Amours de Persiles et de Sigismonde, and also to Autreau's Daphnis et Chloé. In the same article he explains that Le Legs comes from Fontenelle's Le Testament, and Le Triomphe de l'amour from an episode contained in Les Amours des Grands hommes by Mme de Villedieu and a comedy of Philippe Poisson, Alcibiade. In his editions of Marivaux's theatre, journals, and novels Deloffre always lists possible sources and influences.

In articles dating from as early as 1963 and to as late as 1971 Lucette Desvignes has sought influences and origins of Marivaux's plays. She has traced the historical matter of Marivaux's only tragedy, Annibal, to Plutarch's Vies parallèles and Vie de Flamininus which had been translated by Amyot. La Femme fidèle goes even farther back to an episode of the Odyssey where Odysseus is returning home after years of wandering only to find his wife is about to be married. As far as French influences go, Dancourt, Fontenelle, Dufresny, LaFon-
taine, and D’Allainval are all seen as possibilities according to Lucette Desvignes.  

D’Alembert wrote of Marivaux that "Il avait le malheur de ne pas estimer beaucoup Molière ..." This obviously did not mean that he did not borrow from him. Using his doctoral dissertation "The Sources of Marivaux's Theater as Derived from the Theater of Molière," as a springboard, Alfred Cismaru has written several articles showing, for example, what _L'Ecole des mères_ owes to _L'Ecole des femmes_ and how several plays such as the two _Surprises_, _Les Serments indiscrets_, _L'Heureux Stratagème_ bear a resemblance to _La Princesse d'Elide_ and how _Tartuffe_ influenced the portrayal of priests in Marivaux's novels and several scenes in plays.

Professor J. B. Ratermanis, feeling that the humorous aspect of Marivaux the playwright has been neglected, uses his book _Etude sur le comique dans le théâtre de Marivaux_, to give a complete analysis of the topic.

To study the plays a group classification system has been used. Ratermanis divides the plays into groups such as "comédie satirique," "pièces liminaires," comédies d'aspect 'traditionnel'," "pièces à obstacle déplacé," "pièces comportant deux couples équivalents," and "les 'surprises' de l'amour."

Three large categories are studied in order to divulge the humor in the plays: "Le monde de Marivaux--
condition du comique," "L'importance de l'expression," "Le langage des paysans et des valets." In the first area we see that the atmosphere in which almost all the plays occur is conducive to a comic situation.

Since a play is based on spoken words, Ratermanis studies the verbal aspects of the plays very closely, especially the speeches of the valets. The latter are humorous not only because of their dialects, but because of their situations. The seem to always be right and their masters wrong; they are constantly imitating their masters' actions which leads to much of the comic effect in Marivaux's comedies.

In treating the plays, however, actions and gestures are not taken into consideration; most of Professor Ratermanis' conclusions are based on verbal qualities. Although any statements about actions would have to be presented hypothetically, such conclusions would no doubt be valid especially since so much is known about the comedy style of the Italian troupe.

The advantage of E. J. H. Greene's book is that it is complete. He treats all of Marivaux's known writings not just his plays and novels; he deals with them in chronological order; he does not separate the works into genre studies as is usually the custom. This book, Marivaux, serves as an excellent reference work.

The author takes us through every pertinent phase
of Marivaux's life and works, but since very little is known about his life, Greene has rightly placed his emphasis on the writings. Although the author hunts for sources, it is interesting to note that Marivaux, according to Greene, actually used his own previous writings as inspiration for his plays.

Many have looked at Marivaux and the commedia dell'arte but the two most important studies in this area are probably those of de Courville and Attinger.123 Xavier de Courville who has been previously mentioned has written on Luigi Riccoboni dit Lélio, the first producer and director of Marivaux's plays. Although devoted mainly to the Italian's life and works, the second and third volumes both contain important information on Marivaux.

Marivaux, writes de Courville, found the way of fusing his idea of characters with the already existing types of the commedia dell'arte. After 1720 and the presentation of Arlequin poli par l'amour, the success of Marivaux and the Théâtre Italien would be closely linked. De Courville puts it this way: Marivaux "était incapable de concevoir une comédie dans un autre cadre que celui du Théâtre Italien."124 It is absolutely impossible to separate the plays of Marivaux from the troupe that inspired and performed them. The biographer of Lélio asks near the end of his study, "Certes Lélio n'avait pas fait
naître Marivaux. Mais les comédies de Marivaux seraient-elles nées sans lui?" 125

If a question of this nature is unanswerable, it still does suggest how tightly the fortunes of the two men depended on each other. We are constantly reminded how much Marivaux owes to the Italian players from his early Arlequin poli par l'amour to his last impromptu-like play Les Acteurs de bonne foi.

Ce que Marivaux emprunte à ces comédiens, c'est un mécanisme de dialogue et de jeu ... Et puis ne trouve-t-il pas son bien dans les innombrables thèmes de cette scène multicolore?

But de Courville has to concede "La comédie psychologique reste son bien à lui." 126

Undoubtedly the oddest anecdote to emerge from this work is that nowhere in any of his writings does Luigi Riccoboni make any mention of Marivaux. Nowhere is there anything to hint of a collaboration similar to that of Jouvet and Giraudoux in our own time. Here de Courville has to admit that Riccoboni at the end of his life

ne sentait plus ni le prix de ce théâtre, ni la part qu'il y avait prise, comme acteur et comme animateur. Lui qui mit si longtemps son honneur à réclamer pour les Italiens l'invention des intrigues de Molière, ne penserait pas à revendiquer pour lui-même le moindre apport à la création marivaudienne. 127

While M. de Courville was still writing his final volume, Gustave Attinger brought out his book on the commedia dell'arte in the French theatre. Instead of
just stressing Lélio and his troupe, the author gives a fairly complete history of the commedia's influence on French drama from the sixteenth through the eighteenth centuries, and even shows how the tradition continued in the nineteenth century in writers such as Musset, Labiche, and in the twentieth century with such people as Jouvèt, Barrault, or Anouilh.

The sixth part of this study interests us mostly because it deals with comedy in the eighteenth century and also the French authors of the Italian theatre. A large portion of this information, of course, pertains to Marivaux.128

All the verbal jousting which takes place in Marivaux's comedies of love, writes Attinger, is based on patterns that the Italian actors used in their plays. Most plots of Marivaux's plays are based on love which was the corner stone upon which the commedia dell'arte scenarios were built.129 But even when one reduces all of Marivaux's plays down to their skeletons (which Attinger does for several plays) in order to discover themes similar to the canevas of the Italian theatre, this still does not prove much "car l'art de Marivaux commence au delà." Yet, "on peut affirmer que la connaissance du spectacle italien lui a enseigné une certaine technique du dialogue."130

Perhaps these last few above statements offer a
possible answer to Lelio's indifference to Marivaux. The
techniques of Marivaux and those of the actors fused so
perfectly that his work was just taken for granted. His
plays used Italian types, his dialogue was based on the
Italian repartees, Zanetta Rosa Benotti "became" Silvia,
and by d'Alembert's standards "... elle devint au théâ­
ître Marivaux lui-même." A man who so absorbed the
atmosphere of the Italian theatre to his own style of
writing could not be considered anything but an equal.
He fit in too well as one of them. Nevertheless, the
success of both Marivaux and the Nouveau Théâtre Ita­
lalien depended upon each other.

Since the importance of social themes was men­tioned in reference to McKee's book, it would be apropos
to state here that they are also discussed by Attinger
in reference to the Italian theatre. Three of Marivaux's
most socially conscious plays are set on islands. We
are presented with real problems in an unreal world.
Attinger sees an influence from the Italians here. "... 
l'île appelle des personnages fictifs ou symboliques, et 
les types italiens en étaient." These types of plays,
then, have an Italian origin and are ideal for the jeu 
italien.

This review of criticism is by no means complete
but is thought to be representative. It has been an
attempt to view Marivaux through the eyes of his critics
in order to justify that today a dissertation on Marivaux is a legitimate undertaking. Misunderstood for more than a century, Marivaux today is more "alive" than he ever was. He is the comic playwright and perhaps dramatic author most played in France after Molière. His success, however, is by no means limited to France. When the Comédie Française first appeared in the United States in 1955 its great success could have been due to its productions of Arlequin poli par l'amour and Le Jeu de l'amour et du hasard. The spring 1966 issue of the French News tells us that the Comédie Française toured Poland, Hungary and Bulgaria with Giraudoux's Electre, Molière's L'Ecole des femmes, and Marivaux's Le Jeu de l'amour et du hasard.

As we have briefly seen, the twentieth century interest in Marivaux has caused a wealth of material to be written about the man and his works. In fact so much has appeared that Professor Deloffre has seen fit to publish an Etat présent des études sur Marivaux which includes only the ten years following the publication of his dissertation.

The twentieth century has found it necessary to reconsider the works of Marivaux in a sometimes new and different light in order to reevaluate them. The results have been that these works are now found to possess more merit than they were once thought to have. However, as
has been seen, the dramatic principles of Marivaux's comedies have still not been fully studied; as Professor Greene has said: "The dramaturgy of Marivaux is still to be written . . ."136 This dissertation was undertaken in order to help fill that need.
Notes - Chapter I

1 The citation is as follows: "... personne n'a d'autant d'humeur, pas même une jolie femme qui se lève avec un bouton sur le nez, qu'un auteur menacé de survivre à sa réputation, témoin Marivaux et Crébillon fils." Denis Diderot, Oeuvres complètes, ed. by J. Assézat (20 vols.; Paris: Garnier, 1875-1877), V,390.

There will be other simultaneous mentionings of Marivaux and Crébillon fils (see Chapter I, pp. 11,25 of this study) and it would perhaps be interesting to examine how the two authors viewed each other.

Crébillon caricatured Marivaux as the mole Moustache in the novel L'Ecumoire. The language used by Moustache while telling a story is described as having come from "l'Ile de Babiole" (p. 156) and as being a jargon (p. 175). As for his style of relating the story, it is rather long winded (pp. 161, 174), unnatural (p. 175), and repetitious (p. 175). Oeuvres complètes de Monsieur de Crébillon, fils, nouvelle édition revue et corrigée (11 vols.; Maestrecht: Chez Jean-Edme Dufour et Phil. Roux, 1779), vol. II. All these terms, as it will be later pointed out, are those quite often used in criticizing Marivaux's writings.

Marivaux replied to this attack in one of his novels. There, Crébillon was inserted into the story as a young novelist whose recent work L'Ecumoire is criticized by an officer. Le Paysan parvenu, édition de Frédéric Deloffre (Paris: Editions Garnier Frères, 1965), pp. 199-202.


It is interesting to note that Émile Faguet's chapter, "Marivaux," in his Dix-huitième siècle: études
littéraires, (16e éd.; Paris: Société Française d'Imprimerie et de librairie, 1898), p. 85 continues this comparison. "Ce sera un divertissement de la critique érudite dans quatre ou cinq siècles; on se demandera si Marivaux n'était point une femme d'esprit du XVIIIe siècle, et si les renseignements biographiques, peu nombreux dès à présent, font alors totalement défaut, il est à croire qu'on mettra son nom, avec honneur, dans la liste des femmes célèbres.--Si on se bornait à le lire, on n'aurait aucun doute à cet égard. Il n'y eut jamais d'esprit plus féminin, et par ses défauts et par ses dons. Il est femme, de cœur, d'intelligence, de manière et de style." Fifty-one pages later this essay ends where it had begun. "Cette petite baronne de Marivaux ..." Correspondance littéraire, V, 136.

4Jean-François Marmontel, Mémoires, publiés avec préface, notes et tables par Maurice Tourneux (3 vols.; Paris: Librairie des Bibliophiles, 1891), II, 90.

5Ibid. This apparently was not the opinion of just one man. Grimm had written in the same vein that Marivaux was "... d'un caractère ombrageux et d'un commerce difficile; il entendait finesse à tout; les mots les plus innocents le blessaient et il supposait volontiers qu'on cherchait à le mortifier; ce qui l'a rendu malheureux, et son caractère épineux et insupportable." (Correspondance littéraire, V, 236-237.)


7Diderot, Oeuvres complètes, IV, 336.


Similar thoughts have been expressed about specific plays. Of La Seconde Surprise de l'amour d'Argenson has written: "On peut dire que trois actes sont trop courts pour le chemin que doivent faire les sentiments dans cette pièce." ["Notices sur les Oeuvres de théâtre," publiées pour la première fois par H. Lagrave, Studies on Voltaire and the Eighteenth Century, edited by Theodore Besterman (Genève: Institut et Musée Voltaire, 1966), vol. XLII, 236.] L. Petit de Julleville wrote the following about another of Marivaux's plays: "Il faudrait bien deux ou trois mois pour que l'intrigue des Fausses Confidences fût à peu près acceptable." Le Théâtre en France: Histoire de la littérature dramatique depuis ses origines à nos jours (Paris: Armand Colin, 1889), p. 271.

In reply to this problem could be offered a quote
from Le Petit Maître corrigé, when Marton says "qui est-ce qui sait ce qui peut arriver dans l'intervalle d'une heure?" (II, 163/1, ii) See also Georges Poulet's essay on time in Étude sur le temps humain (2 vols.; Plon, 1952), II, 1-34. Considering this just mentioned quote and others Poulet writes: "Dans l'intervalle d'une heure, d'une minute ou d'un instant, il pourra nous arriver d'aimer, de ne plus aimer, d'aimer encore mais quelqu'un d'autre." (p. 27)

9 Correspondance Littéraire, I, 354.
10 Ibid., I, 367.
11 Ibid., VI, 291. At Marivaux's death Grimm had also used the word détestable. "Cet auteur a fait quelques tragédies détestables." (Ibid., V, 236) It is interesting to note that Marivaux had written only one tragedy—Annibal.


15 Quoted by Lesbros de la Versane in L'Esprit de Marivaux (Paris: Veuve Pierres, 1769), p. 17. It is, however, also interesting to note as H. Redman has in "Marivaux's Reputation among His Contemporaries," Studies on Voltaire and the Eighteenth Century, edited by Theodore Besterman (Genève: Institut et Musée Voltaire, 1966), XLVII, 142, that Voltaire made the same comment about himself.


17 Ibid., II, 325.
18 Ibid., V, 37.

D'Alembert quotes a woman who had similar feelings: "C'est un homme ... qui se fatigue et qui me fatigue moi-même, en me faisant faire cent lieues avec
lui sur une feuille de parquet." *Oeuvres*, III, 587.


23 *Ibid.*, V, 80. Two years later we are informed by a visitor to Cirey that not only did Voltaire read *Le Paysan parvenu*, but he even liked it. (*Ibid.*, VIII, 23.)


25 "La renommée a toujours deux trompettes:
L'une à sa bouche, appliquée à propos,
Va célébrant les exploits des héros,
L'autre est au cu, puisqu'il faut vous le dire:
C'est celle-là qui sert à nous instruire
De ce fatras de volumes nouveaux,
Vers de Danchet, prose de Marivaux,
Nouveaux Cyrus, voyage de Sethos,
Tous fort loués et qu'on ne saurait lire;"


Voltaire wrote a poem to Frederick of Prussia in 1743; this is a quote from that poem.

"J'aime mieux la simple nature
Du vin qu'on recueille à Bordeaux;
Car je préfère la lecture
D'un écrivain sage en propos,
A ce frelaté de Voiture,
Et plus encore à Marivaux."

Voltaire's Correspondence, XIII, 117.


26 Voltaire's Correspondence, XLIII, 150 and commentary and note 2.

Diderot offers a similar explanation when he writes that foreigners who do not really know a language well
"... sont forcés de tout dire avec une très petite quantité de termes, ce qui les contraint d'en placer quelques-uns très heureusement. Mais toute langue en général étant pauvre de mots propres pour les écrivains qui ont l'imagination vive, ils sont dans le même cas que des étrangers qui ont beaucoup d'esprit; les situations qu'ils inventent, les nuances délicates qu'ils aperçoivent dans les caractères, la naïveté des peintures qu'ils ont à faire, les écartent à tout moment des façons de parler ordinaires, et leur font adopter des tours de phrases qui sont admirables toutes les fois qu'ils ne sont ni précieux ni obscur; défauts qu'on leur pardonne plus ou moins difficilement, selon qu'on a plus d'esprit soi-même, et moins de connaissance de la langue. Voilà pourquoi M. de Marivaux est de tous les auteurs français celui qui plaît le plus aux Anglais . . ." (Diderot, Oeuvres complètes, I, 302.)

"Au reste, la représentation de cette pièce-ci n'a pas été achevée; elle demande de l'attention; il y avait beaucoup de monde, et bien des gens ont prétendu qu'il y avait une cabale pour la faire tomber; mais je n'en crois rien; elle est d'un genre dont la simplicité aurait pu toute seule lui tenir lieu de cabale, surtout dans le tumulte d'une première représentation; et d'ailleurs, je ne supposerai jamais qu'il y ait des hommes capables de n'aller à un spectacle que pour y livrer une honteuse guerre à un ouvrage fait pour les amuser."

Amable Guillaume-Prospère Brugiére de Barante, De la littérature française pendant le dix-huitième siècle, (4e ed.; Paris: Laducat, 1824), pp. 138-139.

Ibid., XIX, 148.


Previously d'Argenson had said this about Silvia's acting in Marivaux's L'Epreuve: "la divine Silvia y vaut mieux que toutes les pièces de cet auteur."

"Notices sur les Œuvres de théâtre," XLIII, 674.


Ibid., II, 89.


Ibid., 5e série, p. 309.

Ibid., 6e série, pp. 216-218.

Correspondance Littéraire, V, 236.

Gautier, Histoire de l'art dramatique, 5e série, p. 289.

Ibid., 6e série, p. 217.

Ibid., 5e série, p. 310. This is a legitimate comment for most of Marivaux's women except perhaps for Silvia of Arlequin pol par l'amour, who really does have an air of freshness about her and for Angélique of L'Epreuve who is first seen in the play carrying a bouquet of flowers she has just picked. (II, 522/Sc. V)

If Languet de Gergy is left out of this list, he is not by any means forgotten because "... il parla assez bien de Marivaux." Charles Augustin Sainte-Beuve, Causeries du lundi (15 vols.; 3e ed.; Paris: Garnier, s.d.), IX, 375.

As for La Harpe, he speaks of Marivaux in terms resembling those of the others just mentioned. Here is his definition of marivaudage:

"C'est le mélange le plus bizarre de métaphysique subtile et de locutions triviales, de sentiments
alambiqués et de dictons populaires: jamais on n'a mis autant d'apprêt à vouloir paraître simple, jamais on n'a retourné des pensées communes de tant de manières plus affectées les une que les autres... Cet écrivain a sans doute de la finesse; mais elle est si fatigante! il a une si malheureuse facilité à noyer dans un long verbiage ce qu'on pourrait dire en deux lignes!" (XI, 370)


48 Ibid., IX, 342.
49 Ibid., IX, 379.
51 Sainte-Beuve, Causeries du lundi, IX, 373.
52 Ibid., IX, 371, 379.
53 Ibid., IX, 355.
54 Ibid., IX, 357.
55 Ibid., IX, 350.
56 Ibid., IX, 357.
57 Ibid., IX, 362.

D'Alembert (Oeuvres, III, 587) had already mentioned the necessity of "la loupe" when reading Marivaux as did La Harpe later on in Lycée, XI, 373. Alexandre Vinet in Histoire de la littérature française au dix-huitième siècle (2 vols.; Paris: Sandoz et Fischbacher, 1875), I, 243, wrote of Marivaux:

"Ce que lui a nui, ce qui l'a perdu comme écrivain, c'est le goût d'une observation minutieuse qui n'est pas sans rapport avec l'espionnage."

Along the same lines C. Lénient in La Comédie en France au XVIIIe siècle (2 vols.; Paris: Hachette, 1888), I, 360 had this to say:

"Il examine, il observe, il étudie plus qu'on ne l'a cru. Mais il voit le petit côté des choses: la myopie est son infirmité naturelle."

Ibid., IX, 364.

Ibid., IX, 365.

Ibid., IX, 367.

Ibid., IX, 356.


Ibid., pp. 53, 54. Classification can lead to some bizarre conclusions; for example, Ortensia Ruggiero [Marivaux e il suo teatro, saggio critico, (Milan: Fratelli Bocca, 1953)] has not included the play *Le Triomphe de l'amour* in one of her classification headings "Triunfi dell'amore." Marcel Arland [*Marivaux: Théâtre complet* (Paris: Gallimard, 1949)] points out the arbitrariness of classifying plays in this fashion, but still does not hesitate to offer a classification himself.


Ibid., p. 173.


Ibid., p. 189.

Ibid., p. 165.

Ibid., p. 177.

Ibid., p. 187.


Ibid.
76 Ibid.
81 Ibid., III, 139.
82 Ibid., III, 141, 142.
84 Ibid., 2e série, p. 26.
85 Ibid., 2e série, p. 27.
86 Ibid., 2e série, p. 28.
87 Gautier, Histoire de l'art, 5e série, p. 310. "Pour nous, cette pièce des Jeux est presque sérieuse. L'idée que Bourguignon put être amoureux de Silvia n'est pas venu à nos aieux. -- Mettez le coeur de Jean Jacques Rousseau sous la livrée que Bourguignon échange contre l'habit à paillettes de son maître, quel jeu terrible et cruel."
89 Lemaitre, Impressions, 2e série, pp. 29-33.
90 Ibid., 2e série, p. 34.
Ibid., 2e série, p. 34.

92 Claude Roy, Lire Marivaux (Paris: Editions du Seuil, 1947) has suggested that such diverse writers as Beaumarchais, Pirandello, Giraudoux, Bernard, and even G. B. Shaw were all announced by Marivaux (p. 70).


Ibid., p. 538.


98 Abel François Villemain, Cours de littérature française: tableau de la littérature au dix-huitième siècle, (4 vols.; nouv. éd.; Paris: Didier, 1873). Villemain suggested that Marivaux's comedies were "... plutôt sensuelle avec subtilité ..." instead of being métaphysique as Voltaire insisted. (I, 326)


104 Frédéric Deloffre, Une Préciosité nouvelle Marivaux et le marivaudage (2e ed. revue et mise à jour; Paris: Librairie Armand Colin, 1967).


106 Ibid., p. 194.


108 Ibid., pp. 265-266.

109 Ibid., p. 46. Professor George Havens in his Age of Ideas (New York: Henry Holt and Co., 1955), chap. 22, pp. 357-382 never mentions this comparison. Havens maintains that Figaro speaks in the tone of Jacques the Fatalist, Hamlet, d'Alembert's Dream, and Rameau's Nephew, but nowhere is there a suggestion of Marivaux. (pp. 381-382.


116 d'Alembert, Oeuvres, III, 991.


122 E. J. H. Greene, Marivaux (Toronto: University of Toronto Press, 1965).


124 de Courville, Un Apôtre, II, 212.

125 de Courville, Lélio, p. 274.

126 Ibid., p. 276.

127 Ibid., p. 273.

128 Attinger, L'Esprit, conclusion pp. 433-449.

129 Ibid., p. 370.

130 Ibid., p. 376.

131 d'Alembert, Oeuvres, III, 582.


135 Deloffre, "Etat présent."

136 Greene, Marivaux, p. 334.
CHAPTER II

DISGUISES AND MASKS

Disguises

Whether judged by the number of times that they appear or by their purpose within the play, disguises play a very important role in Marivaux's theatre. Disguises were, of course, not new to the French stage. Molière used them extensively in several of his plays and they were no less popular to playwrights before and after him. It was fairly common then to see disguises much in use on the stages of the eighteenth century theatres.

One can go so far as to say that even outside of the theatre in the social life of the period disguises were quite common. M. Pomeau has suggested that the usage of masks at social gatherings in France probably came from Venice where because of the carnival atmosphere of that city people were in disguises for six months of the year.¹ The Goncourt brothers, discussing some of the methods of relaxation for women in eighteenth century France have written: "Quand c'était l'hiver et le
carnaval, la nuit de la femme s'achevait d'ordinaire à quelque bal masqué. This would lend credence to the idea that those plays of Marivaux which mention masked balls (La Fausse Suivante, Le Jeu de l'amour et du hasard, L'Ecole des mères, La Joie imprévue) were representative of the social life of the times and the costumes and the situations in which they were involved are not as contrived as today's reader might imagine. In fact, the type of costumes worn by the commedia dell'arte characters Pierrot, Arlequin, Polichinelle, were popular costume ball disguises in the eighteenth century as were the costumes of the bat, worn by Lisette in La Joie imprévue, and of the domino seen in L'Ecole des mères and La Joie imprévue.

Marivaux was working, therefore, not only in the theatrical tradition but also very much in the spirit of his day. Whether his idea for the use of disguises came from the theatre itself or from the period one cannot really be positive. What can be easily ascertained is the extent to which Marivaux chose to use disguise in his theatre from his earliest to his very latest plays.

In one form or another disguises appeared in at least sixteen of Marivaux's plays; often times Marivaux employed more than one type of disguise within a single play. From his earliest play Le Père prudent et équitable, which contained five disguises, to one of his last, La
Femme fidèle, which contained two, Marivaux never ceased finding new variations and new dimensions for this dramatic technique. He was not, of course, the first French playwright to use disguises, as has been stated. However, Marivaux did give disguises an importance and a variety in his theatre that few other dramatists have to this day.

It must be kept in mind that every actor is by definition assuming a role and, hence, is wearing a disguise. The term disguise in this study does not refer merely to the actor assuming his role. The term does not refer to the actor but rather to the on-stage role of the Marivaux character who often changes his appearance by means of disguises and masks. Furthermore, the word disguise will be used in a very broad sense. The word will not be limited to mean only the employment of a costume or make-up by a given character. Rather, it will refer to a character who pretends to be someone or something that he is not; he may or may not employ a special costume or make-up.

In some plays to be discussed in this chapter disguise not only supplies impetus to the movement of the play but also actually governs all phases of the character's actions. In others it is used only as a secondary device or appendix to the more important flow of events leading to the conclusion. But the disguise is
always a necessary implement to arriving at a conclusion.

Even though Marivaux employs disguises in many different situations and with diverse functions, an attempt will be made to organize certain plays into specific categories according to their uses of disguise. Because of the number of disguises and their varied uses, however, certain plays may overlap into one or more categories. Those plays which have disguises but which do not seem to fit into a specific category will be treated individually.

Disguise for observation purposes:

The plays to be considered under this heading are those whose disguises are used in order to observe the actions, the character, the personality or the subject under scrutiny. The disguise allows for more freedom of observation than would normally be possible without it for the observer is not recognizable.

La Fausse Suivante, as the title suggests, involves a disguise. A young Parisian girl, whose name we are never given, attended a costume ball as a chevalier. While there by chance she met Lélio, a young man whom a relative had suggested to her as a husband but whom she had never met. Taking advantage of her disguise as a male she became good friends with this gentleman "pour
me mettre au fait de l'état de son coeur et de son caractère." (I, 416/I, ii) Since Lélio was at the dance with the Comtesse, the young girl-Chevalier, who suspected foul play, decided to retain her disguise and to accompany Lélio and the Comtesse to the latter's country home when the invitation was extended. The Chevalier expresses her reasoning this way: "je suis ma maitresse, et ... je ne dépend plus de personne ... J'ai du bien, il s'agit de le donner avec ma main et mon coeur: ce sont de grands présents, et je veux savoir à qui je les donne." (I, 417/I, iii)

In Le Dénouement imprévu, Eraste appears at the home of his betrothed not as himself, but dressed as a friend of his. He even accepts being called a doctor when he has no profession. He has heard many good comments about the girl that has been chosen for him as a wife. However, it is not to verify these favorable comments that Eraste has adopted a disguise. Rather, he fears that Mlle Argante is going to marry him only out of obedience to her father. "Cela m'inquiète," he explains to M. Argante, "et je ne viens sous un autre nom l'assurer de mes respects, que pour tâcher d'entrevoir ce qu'elle pense de notre mariage." (I, 499/Sc. ix)

Undoubtedly Marivaux's best known play and the one considered by many to be his best is Le Jeu de l'amour et du hasard. In it four disguises and an impersonation
are employed. Only the two main disguises will be of concern here: the disguise of Dorante and of Silvia. M. Orgon, Silvia's father, has arranged the marriage of his daughter to Dorante, the son of an old and intimate friend, on the condition that both children find each other mutually pleasing. What Silvia has been able to find out about Dorante is all hearsay, and not necessarily trustworthy. She would like to examine Dorante without his knowing it. To succeed in doing this, she adopts the plan of trading roles with her maid Lisette. Dorante, in the meantime, has had a similar idea. His father explains the son's strategy in a letter to M. Orgon.

... il espère, dit-il, sous ce déguisement de peu de durée, saisir quelques traits de caractère de notre future et la mieux connaître, pour se régler ensuite sur ce qu'il doit faire. (I, 805/1, iv)

The following three plays to be considered offer a twist on the observation theme. The characters who are observed are known by those who want to do the observing.

Lucidor of L'Epreuve is extremely wealthy and in love with Angélique who is characterized as being "une simple bourgeoisie de campagne." Although they have both hinted at loving each other, neither has admitted it and the word itself has never been uttered. Lucidor is interested in knowing about Angélique "si c'est seulement l'homme riche, ou seulement moi qu'on aime; c'est
ce que j'éclaircisse par l'épreuve où je vais la mettre." (II,515/Sc. i) Whereas all the other observers in this section are themselves in disguise, Lucidor's test will be to offer Angélique as a husband to his valet Frontin who will be dressed as a rich friend. Lucidor tells Frontin that the purpose of the disguise is "de voir si elle m'aimera assez pour te refuser." (II,514/Sc. i)

In L'Ecole des mères M. Orgon, an elderly widower, is to marry the young Angélique, but he discovers that she loves another. In order to find out who the other man is and whether he should gracefully bow out of the running, M. Orgon formulates a plan. He is told by a servant that Angélique and her young man are going to meet that night in private during a masked ball to decide how to rid themselves of M. Orgon. The latter decides to spy on the two under the disguise of a domino costume complete with a mask.

The observing which takes place in La Fémme fidèle is also different from that observation previously mentioned. As when Odysseus returned from his long voyage and found Penelope about to marry, the Marquis arriving home after ten years of captivity, finds his wife in the same situation. While away the Marquis was not able to contact his wife at all so that the Marquise, supposing her husband dead and yielding to the pleas of her mother, had decided to remarry. Dressed in rags and
without revealing his identity, the Marquis asks to see his wife; he gains entrance into the house by saying that he is a friend of her late husband. He briefly states his reasoning for this to his gardener who has recognized him. "... je reviens toujours plein d'amour pour elle, fort en peine de savoir si ma mémoire lui est encore chère." (II,715/Sc. ii)

In these six plays in which disguises are used for observation it can be seen that the persons using the disguise have one point in common: they want to discover the sincerity and worthiness of the chosen mate. The disguise itself serves a double purpose: it frees the wearer from his normal social mask so that he does not have to play the role prescribed by his social position; secondly, it allows the wearer to view the spouse or intended spouse in natural circumstances without the intended spouse being aware that he is under observation.

Generally, the disguise is removed only after the love has been avowed, after both partners are reasonably certain that their love is reciprocated and after the other partner's sincerity and worthiness have been ascertained. The removal of the disguise then occurs at the end of the play after the questions posed have been resolved. The disguise allows the prospective mate to make a wise choice of a marriage partner. Thus, a marriage occurs in *Le Jeu de l'amour et du hasard* because
both partners are considered worthy, whereas in *La Fausse Suivante* no marriage follows because the observed partner was found to be unworthy.

Disguise for didactic purposes:
- *La Mère confidente*, *La Joie imprévue*,
- *Le Prince travesti*, *Le Triomphe de Plutus*

Those disguises which are donned for various educational reasons have been grouped under this heading.

In *Le Prince travesti*, Marivaux used the idea of the Grand Tour as a starting point and then embellished it through the use of disguise. This play has been referred to as a "comédie héroïque," a comédie historique," and a play "di cappa e spada" because it involves some court intrigue. The title, *Le Prince travesti*, leaves little doubt as to the importance of disguise in the play. The young son of the King of Léon is travelling under the name of Lélio "pour hâter l'expérience dont j'aurai besoin si je règne un jour." (I,344/I,v) The disguise allows him to view and comprehend many things which without the disguise would never have been possible for he would always have been received as the Prince of Léon and not as an ordinary citizen.

*La Mère confidente* and *La Joie imprévue* both involve parents and their children. In *La Mère confidente* Mme Argante discovers that Dorante wants to elope with her daughter, Angélique. In order to force Dorante
"lui-même à convenir de l'indignité qu'il te [à Angélique] proposait." (II,274/III,viii) Mme Argante will confront the young man as Angélique's aunt. The disguise is revealed only after Dorante has confessed his mistake and has been severely scolded.

Damon of *La Joie imprévue* has unwisely gambled with the Chevalier and has lost one half of the money which his father had given him to purchase a position in Paris. After finding out that his son has gambled away this money and is now planning to use the remaining half to recoup his losses, M. Orgon himself decides to win the money away from his son in the same manner. At a masked ball M. Orgon dresses in a domino disguise as does the Chevalier with whom Damon had previously gambled and with whom he was to gamble at the ball. The father meets the son and while the Chevalier is being detained elsewhere, M. Orgon fleeces Damon. After the game, while still in disguise, M. Orgon lectures his son and ends in the following manner:

... vous me paraissez un jeune homme plein d'honneur, n'altérez point votre caractère pour une aussi dangereuse habitude que l'est celle du jeu, et craignez d'affliger un père à qui je suis sûr que vous êtes cher. (II,454/Sc. xxi)

The son repents and when his father unmasks, Damon falls to his knees and asks forgiveness.

The gods Apollon and Plutus, the main characters of *Le Triomphe de Plutus*, have just had a quarrel in
which Apollon "le bel esprit" chided Plutus for his rather gross manners in the courtship of a girl. In order to teach Apollon a lesson, Plutus disguises himself as a financier Ergaste and descends to earth where he intends to win away Aminte, the girl whom Apollon has been recently courting. Plutus will show that he, the "dieu des trésors" is superior to Apollon, "le blondin," and "le faiseur des madrigaux" in matters of love. By the end of the play Plutus has bought everyone's friendship and love including that of Aminte and he leaves Apollon completely convinced "que l'or est l'unique divinité à qui les hommes sacrifient." (I, 758/Sc, xvii) He admits to Plutus that "vous l'emportez sur Apollon; mais je ne suis point jaloux de votre triomphe. Il n'est point honteux pour le dieu de mérite d'être au-dessous du dieu des vices dans le coeur des hommes." (I, 758/Sc, xviii)

In La Mère confidente and La Joie imprévue the parents disguise themselves in order to teach their children acceptable social standards: Mme Argante wants her daughter to marry the person of her mother's choosing in a socially acceptable wedding; M. Orgon wants his son to have a position by which to earn money rather than obtain it (or lose it) through gambling.

In Le Prince travesti the disguise is used by the wearer to educate himself about life and society. In
Le Triomphe de Plutus gods wear the disguises of humans so that Plutus can teach Apollon a lesson about human society. Thus, all four plays involve education about society and its ways, the lessons are taught with the aid of disguises.

Disguises to prevent people from marrying unwillingly: Le Père prudent et équitable, L'Ecole des mères.

Le Père prudent et équitable is Marivaux's only comedy in verse; it is said to have been written on a wager. The disguises and trickery which abound in this play are used by Philine to discourage three possible suitors which her father Démocrite has chosen for her. From them one must be chosen, but Philine already loves Cléandre of whom her father Démocrite does not approve because he is involved in a trial in which he could lose all his money.

Cléandre's valet, Crispin, disguises himself as Démocrite, according to the stage directions by "s'en-tortillant le nez dans son manteau," (I,23/Sc. v) and Toinette, Philine's maid, pretends to be her mistress. Thus disguised, they treat the first suitor Ariste very bruskly and eliminate him. Later, Frontin, pretending to be one of the other suitors and who in actuality is a friend of Crispin, enters and speaks very harshly and insultingly to Démocrite. For this he is dismissed as
was Crispin when he played the drunken suitor Ariste. This leaves only the Chevalier. To get rid of him, Crispin dresses himself as a woman and cries to Démocrite that he is the wife of the Chevalier.

Mme Argante of *L’Ecole des mères* resembles Démocrite as she wants Angélique, her daughter, to marry someone other than Eraste, the one she loves. Eraste enters the house of Mme Argante "avec une livrée" pretending to be a cousin of Lisette, Angélique's maid. In this way he will be able to talk freely to Angélique and they can work out something whereby Angélique will not have to marry M. Orgon who is not her own choice of a husband but rather her mother's.

**Disguise for political reasons:** *Le Triomphe de l'amour.*

Léonide, the princess of Sparta, has disguised herself as a male, and has appeared under the name of Phocion at the home of Hermocrate, a philosopher. She explains to him that she is travelling for educational purposes and "pour former mon coeur et mon esprit." (I,899/I,v) Because Hermocrate has a fine reputation she would like to study with him. However, she has really come to Hermocrate in order to seduce Agis, a young student of Hermocrate.

Léonide has learned that Agis was really the Prince of Sparta and should now be on the throne instead
of her. She also learned that Agis is being groomed by Hermocrates and by his sister Léontine to claim his right to the throne by force if necessary when the proper time comes. After receiving this information and after learning of Agis' daily routine, Léonide goes to spy on Agis out of curiosity. When she sees him she falls immediately in love and decides that she is going to marry him and restore him properly to the throne. To do this, though, she must first trick Hermocrates who has been teaching Agis to hate the princess all these years primarily by saying that she would kill him if she knew that he were alive. Léonide has taken on the disguise to get close to Agis and to win his confidence. As she says, "... je tâcherai d'entretenir Agis, et de disposer son coeur à mes fins." (I, 894/1,1)

Disguise to insure being loved for oneself: La Double Inconstance.

Although only one play has been listed under this heading, other plays could also be here considered. In such plays as Le Prince travesti, Le Dénouement imprévu, Le Jeu de l'amour et du hasard, and L'Epreuve the primary use of disguise was for observation. However, the character proposing the disguise is doing so to guarantee that he will be loved for himself. Neither Lucidor of L'Epreuve nor le Chevalier of La Fausse Suivante wants to be married for his money. Early in Le Jeu de l'amour
et du hasard Silvia says that she would like to have Dorante admit his love for her while he believes that she is a simple maid (I,806/I,v) and thus prove that he loves the person and not the position which she occupies in society. Eraste of Le Dénouement imprévu certainly does not want Mlle Argante to marry him only because her father desires it. Likewise, Lélio, in Le Prince travesti does not tell Hortense who he is until he is sure that she loves him as an officer and not a prince. This type of reasoning also exists elsewhere, as, for example, in Le Triomphe de l'amour where the reason for the disguise is a combination of politics and love. Léonide eventually wants to be loved by Agis as the Princess of Sparta whom he has been brought up to hate all his life. Thus, in these many plays where disguise has observation, education or political reasons as its primary purpose, disguises may also have as a function to insure being loved for oneself.

In the kingdom where La Double Inconstance takes place there is a law which states that the Prince must marry one of his subjects. While hunting one day, the Prince came upon the beautiful Silvia with whom he immediately fell in love. He saw her several times after that admitting only that he was an officier du palais of the Prince. Although Silvia has treated the Prince kindly, he has not been able to get her to renounce
her betrothed, Arlequin. Not knowing how else to proceed, the Prince has Silvia brought to his palace thinking that perhaps if she is away from Arlequin she will forget him amidst the life of the court.

After a few meetings with Silvia, the officer tells Silvia of his love, but she explains that she has a "devoir d'honnête fille" to be true to Arlequin. However, her reasoning sounds weak as she explains to the officer:

\[\text{Arlequin est venu le premier, voilà tout ce qui vous nuit. Si j'avais deviné que vous viendrez après lui, en bonne foi je vous aurais attendu; mais vous avez du malheur et moi je ne suis pas heureuse. (I,282/II,iii)}\]

It is at this point that one of the "infidelities" develops and soon Silvia will agree to marry the young officer. It is, however, only after she has admitted her love to him as a commoner that the officer will reveal who he really is. "Oui, Silvia: je vous ai jusqu'ici caché mon rang, pour essayer de ne devoir votre tendresse qu'à la mienne." (I,314/III,ix)

The need for being loved for one's self is an important theme in Marivaux's theatre as can be seen from these many examples.

Disguise for financial gain: \text{La Provinciale}. As with \text{La Commère} which will be treated below, some doubts exist as to the authorship of \text{La Provinciale}. 
At present the evidence tends to show that they are both written by Marivaux and therefore will be considered as such in this study.

Most of the impersonating that takes place in *La Provinciale* has as its ultimate goal the parting of a fool from her gold. Mme Riquet, a wealthy provincial, has recently arrived in Paris and is interested in learning the ways of the *grand monde*. Mme Lépine seeing here a means to make some money pretends to be a woman wise in the ways of Parisian society and very friendly with the socially important people; she thus claims to be a perfect teacher for Mme Riquet. Obviously, one of Mme Lépine's early lessons deals with finding a suitable *amant* for Mme Riquet. The son of an attorney has been chosen by Mme Lépine. He will become the Chevalier de la Trigaudière and they will work together to see if they can obtain "dix mille écus de billets" from Mme Riquet. Supposedly they will try to convince Mme Riquet that the money is needed to buy the Chevalier a regiment.

Disguise to avoid ridicule: *La Comèrè*, *L'Ecole des mères*.

*La Comèrè* is a play which apparently has been adapted to the stage from an episode in Marivaux's *Le Paysan parvenu*. The wealthy Mlle Habert, a woman of forty, wishes to marry Jacques Giroux a "petit paysan"
who is much younger than she. In order to avoid the reproaches that she knows would come from her family because of this intended matrimony, Mlle Habert has dressed Jacques in the clothing of a marquis, has changed his name to Jacob, and has introduced him as Monsieur de la Vallée, her cousin.

Orgon of L'Ecole des mères has already been mentioned above as wearing the disguise of the domino costume. Before this scene, however, we have learned that Monsieur Orgon has taken on the name of Monsieur Damis at least until it comes time to sign the marriage contract. Since he is a man of about sixty marrying a girl of seventeen, he is afraid his happiness will be envied by others and probably put up to ridicule.

Disguises in Marivaux's plays are used for observation, for education, to help people from marrying unwillingly, for political reasons, to insure being loved for oneself, for financial gain and to avoid ridicule. Generally, in each of these situations where disguise is used, love is involved in some manner whether as a principal or secondary motive for disguise.

Generally, the disguise involves a reversal of the male/female roles or of the servant/master roles although other categories can be found. Sometimes the disguise is elaborate involving complete costume changes as in the case of Léonide in Le Triomphe de l'amour.
when she assumes the role of a male. Other times the costume change is minor as when Mme Argante places a cap on her head in order to become her sister in *La Mère confidente*. Sometimes the disguise merely involves the use of a different name as in the case of Toinette who says that she is Philine, her mistress in *Le Père prudent et équitable*.

Disguises are almost always put on early in the play when a problem which needs resolving is presented to a character. The character dons a disguise so that he will have the freedom to observe or act in a way which his own social position would not permit. The disguises allow for social mobility as when gods become human and servants become masters. This mobility in turn allows commentary on society and its members as when Plutus tells Apollon about the greediness of humans or when Arlequin and Lisette court each other using phrases which they believe that their masters would use.

Then when the problems are resolved and the questions answered, the disguises are removed and the actual person may be allowed to emerge. This, of course, generally occurs at the end of the play and is usually followed by a marriage.

**Masks**

Masks have been included in this present chapter
because like disguises they too suggest dissimulation. Both masks and disguises must be chosen and donned by a given character in order to hide personal feelings in a search for the truth.

Because of the wide definition of masque offered by Littre, it is necessary to limit the several possibilities to just two: the actual physical mask, the device used to cover one's face, and the figurative mask. The former is not too important for the topic under discussion here and, therefore, will be dealt with briefly at the outset before turning to the latter type of mask.

Several plays have already been spoken of where an actual mask figured as part of the costuming or disguise. The domino disguises of Monsieur Orgon in L'Ecole des mères and also that of Monsieur Damis in La Joie imprévue use masks. In La Joie imprévue Damon and the Chevalier have donned masks for the ball, as has Lisette who appears in the costume of a bat so that she will not be recognized by the Chevalier as she tries to distract him while Monsieur Orgon is gambling with Damon.

A play which has not yet been discussed but which employs masks as very important stage props is La Méprise. Two sisters, who dress alike, look somewhat alike and sound alike, wear masks. The setting of the play is Lyon and the reason given for the wearing of masks is to prevent the ruinous effects of the rough climate upon
one's complexion. "... en ce pays-ci c'est l'usage en été, quand on est à la campagne, à cause du hâle et de la chaleur." (II,119/Sc. ii) These masks cause many problems for Ergaste, who has confessed his love to one of the sisters and who is loved in return by her. Because of the masks, however, Ergaste is constantly confusing the two sisters which results in troublesome situations.

The final physical mask to be considered is that of Arlequin. Most discussions of the commedia dell'arte will mention the fact that the actors who performed in this style wore masks. The mask which Arlequin normally wore was black, endowed with hair and large enough to cover most of his face with only small holes for his eyes. Because of the various references to it, it is known that this type of mask was worn in many, if not all, of Marivaux's plays in which Arlequin appeared.

In Arlequin poli par l'amour Trivelin refers to Arlequin as "un beau brun" (I,87/Sc. i) as does the Fée (I,88/Sc. i) and during the divertissement one of the singers calls him "beau brunet" (I,90/Sc. iii). In La Méprise Frontin says that he sees "une espèce de petit nègre qui accourt" (II,129/Sc. x) and in Le Prince travesti Lisette talks of him as "joli brunet." (I,350/II,i)

Actual physical masks are not as important as
disguises. Nevertheless, they do occur in several plays and often serve as a part of a costume or disguise or as in _La Méprise_ a whole series of quiproquo is based on the fact that the two sisters wear masks and cannot be distinguished by Ergaste. The mask of Arlequin is an essential part of the personage of Arlequin as defined by the commedia dell'arte. Without his mask the commedia dell'arte flavor of Marivaux's plays would be lost.

The figurative mask is the mask which fulfills Littré's definition of "fausse apparence." Marivaux's characters are constantly trying to hide themselves behind either an actual costume or disguise or a mental façade that they have erected for themselves. Whether voluntarily or involuntarily maintained, these camouflage help the characters to keep or to conceal their emotions from being known to others and often to themselves. It is the ploys that are used by the characters in hiding their feelings that will be the concern of this section.

Mask of friendship: _La Surprise de l'amour, La Double Inconstance, La Seconde Surprise de l'amour, Le Triomphe de l'amour, L'Epreuve._

There exists in this category a defense mechanism that prevents many of Marivaux's characters from allowing themselves the liberty of free expression of their sentiments. The characters have trouble getting over the
barrier of friendship which they have more or less mutually set up. Once the mental barrier of friendship has been surpassed, the characters will be able to admit their true feelings which generally constitute love.

Lélio in La Surprise de l'amour has recently lost his mistress to another man. Feeling despondent, he swears to break with women forever, and, therefore, has retreated to his country home to do so. While there, he comes in contact with his next-door neighbor, the Comtesse, who in her own right is a misogynist. In their mutual hatred for the opposite sex, they become friends. The Comtesse describes the situation: "... vous [Lélio] à médire des femmes et moi à mépriser les hommes." (I, 201/I,vii) Their friendship soon turns to love by way of "dépit," as the Baron sees it (I,204/I,viii) and Lélio himself senses this love in a soliloquy interrupted only by the brief comments of Arlequin which Lélio hardly hears. (I,212-216/II,v) In a dispute, which despite the insults, could be considered a lover's quarrel, the Comtesse and Lélio still vow their friendship (I,220/II, vii) but it will still require another act for them to realize that they have progressed from amitié to amour.

The two young lovers of La Double Inconstance are Arlequin and Silvia; both have been taken away from their village to the prince's palace. They feel somewhat out of place in the palace but soon find friends in an officer
of the palace and in Flaminia. Silvia has been brought to the palace to marry the prince; she does not know, however, that the prince has disguised himself as her friend the officer. Silvia depends on the officer for help in redressing a grievance when she has been insulted by a woman of the court and Arlequin often seeks out Flaminia for companionship and advice.

As Silvia slowly drifts away from Arlequin to the officer, Arlequin is more and more attracted to Flaminia. Eventually the double inconstance occurs and late in the third act Flaminia admits that "Ce n'est point de l'amitié que j'avais pour vous Arlequin, je m'étais trompée." (I,311/III,vii) Arlequin guesses that it was love and is forced to admit that his friendship for her has been transformed also: "... voilà que je vous aime, cela est décidé, et je n'y comprends rien." (I,311/III,vii) Silvia, too, admits her love for the officer and this double admission of love terminates the play.

The Marquise of La Seconde Surprise de l'amour is grieving over her husband who died some time ago. The Chevalier is also suffering because his beloved Angélique has decided to enter a convent rather than obey her father's wishes to marry someone other than the Chevalier. Although the Chevalier has decided to leave Paris to go elsewhere to suffer, the Marquise convinces him to stay so that they may console each other as neighbors. The
Chevalier thinks that this is a good idea; he says, "L'amitié nous sera d'un grand secours." (I,686/I,vii) He then says to the Marquise: "... vous avez renoncé à l'amour et moi aussi; et votre amitié me tiendra lieu de tout, si vous êtes sensible à la mienne." (I,686/I,vii) Lubin, the Chevalier's valet, sees clearly where this friendship could lead. "Elle a de l'amitié pour le Chevalier, le Chevalier en a pour elle; ils pourraient bien se faire l'amitié de s'épouser par amour." (I,696/II,ii)

The appearance of the Comte puts some strains on this "friendship" for the Comte wants the Chevalier to speak to the Marquise on his behalf. This causes some pangs of jealousy on the Chevalier's part and he is forced to tell the Marquise: "... mon amitié n'est point compatible avec cela [l'amour du Comte], ce n'est point une amitié faite comme les autres." (I,712/II,ix) Still, the Chevalier does not yet admit that this different type of friendship is love, nor does the Marquise admit that it could be love even after discovering that the Chevalier is going to marry the Comte's sister. She must admit that "... l'infidélité d'un amant [le Comte] ne me toucherait point, celle d'un ami me désespère." (I,722/III,xii)

By the end of the play the Chevalier has admitted his love and the Marquise blushes while avowing hers.
The Comte enters at this point and is told by the Chevalier that he really did not realize that it was love that he felt for the Marquise; now he is sure that what he feels is love. As for the Marquise, she tells the Comte: "Je ne croyais pas l'amitié si dangereuse." (I,726/III,xvi)

When Léonide of _Le Triomphe de l'amour_ disguises herself as Phocion and goes to the home of Hermocrate in order to win the confidence of Agis, she must first become his friend. This was not a difficult task since Agis had been raised alone as a child and hungered for companionship.

In order to pass from friendship to love, Léonide must first admit to Agis that she is really a woman. She does so early in the second act and although Agis who has sworn a hatred for women is at first taken aback, he agrees that he will continue as Léonide's friend. As the play progresses, however, Agis senses a change in himself. "Il y a une personne que j'aime; mais j'ignore si ce que je sens pour elle est amitié ou amour." (I,925/II,xi) It is only a short step from this to the final avowal of love which takes place in the third act.

It has already been seen in _L'Epreuve_ that although both Angélique and Lucidor have suggested their love they never actually tell each other of it, and Lucidor concludes, "... il m'est encore permis de
n'appeler qu'amitié tout ce qui est entre nous deux."

(II,515/Sc. i) Angélique has heard that she is to be married and because of her relationship with Lucidor she naturally assumes that he is to be her husband. Thus, when Lucidor asks her to explain the state of her heart, she replies, "Hélas! le compte sera bientôt fait! Je ne vous dirai rien de nouveau, ôtez notre amitié que vous savez bien, il n'y a rien dans mon coeur, que je sache, je n'y vois qu'elle." (II,525/Sc. viii)

This is not enough though and Angélique still must undergo the épreuve. After the test, however, Angélique is not quite sure of what has happened to her or of why Lucidor has proposed two men as husbands. In exasperation she tells him:

On ne m'a point entendue me vanter que vous m'aimiez, quoique je l'eusse pu croire aussi bien que vous, après toutes les amitiés et toutes les manières que vous avez eues pour moi, depuis que vous êtes ici, je n'ai pourtant pas abusé de cela; vous n'en avez pas agi de même, et je suis la dupie de ma bonne foi. (II,542/Sc. xxi)

Lucidor finally explains his love and the play ends with a divertissement.

After these masks of friendship have been removed in all five of these plays, it is evident that friendship was really love all along or, at least, friendship led to love. For this reason, the mask of friendship must be removed so that the characters can begin to speak of their true feelings of love which have surpassed
those of friendship. The search and desire for amitié is actually the quest for amour in these Marivaux plays even though it is not seen immediately by the characters themselves although it is obvious to those observing the characters speak of their friendship.

An example of a mask of false friendship may be discerned in Le Prince travesti. Unlike the other masks just examined, this one is worn for material gain. Frédéric, a courtier, knowing that Lélio has much influence on the Princess, would like Lélio to talk to the Princess in his behalf and ask for the position of first secretary of state which has just been vacated. Frédéric explains that he would like to consider himself as one of Lélio's friends: "On sait à la cour en quels termes je parle de vous." (I,349/I,x) Lélio, however, knows better and realizes that he is actually hated by Frédéric who never misses an opportunity to speak badly of Lélio to the Princess because he is jealous of the estime in which the Princess holds Lélio. After an attempted bribe and an outburst of anger by Frédéric, Lélio says, "Ah! vous voilà dans votre figure naturelle, je vous vois le visage à présent; il n'est pas joli, mais cela vaut toujours mieux que le masque que vous portiez tout à l'heure." (I,351/I,x)
An agreement used as mask: *La Fausse Suivante, Le Dénouement imprévu, Les Serments indiscrets, L'Heureux Stratagème, Le Legs*.

In the plays of this category, people use a promise or a vow of some kind to hide behind in order that their true sentiments are not made known.

It has already been seen in *La Fausse Suivante* how Lélio and the Chevalier became friends. Only later is it discovered why the Chevalier was asked by Lélio to accompany the Comtesse and himself to the country. Lélio has borrowed a large sum of money from the Comtesse and she holds his promissory note. In addition to this, the Comtesse and Lélio made an agreement for the same amount of money as the note. If Lélio breaks off his relationship with the Comtesse before their marriage, he must pay off the promissory note plus the amount of the other agreement. However, if the Comtesse sees fit to leave Lélio then he would not have to pay off either debt. Lélio's plan is then to get the Chevalier to cultivate the Comtesse to such an extent that the Comtesse would want to leave Lélio and he would then be freed of his contracts.

The Chevalier admits his love for the Comtesse but she refuses to admit her feelings. She uses pride and bienséances among other things as her excuse. She also thinks that the Chevalier is proceeding a little too
rapidly in their relationship and suspects that he really
is not too serious. Finally, she is convinced of the
Chevalier's good intentions, but she cannot treat Lélio
in any way other than honnêtement. She cannot tell the
Chevalier of her love because of her agreement with Lé-
lio. In the end, however, she is willing to forget
about her money and tells the Chevalier that she adores
him. (I,465-466/III,vi)

A different type of agreement is that between Do­
rante and Mlle Argante in Le Dénouement imprévu. Mon­
sieur Argante wants to marry his daughter off to Eraste
but she does not want to marry someone sight unseen. She
wants to marry Dorante not because she is so in love with
him, but because she at least knows him. Dorante pro­
poses a plan to which Mlle Argante agrees. In order to
get rid of Eraste, Mlle Argante will pretend to be crazy.
The opportunity to mask her feelings, however, never
occurs for when Eraste arrives she falls in love with
him and soon tells him so.

The agreement in Les Serments indiscrets is a
promise not to marry. The parents of Lucile and Damis
would like to marry their children to each other with­
out the children ever having seen one another. Lucile
is not anxious to get married, nor for that matter, is
Damis. When Damis arrives at Lucile's home she hides and
overhears him tell Lisette that he does not want to
marry her mistress. Lucile immediately comes out of hiding and says that she sympathizes with Damis and by means of a little prodding from Lisette they both agree not to marry each other. As the play continues, the vow becomes somewhat of a burden. Damis admits to Lucile: "je pourrais vous aimer," (I,991/II,viii) but "j'ai juré de ne le point dire en cas que j'en eusse [l'amour], et d'agir comme s'il n'en était rien." (I,991/II,viii)

When Lisette tells Damis that Lucile really loves him, he replies that perhaps Lisette is mistaken "et sans quelques preuves un peu moins équivoques de ses sentiments, je ne saurais me déterminer à violer les paroles que je lui ai données." (I,1002/III,vi) Fronto- tin describes Lucile's and Damis' problem well when he says to Lucile's sister, "le coeur de l'homme est variable, il se trouve aujourd'hui que leur coeur et leur convention ne riment pas ensemble." (I,1010/IV,iii) In the final act Lucile shows how much pain her vows have caused her (I,1020-1023/V,ii) and Damis admits that he loved Lucile from the first moment that he saw her. (I,1027/V,vii) It was the agreement that was keeping both of them from telling each other of their love.

In *L'Heureux Stratagème* there is an agreement between Dorante and the Marquise to pretend to love each other so that they can win back the love of the Comtesse and the Chevalier, respectively. This play falls under
another more appropriate heading though and will be more thoroughly dealt with below.\textsuperscript{12}

The final play to be considered in this group of masks used as an agreement is \textit{Le Legs}. A dead relative stated in his will that Hortense and the Marquis should marry. If they do, the Marquis will be left a large inheritance of six hundred thousand francs, and if no marriage takes place, the Marquis must give Hortense two hundred thousand francs. Hortense loves the Chevalier, not the Marquis, but she also knows that the Marquis loves the Comtesse. She will, moreover, press the Marquis concerning their marriage knowing full well that eventually he will refuse to marry Hortense and then Hortense will receive her money.

The Chevalier sees a problem in Hortense’s plan, "... quand le Marquis et la Comtesse s’aimeraient, de l’humeur dont ils sont tous deux, ils auront bien de la peine à se le dire." (II,304/Sc. i) The Marquis readily admits his love for the Comtesse to Lisette, but when it comes to telling the Comtesse herself about it, his timidity and especially his fear of losing some of the money show. (II,316/Sc. x; II,329/Sc. xix) Hortense also hides behind the contract but in a different manner. Because of the money she wears the mask of love in pretending to want to marry the Marquis and not the Chevalier.

The agreement used as a mask acts similarly to the
mask of friendship because the agreement also serves as a barrier preventing love from revealing itself. Although the agreement is an important barrier to love, it is often accompanied by other non-tangible masks such as vanity, amour-propre or coquettery.


Because of an excessive amount of amour-propre many of Marivaux's characters often find it necessary to hide behind a mask instead of allowing their feelings to show forth.

As has been seen in Le Prince travesti the Prince of Léon is in disguise as an officer, Lélio. While in this disguise he has been observed and admired by the Princesse as "Jeune, aimable, vaillant, généreux, et sage." (I,337/I,ii) In other words, though a commoner, he is worthy of the love of a noble lady. The Princesse, however, finds it difficult to tell him of her love. As she says to a friend, "Je n'ose, Hortense, un reste de fierté me retient." (I,336/I,ii) "Il n'est qu'un simple gentilhomme, et ... il me faut un prince." (I,337/I,ii)

With the arrival of an ambassador from Castille to ask for the hand of the Princesse for the king of Castille, the situation becomes even more complicated. Although in her country the Princesse has the right to choose whom
she pleases in marriage, she cannot justify refusing a king "pour n'épouser qu'un particulier." (I,337/I,ii)

She finally resolves the problem by sending Hortense to explain to Lélio how she feels, because it would be difficult for a princess herself to do such a thing.

The dilemma presented in Le Jeu de l'amour et du hasard is that both masters, in disguise as servants, find themselves falling in love with the other and cannot justify people of their status loving a servant. Dorante, unable to contain himself, admits his love first, but Silvia is too proud to do so. Throughout most of the second act she fights against her emotions, yet finds herself constantly defending Dorante from the attacks of her father, her brother and Lisette.

As for Dorante, once he has revealed his love and identity to Silvia he still cannot resign himself to asking a soubrette to be his wife. It is not until the very end of the play that the mask of vanity is eliminated.

Les Serments indiscrets was mentioned above under masks of agreements but will also be examined here. Although neither Damis nor Lucile wanted to marry each other before they saw one another, the situation reversed after their initial meeting. However, neither would admit his feelings of love knowing that the other was adverse to marriage.

Lucile from her hiding place heard Damis say that.
he did not want to marry her; thus, when she came out of hiding, her vanity has been touched because she has been shunned and she accepted the agreement not to marry. At the same time, she suggested to Damis that perhaps she loved another. (I,978/I,vi) This touched the pride of Damis so that when Lisette proposed the agreement, he was ready to accept it just as Lucile was.

Near the end of the play, Lucile realizes that she has fallen in love with Damis despite everything; nonetheless, she still has trouble admitting the spontaneity and the sincerity of her love. She expresses her feelings on her idea of the essence of woman's character when she says: "Notre vanité et notre coquetterie, voilà les plus grandes sources de nos passions." (I,1023/V,iii)

The plan for L'Heureux Stratagème was mentioned above only in passing. What made the strategy necessary was the Comtesse's attitude. As soon as she is certain of Dorante's love, she leaves him for the Chevalier whom she has won away from the Marquise. She explains her infidelity very simply.

Dorante est en vérité plaisant; n'oserais-je à cause qu'il m'aime, distraire un regard de mes yeux? N'appartiendra-t-il qu'à lui de me trouver jeune et aimable? Faut-il que j'aie cent ans pour tous les autres, que j'enterre tout ce que je vaut? que je me dévoue à la plus triste stérilité de plaisir qu'il soit possible? (II,59/I,iv)
A woman's coquettery just will not allow fidelity.

However, as soon as Dorante pretends to be in love with the Marquise, the Comtesse admits that she spoke of infidelity without really knowing it and she recognizes her fault.

Misérable amour-propre de femme! Misérable vanité d'être aimée! Voilà ce que vous me coûtez! J'ai voulu plaire au Chevalier, comme s'il en eût valu la peine; j'ai voulu me donner cette preuve-là de mon mérite; il manquait cet honneur à mes charmes; les voilà bien glorieux! J'ai fait la conquête du Chevalier, et j'ai perdu Dorante! (II,96/III,vi)

Dorante of Le Préjugé vaincu is in love with Angélique. He has been unable to confess his love to her because although he is rich he is only "d'une famille de simple bourgeoisie" while Angélique "est d'une naissance très distinguée" and "est plus touchée qu'une autre de cet avantage-là, et la fierté que je lui crois là-dessus m'a retenu jusqu'ici." (II,646/Sc. ii)

When Lisette speaks to Angélique of Dorante's love, it is evident that his thinking was not incorrect. Angélique agrees that Dorante is very nice "mais malheureusement il lui manque de naissance, et je souhaiterais qu'il en eût." (II,649/Sc. iii) It will take the rest of the play for Angélique to lose this mask of pride, and for this type of prejudice to be overcome.

Amour-propre is possessed in one form or another by many of Marivaux's characters no matter what their social position. For noble and bourgeois alike, vanity
and pride have to be overcome. When the mask of pride has been set aside, then the characters will allow themselves the privilege of speaking what they have been feeling for some time.

Masks and social customs: Le Petit Maître corrigé, Les Fausses Confidences, La Provinciale.

It is pointed out in L'Héritier de village, a Marivaux play put on for the first time in 1725, and in La Provinciale, that in the upper levels of Parisian society, husbands and wives should not show any affection for each other. Rosimond, being a perfect product of this type of society acts accordingly toward his fiancée Hortense in Le Petit Maître corrigé. Hortense senses this attitude in Rosimond immediately when he arrives from Paris to marry her. "Je lui trouve de si sottes façons avec moi, on dirait qu'il dédaigne de me plaire, et qu'il ne serait pas du bon air de se soucier de moi parce qu'il m'épouse ..." (II,162/I,i) To Marton it is obvious that Rosimond loves Hortense, but "... il n'a garde de s'en vanter, parce que vous n'allez être que sa femme." (II,162/I,i)

Another unwritten rule of this Parisian social world is that it will never hurt a male's estime in the eyes of a female to have a woman or two chasing after him. When Frontin talks to Marton, he mentions that
Rosimond has a half dozen women chasing after him. A "... demi douzaine de maîtresse est même un peu trop," exclaims Rosimond. "On pouvait en supprimer quelques-unes; il y a des occasions où il ne faut pas dire la vérité." This leaves Frontin to reply that if he had spoken the truth "... il aurait peut-être fallu les supprimer toutes." (II,170/I,viii)

This whole façade is nothing more than a social mask used by Rosimond in order not to have to yield to his emotions and confess to Hortense that he loves her.

Frédéric Deloffre in his introduction to Les Fausses Confidences shows the social stigma put on the young widow in the eighteenth century: "très privilégié dans le domaine juridique, il [le veuvage] est plein de périls dans le domaine sentimental." (II,346) Under the law she is the only type of female not considered a minor, and, therefore, "la veuve, à la différence de la jeune fille, n'est pas protégée légalement contre les entreprises masculines." (II,346) What this suggests in this play then is that Araminte, even when she finds out from another that Dorante loves her, cannot just come out and admit her love. She must disguise her feelings until she can be sure that his love for her is sincere and not just a ploy to exploit her sexually or monetarily.

Dorante, on the other hand, cannot directly show
his love for he is poor and has no social standing while Araminte "a un rang dans le monde, elle est liée avec tout ce qu'il y a de mieux." (II,360/I,iii) Later, while speaking directly to Araminte of the woman he loves, Dorante explains why he is unable to avow his love: "... son état est bien au-dessus du mien. Mon respect me condamne au silence." (II,397/II,xv)

It will take much conniving to get both of these people to lower their masks in order to be able to admit their love, but it does finally happen.

Trying to forget her provincial ways, Mme Riquet takes up the name Mme La Thibaudière, and agrees to pretend to love the Chevalier because in Paris it is à la mode to have a suitor. In this play, La Provinciale, Mme Lépine, Mme La Thibaudière's mentor explains that "... il était indécent d'aimer son mari, et ... il ne fallait garder l'amour que pour la galanterie." (II,806/Sc, iv) Later, Mme Lépine continues in the same vein.

Il n'est pas même question d'aimer avec le Chevalier, il ne faut en avoir que l'air ... Est-ce que les femmes du monde ont besoin d'un amour réel, en fait de galanterie? Non, Marquise; quand il y en a on le prend; quand il n'y en a point, on en contrefait. (II,817/Sc, x)

In this play the social mask does not hide love; it prescribes a mask of false love.

Society often imposes a mask on its members in order to keep too much truth from showing through. Mari-
vaux has used this fact in several of his plays to illustrate this point.

Mask of sincerity: 
*Les Sincères.*

This mask of sincerity is unique in Marivaux's theatre. As will be shown sincerity is usually something to be striven for in Marivaux's plays and not to be used to hide behind. Nevertheless, the Marquise who is "vaine, envieuse et caustique" goes out of her way to remind people of their faults, yet, is silent about any good qualities they may possess. This "sincerity" allows her to freely criticize with the excuse that she is only telling the truth. She herself pretends to dislike compliments, but what she really means is: "louez-moi encore du chagrin qu'elles [les louanges] me font." (II,471/Sc. i)

Ergaste does not hold the opinion of the Marquise, ...

... il dit ce qu'il pense de tout le monde, mais il n'en veut à personne; ce n'est pas par malice qu'il est sincère, c'est qu'il a mis son affection à se distinguer par là. (II,472/Sc. i)

These two people because of their so-called penchant for sincerity, are drawn to each other and have all but renounced their present amants, Dorante and Araminte, to marry each other. This ceremony probably would have taken place except for a little incident where Ergaste, in all his sincerity, was forced to admit that Araminte
was more beautiful than the Marquise. In Ergaste's presence the Marquise hears of this pronouncement from her maid. After receiving the information she begins to criticize and find fault with Ergaste to avenge herself. Both are unable to listen to the truth about themselves and so a separation takes place which allows the original pairs to marry: Ergaste marries with Araminte, and the Marquise marries Dorante.

**Summary and Conclusions**

It is Marivaux's first play, *Le Père prudent et équitable*, that probably offers the most audacious use of disguise because Crispin is dressed as a woman. The play is assumed to have been written and performed only for a private showing, not for the general public; therefore complaints about the lack of *bienséance* were probably not heard.

In *Le Triomphe de l'amour* a young girl portrays a male. Since the play was performed for the general public, some criticism arose over the appearance of a female in a male costume. Marivaux used a similar travesty in *La Fausse Suivante* and apparently no eyebrows were raised. Since Silvia played both roles and was very successful in this type of disguise this could lead to the conclusion that it was not so much the female-male disguise that disturbed audiences as it was the fact that
the female was the Princess of Sparta and her actions were
unworthy of a person of this status. 19

A princess disguising herself as a male, a girl
pretending to be a chevalier, or a valet playing an
estranged wife only hint at the variety of disguises in
Marivaux's comedies. *La Double Inconstance* and *Le Prince
travesti* both have princes playing officers. In the
latter play the use of disguise is carried a step further
up the social ladder because the king of Castille is in
the guise of his own ambassador at the court of the
Princess of Barcelona. Not stopping with the aristocracy,
Marivaux has gods posing as humans in *L'Amour et la Vé-
rité* and *Le Triomphe de Plutus*. Returning to lower
levels, a valet takes on the airs of a financier in *Le
Père prudent et équitable* and *L'Epreuve*; a valet and
a maid play master and mistress while the real master
and mistress play valet and maid in *Le Jeu de l'amour et
du hasard*. In *Le Père prudent et équitable* Philine's
maid, Toinette, also impersonates her mistress and in
*L'Ecole des mères*, Eraste pretends to be a valet. A
suitor disguises himself as his friend in *Le Dénoue-
ment imprévu* as does a husband in *La Femme fidèle*, not
to mention a mother who plays her own sister in *La Mère
confidente*.

This variety seems almost endless and attains a
peak perhaps in two plays already mentioned: *La Fausse
Suivante and Le Triomphe de l'amour. In them Marivaux has brought the use of disguise to a *construction en abîme*. In both of these plays the main disguise is uncovered by the servants. The Chevalier in *La Fausse Suivante* is first discovered to be a woman by Trivelin, and later by Arlequin who eventually reveals the fact to Lélilio. Similarly, Arlequin in *Le Triomphe de l'amour* finds out the truth about Léonide and confesses it to Dimas the gardener. This type of revelation normally ends a Marivaux play; however, these two plays continue for some time after the revelation.

In *La Fausse Suivante* when the Chevalier's travesty is revealed, the girl acting as the Chevalier admits only part of the truth; she says that she is a female, but maintains that she is only a servant working for her mistress. The title of course alludes to her position of a servant working for her mistress. She tells those who have uncovered her disguise that she is to spy on Lélilio for her mistress and even succeeds in convincing Lélilio that when she found out the truth about him, she was going to blackmail him. This disguise is revealed early in this play and serves to pave the way for the revelation of a further disguise.

The situation becomes a little more complicated in *Le Triomphe de l'amour*. Léonide, too, admits to being a woman and says that she is in love with Agis. However,
never until the end of the play does she reveal herself as the Princess. Meanwhile, in her disguise as Phocion she will court Hermocrate's sister Léontine for strategic purposes. At the same time she will reveal herself to Hermocrate as Aspasie, a girl in love with him. This is done in order to be able to approach and remain near her Agis. She later will also admit to Agis that she is Aspasie running away from the Princess' persecution.

In summary, what is seen in this play is Léonide the Princess of Sparta who disguised as Phocion, a male, courts Léontine; Léonide also disguises herself as Aspasie, a female in love with Hermocrate, and as Aspasie, a female in love with Agis. Léonide also has a suivante, Corine, who disguises herself as a valet named Hermidas.

Obviously Marivaux could have carried this type of disguise on ad infinitum. However, it then would have probably been impossible to follow. As it is, we have this technique of disguise taken about as far as it can be taken without reaching absurdity.

It has been seen in this chapter that there is a variety of disguises for a number of reasons. Several specific reasons and uses of disguises have been given, but there are still others. Disguise for comic purposes, although not discussed, cannot be underestimated when one thinks of the humorous portrayals of Crispin as a woman or the juxtaposition of any of the valets either with
their masters or in any other superior social position. The possibility of a psychological reason for disguise has been suggested by R. Pomeau. The person disguised is actually enraptured with the idea of being another as are the servants in L'Ile des esclaves or Arlequin and Lisette in Le Jeu de l'amour et du hasard. Perhaps still more interesting is the idea that Léonide of Le Triomphe de l'amour, for example, has a viril psychology. This allows a hypothesis to be formed that "... en cette jeune fille un refus de la féminité inspire une jalousie du rôle masculin qui s'exprime dans le déguisement en homme."^20

There is, however, a more pervasive idea that weaves its way throughout Marivaux's writings and is closely associated with disguises and masks. This theme is truth. "Toute pièce de Marivaux est pour les personnages un voyage au monde vrai."^21 If this statement by Frédéric Deloffre can be accepted as fact then perhaps Marivaux's reputation should not have been destroyed by the "souffle vigoureux de la philosophie" as easily as Grimm thought that it was.^^22 Marivaux may not have been a philosophe or even a member of this coterie. Nevertheless, he was interested in truth and ideally the happiness that should come with its discovery, especially in situations of love.

Louis Jouvet made the comment in 1939 that "le
thème essentiel des pièces de Marivaux, qui paraît être l'amour, se révèle, en définitive, être le mensonge."23 Perhaps this should be softened a little keeping in mind that one of Marivaux's earliest plays was entitled L'Amour et la Vérité. Love and truth seem to be of equal importance in Marivaux's theatre and almost never does one exist without the other. What is interesting to remark is that love and truth are most always attained by some sort of lie or false situation24 and this can account for Jouvet's idea of the theme of mensonge.

It has been written of the Théâtre Italien, that most of the productions there between 1718 and 1733 were primarily concerned with man's happiness.25 Since the bulk of Marivaux's plays had been produced at this theatre during the years 1720-1740 this remark can be taken to apply rather appropriately to Marivaux's plays. Combining this idea with that which has been stated above about truth, love, and lies, an excellent pattern emerges concerning the dramaturgy of Marivaux.

No Marivaldian character wishes to suffer; above all, he does not wish to suffer in love and marriage. The Goncourt brothers wrote of love in the eighteenth century: "Il paraît être chez la femme la recherche d'un bonheur."26 The women in Marivaux's theatre fear intensely the consequences of an unhappy marriage. They would like to avoid undergoing, for example, the agony
that the young widow Hortense was forced to endure in her marriage. Hortense explains to the Princess in Le Prince travesti that before marriage she thought that she knew her husband-to-be and his feelings for her.

... il n'y avait amour ancien ni moderne qui pût figurer auprès du sien. Les autres amants auprès de lui rampaient comme de mauvais copies d'un excellent original, c'était une chose admirable, c'était une passion formée de tout ce qu'on peut imaginer en sentiments, langueurs, soupirs, transports, délicatesses, douce impatience, et le tout ensemble. (I,338/I,ii)

The only possibility that Hortense feared was that her lover would die from all his joy before the wedding day. Unfortunately, she relates, he held up only too well and she describes in the following manner what were supposed to be her early days of bliss.

La premier mois [sa joie] fut violente, le second elle devint plus calme, à l'aide d'une de mes femmes qu'il trouve jolie, le troisième elle baisse à vue d'œil, et le quatrième il n'y en avait plus. (I,339/I,ii)

It is exactly this type of situation that Marivaux's heroines wish to avoid no matter what it takes. It does not matter whether it is their father's choosing the mate or whether they are at liberty to choose for themselves. It is not surprising, then, with this attitude that a girl would want to observe her husband-to-be rather closely and would want to first assure herself of his sentiments before she reveals her own. If this requires a lie, a mask of any kind, or a disguise, so be
it. In the end it will all have been worthwhile if the truth was found out either to permit a happy marriage or to prevent an unhappy one from taking place.

Lisette cannot understand why her mistress Silvia will not accept her father's choice of a husband since everyone speaks well of him and he is supposed to be handsome. In a scene reminiscent of La Bruyère's Caractères, Silvia describes Ergaste, Léandre, and Tersandre as handsome men who are sociable in public. But, for example, Léandre in his own house

est un homme qui ne dit mot, qui ne rit ni qui ne gronde: c'est une âme glacée, solitaire, inaccessible; sa femme ne la connaît point, n'a point de commerce avec elle, elle n'est mariée qu'avec une figure qui sort d'un cabinet, qui vient à table, et qui fait expirer de langueur, de froid et d'ennui, tout ce qui l'environne. (I,801/I,1)

This is not Silvia's idea of the way she would like to spend the rest of her life. To achieve happiness in her marriage to Dorante she must find out the truth about him, what he is really like. In order to accomplish this, she is not above dressing herself as a maid to pierce the social mask that most people wear in front of others. In her disguise, Dorante will speak freely to her as he would to any servant, and Silvia will be able to observe him as he would normally be around a maid without any of his social airs.

The reason for the disguise of the heroine in La Fausse Suivante is basically the same as Silvia's
and the young parisienné is able to make Lélio reveal exactly what he thinks of marriage. This she would not have been able to do had she appeared in front of him as her own self and asked him for this information. "Est-il besoin d'aimer sa femme?" Lélio asks the Chevalier. "Si tu ne l'aimes pas, tant pis pour elle; ce sont ses affaires et non pas les tiennes." (I,424/I,vii) At best, Lélio continues, he could only love this young lady he is to marry for two weeks; after that he would grow tired of her even if she were beautiful. "Si elle n'est laide, elle le deviendra, puisqu'elle sera ma femme; cela ne peut pas lui manquer." (I,425/I,vii) This was precisely the type of information the young girl in disguise is after so that she then may act accordingly.

Lélio is, of course, a type of villain, a character type rarely seen in Marivaux's theatre. There are other men, however, just as interested as most of Marivaux's women in finding the truth, and from it attaining happiness with a proper mate. They do not want to suffer anymore than the girls do.

Dorante's disguise in Le Jeu de l'amour et du hasard has the same purpose as Silvia's disguise: to find out the truth about the prospective partner in marriage. Eraste's disguise in Le Dénouement imprévu is no different. The princes of La Double Inconstance and of Le Prince travesti as well as Lucidor of L'Epreuve are looking
for the truth; all three want to be loved for themselves
not because of their positions in society or because of
their money. The husband in La Femme fidèle knew he was
once loved by his wife, but now after a ten year absence,
he returns in a disguise to see if she still loves him
or if she has found another.

However, it seems to be the women that suffered
most at the hands of men. Given the way the Goncourt
brothers write of love in the eighteenth century, it is
no wonder that girls were hesitant about marriage and
wanted to know just what it was that they were getting
into before entering matrimony. Not a male, write the
Goncourt brothers, went after a woman without a plan,
without some sort of strategy nurtured for some time as
an author would work over in his head the plot of a
book he was writing: "... il n'y a pas un sentiment qui
ne soit feint ou dissimulé."27

Not all women, of course, were above this type of
planning either. There is, in fact, an anecdote in
Marivaux's life which he recounts in one of his journals
that points this out very lucidly. It also shows the
probably reason why Marivaux's theatre is so dominated
by people in love who seek the truth. Obviously, love
has so many facets to it that it can supply numerous
subjects for the stage, but love also is the perfect
reason to show the truth and for the real self to emerge.
At the age of seventeen, Marivaux writes, he fell in love with a beautiful girl. What attracted him however, was not so much her beauty as her naturalness. He found her so indifferent of her charms that she almost seemed not to be aware of them. She was not a coquette and no matter what she did, it was always without ceremony; in other words, she was always just herself.

One day after having seen the girl he realized that he had left a glove with her. When he returned for it, there was the girl, seated in front of a mirror, practicing all the allures that Marivaux had attributed to her naïveté. His reaction is worth citing.

Ah! Mademoiselle, je vous demande pardon ... d'avoir mis jusqu'ici sur le compte de la nature des appas dont tout l'honneur n'est dû qu'à votre industrie ... je viens de voir les machines de l'Opéra. Il me divertira toujours, mais il me touchera moins.28

Marivaux's characters, like Marivaux in this incident, must be able to observe their partners freely, they must find the truth if they do not want to be later duped. They do not have the time in a play to wait for an accident such as the one described above; they must initiate the action to find the natural self and not the self which shows only favorable in society. Whether this action is based on a falsehood or not, makes little difference as long as the truth is eventually discovered.

Perhaps because of an incident such as the one described above, Marivaux developed an interest in truth
and love. Marivaux saw people as *porteurs de visage* and it was in his plays that he would show an aspect of these "faces", these masks, by putting them on his heroes and heroines in love.

Marcel Arland has pointed out that a Marivaldian character in the theatre "... n'y prend pas un habit ou un nom étranger, il y joue un rôle, consciemment ou non, et y soutient une attitude." It was some of these dispositions that were studied in the second half of this chapter under the heading of "Masks."

The idea of friendship which is nothing more than a mask to hide the truth from others and at the same time from oneself, must be discarded before the principal characters of such plays as *La Surprise de l'amour*, *La Double Inconstance*, *La Seconde Surprise de l'amour* can admit their love as love and not as *amitié*. Arlequin of *La Double Inconstance* could speak for all when he says at the end of the play: "A présent, je me moque du tour que notre amitié nous a joué." (I,315/III,x)

Often times money involved in an agreement is used as a mask, as was seen in *Le Legs* and *La Fausse Suivante*. The people in these plays hide behind the agreement by inferring that they cannot really express themselves as they wish because if they do, a large sum of money will be lost. In most cases where people are using money as a protective device it is interesting to note that usually
those doing so do not need the money because they are wealthy without it. This is shown by the fact that when the proper time comes they give up the specified amount fairly readily.

As an example of this, in *Le Lege*, after the Marquis has permitted himself to come out from behind the mask to give up the two hundred thousand francs as required by the contract, he tells Hortense why he is kissing the hand of the Comtesse: "... c'est pour la remercier du peu de regret que j'ai aux deux cent mille francs que je vous donne." (II,337/Sc. xxv) The Comtesse of *La Fausse Suivante* also gives up her money without too much hesitation once she thinks that she is sure of the love of the Chevalier and has admitted her love to him. (I,465/III,vi)

Even if the agreement does not involve the loss of money, it is still an excuse for concealing sentiments. This is evident in *Le Dénouement imprévu*, *Les Serments indiscrets*, *L'Heureux Stratagème*, but in these plays too the mask disappears and the truth shows forth.

The defense mechanisms of vanity, pride and social custom, as the other masks, must also disappear to allow for a proper Marivaldian comedy ending. If they are not removed, the truth will remain hidden and all the characters wearing these false attitudes will never get a glimpse of love, the force around which their lives
seem to revolve.

Even sincerity turns out to be a mask in Marivaux and must be penetrated no differently than the others. The truth that the Marquise and Ergaste uncover behind each other's sincerity is that they would not have been happy had they married each other, but with Dorante and Araminte all four people will find contentment.

When at last the masks in Marivaux do fall and the truth is known, love is admitted, joy follows, the notary is called and a marriage will terminate the proceedings. No matter what the masks depict during the plays, nature will win out, and where true love exists, it will triumph over all the trickery. Love and happiness have been attained and future suffering has been eliminated. The ends justify the means in Marivaux's theatre. Araminte says, after she has discovered the methods of Dorante in *Les Fausses Confidences* to win her love:

> Après tout, puisque vous m'aimez véritablement, ce que vous avez fait n'est point blâmable; il est permis à un amant de chercher les moyens de plaire, et on doit lui pardonner lorsqu'il a réussi. (I,416/III,xii)

There are those plays where the truth is seen before the end. Two of these are *L'Ile des esclaves* and *L'Ile de la raison*. If the truth is arrived at early during these two plays, in comparison to the others, it is perhaps because they seem to be based on social and moralizing themes instead of love.
Cruelty has been found in Marivaux and perhaps in these two plays, at least, it is justified. Characters are forced to suffer a little by seeing the truth, but this suffering in turn will permit them more happiness and prevent future suffering.

The masters in *L'Ile des esclaves*, Iphicrate and Euphrosine, are the characters who have their social masks penetrated. A shipwreck has caused these two and their servants, Arlequin and Cléanthis, to land on an island where the custom is for the servants to become masters and vice versa. When Arlequin and Cléanthis put on the clothes of their masters, they immediately start playing at being masters. Cléanthis shows her mistress the hypocritical ways she has when she is coquettish with her male admirers, and both Arlequin and Cléanthis put on an extremely comic scene when they show their ex-masters what they look like when love is treated *à la grande manière*, as the aristocracy are wont to doing.

At one point Iphicrate is forced to admit himself ridiculous (I,431/Sc. v) and both masters, after going through the agony of the charade, in the end, agree to repent and change their ways.

A similar play is *L'Ile de la raison*. Here perhaps, as the result of a shipwreck, travelers have arrived on an island. (We really never know for certain how they did get there.) This island is unique in that
the inhabitants are giants and the French voyagers appear to be the size of insects. A solution is found to increase the stature of the visitors: all they need to do is become reasonable, that is, they must admit the truth about themselves.

It is the humble people such as Blaise, Fontignac, and Spinette who are the first to grow, while the Courtisan and the Comtesse have a much more difficult time confessing the truth as they have to overcome their vanity.

The Comtesse has trouble admitting that she is "une étourdie, une sotte et une glorieuse" who spends hours in front of her mirror practicing her gestures, and whose pride will only allow her to associate with the nobility not "avec cette petite bourgeoisie." After her tears, shed because she was made to see the truth, the Comtesse becomes "raisonnable" and much happier than she was in the ignorance of her foolish ways.

The Courtisan must admit that he runs around the court outwardly showing respect and friendship to people that he really detests. He concedes that this is true and sees the folly in it; thus, like his sister, the Comtesse, he grows. This is not true of the Poet and the Philosopher, however; they never change from their small size. The others, who have grown, will just have to devote much more effort to these two to see that they too will become reasonable.
Normally, a Marivaux ending comes when the masks of the two lovers have fallen and the truth about both is known. In these two plays just mentioned, love was not the goal sought through truth, but truth itself was an end. It is also interesting to note that neither play was set in real society but rather on an imaginary island far from the French society. The truth discovered by the characters in these plays will help the characters lead better lives. The truth has been revealed to each person and although this revelation hurt and caused some tears and deflated egos, the people will be much better off with the truth. As the Comtesse of L'Ile de la raison exclaims: "Que la raison est délicieuse!"
(I,630/II,vi) Most of the characters in Marivaux's theatre would agree.
Notes - Chapter II


For more information on masks as they were used in Venice see Giovanni Comisso, Les Agents secrets de Venise au XVIIIe siècle, documents choisis et publiés par G. Comisso, traduction de Lucien Leluc (Paris: Nouvelles Editions Latines, 1949), p. 37, n. 1; p. 133, n. 1.


3 E. et J. de Goncourt, La Femme, pp. 137-141. See this reference for a brief but interesting discussion on masked balls in eighteenth century France.

4 This and subsequent numbers appearing in parenthesis will refer to citations from the following edition of Marivaux's plays: Marivaux, Théâtre complet, édition de Frédéric Deloffre (2 vols.; Paris: Éditions Garnier Frères, 1968). The first series of numbers appearing in parenthesis refers to the volume and page numbers, respectively; the numbers following the slash mark refer respectively, to the act and scene of the play cited.

5 For more information on this topic see Chapter I, p. 41 of this study.


7 See above Chapter II, p. 69 of this study.


See above Chapter II, p. 68 of this study.

See above Chapter II, p. 66 of this study.

See below Chapter II, p. 97 of this study.

See above Chapter II, p. 71 of this study.

See above Chapter II, p. 92 of this study.

See above Chapter II, p. 93 of this study.

The Goncourt brothers have written about this in *La Femme au dix-huitième siècle*: "L'amour conjugal est regardé par le temps comme un ridicule et une sorte de faiblesse indigne des personnes bien nées ..." (p. 233) In *Les Serments indiscrets* Lucile exclaims: "J'ai l'âme tendre, quoique naturellement vertueuse; et voilà pourquoi le mariage serait une très mauvaise condition pour moi. Une âme tendre et douce, elle a des sentiments, elle en demande; elle a besoin d'être aimée, parce qu'elle aime; et une âme de cette espèce-là entre les mains d'un mari n'a jamais son nécessaire." (I,970/I,ii) See also p. 99 of this present study.

See above Chapter II, p. 75 of this study.

For more information on this subject see Marivaux, *Théâtre complet*, ed. de Deloffre, I,399 and 399, n. 1.

McKee, *The Theater of Marivaux*, p. 147.


These lies and false situations are often admitted at the end of a play. In Le Père prudent et équitable, Cléandre says: "Je me suis, il est vrai, servi de stratagème; Mais que ne fait-on pas, pour avoir ce qu'on aime?" (I,53/Sc.xxv) Dorante in Les Fausses Confidences makes the following confession: "Dans tout ce qui s'est passé chez vous, il n'y a rien de vrai que ma passion qui est infinie." (II,415/III, xii) See also Léonide's admission of trickery in Le Triomphe de l'amour. (I,945/III,ix)


Goncourt, La Femme, p. 181.

Ibid., p. 186.


Ibid., p. 124. As Arlequin in La Double Inconstance puts it: "il n'y a rien de si trompeur que la mine des gens." (I,268/I,vi)


See above Chapter I, p. 32 of this study.
CHAPTER III

MENEURS DU JEU

As has been shown the use of disguises is a very important part of Marivaux's theatre; they were employed in many of his plays. However, the frequency of the use of meneurs du jeu far exceeds that of disguises as an element of dramatic technique. Meneurs du jeu were employed by Marivaux in his theatre but they were not invented by him. Like disguises, they form a part of the traditional dramatic technique of a playwright as it originated in the past and was passed on from generation to generation. The use of the valet as meneur du jeu had its beginnings with the slaves in the comedies of Plautus and Terence.1 The Italian commedia dell'arte also employed meneurs du jeu; the role of meneur du jeu was often assigned to the first Zanni: "Il doit connaître le sujet de la pièce comme ses cinq doigts, pour pouvoir mener hardiment l'intrigue."2 According to an historian of the commedia dell'arte, often times the maid "became the counterpart of the Zanni in function."3

It may be seen then that Marivaux was working in a definite theatrical tradition when he used meneurs du
jeu. However, some commentators have sought too much in influences and sources and have not given Marivaux any credit for innovation in his use of meneurs du jeu. Ortensia Ruggiero sums up much of the thinking on this subject when she writes: "Quasi sempre il 'valet' o la 'soubrette' dirigono i fili dell'azione." It will be seen below that maids and valets even if considered together are primary meneurs in only approximately one quarter of Marivaux's comedies. The remaining roles of meneurs du jeu are played by someone other than the maid or valet. The main purpose of this chapter is to examine the variety of different characters who are meneurs du jeu and their reasons for becoming so.

In some cases there may be only one meneur du jeu to a single play as Dubois in Les Fausses Confidences. In other plays, L'Ile de la raison for example, there may be several meneurs of more or less equal importance. Some plays like Le Petit Maître corrigé may have a primary meneur du jeu and a number of secondary meneurs du jeu. As will be shown the combinations are many and the possibilities are almost endless. The variation of characters who play meneurs du jeu avoids repetition and monotony within Marivaux's theatre and provides new dimensions for the traditional roles of stock characters.

The role of meneur du jeu is not assigned consistently to any one class of character in Marivaux's theatre.
The meneur du jeu could be a paysan (Le Dénouement imprévu), a soubrette (La Surprise de l'amour), a mistress (Le Jeu de l'amour et du hasard), a master (Le Prince travesti), or even a god (Le Triomphe de Plutus).

In whatever form they appear, meneurs du jeu exist in all but a very few of Marivaux's plays. Judging their usefulness by number alone, it would seem that this function of meneur du jeu is very important to Marivaux the playwright and an integral part of his whole theatrical production. However, it is not just the quantity that surprises; it is the importance of these characters within each play. The impression is easily obtained and held that without a meneur du jeu any specific play would not be able to progress from beginning to end.

Obviously, in any given literary work the author himself is the overall meneur du jeu. He is the omniscient being who has created the characters and who has put them in the situation he desired. In a novel the writer often wants the reader to remember this fact and, thus, on various occasions, he will address himself directly to the reader. On the stage this is a little more difficult to accomplish unless a character becomes the porte-parole of the author as some critics believe that the raisonneurs are in Molière's theatre. In this study the meneur du jeu will be considered less as a purveyor of the author's thoughts than as a character with a
theatrical function; he must lead, guide, govern, or conduct all, some or most of the intrigue of the play. Generally, a meneur du jeu is necessary in order to arrive at the dénouement.

At attempt has been made to classify the various types of meneurs. Two large categories have been chosen: primary meneurs du jeu and secondary meneurs du jeu. Within these major classifications the meneurs du jeu are further divided into various groups based upon their own social status. Because of the variety of Marivaux’s meneurs du jeu an arbitrary grouping of miscellaneous meneurs du jeu was deemed necessary. Since there is no satisfactory equivalent in English for the term meneur du jeu, the French expression will be employed throughout this study. However, it will no longer be treated as a foreign phrase.

**Primary Meneurs du Jeu**

Primary meneurs du jeu are those characters who seem to guide the intrigue or the action of a play to a conclusion that they feel is desirable, or to a dénouement which they want. They are those characters who invent a scheme and then either put it into motion themselves or have it carried out by others. The meneur du jeu wants his plan to be effectively concluded with a minimum of difficulty and complication even though the
plan itself may sometimes be quite complex. These primary meneurs are not necessarily those who first lead the action; rather they guide the action most frequently; they are the characters in whose hands the bulk of the intrigue may lie.

Valets who act as primary meneurs du jeu: Le Père prudent et équitable, Les Fausses Confidences.

Démocrite is the father in the play entitled Le Père prudent et équitable. He possesses neither of the two qualities mentioned in the title although he obviously believes that he does. A demonstration is offered of how cautious and just Démocrite is when he decides to marry off his daughter. Since he does not want to impose his feelings on her, he will offer three possible suitors all of whom are known to be fairly wealthy. From these three men, Philine will have to choose one as her husband. In this way Démocrite is giving his daughter a choice and no matter which one is chosen she will be well off. It makes no difference to Démocrite that his daughter loves Cléandre. After all, Cléandre is at the moment in the middle of court proceedings which if he loses, could cause him to lose all of his money.

The only solution Cléandre can think of to prevent Philine's marriage to any of the other men is to elope, but Philine absolutely refuses this. Likewise, Toinette,
Philine's maid, can think of nothing to help resolve the problem. Only Cléandre's valet Crispin is able to come to the rescue with an enthusiastic "Silence! par mes soins je prétends vous sauver./J'enfante ... Le dessein d'une intrigue." (I,19/Sc. iii) Crispin proposes the use of disguise in order to eliminate the three possible husbands one by one. Cléandre promises Crispin much money if his proposal succeeds, but he is not too confident that it will. Thus, Crispin initially acts as meneur du jeu simply to help out his master Cléandre; however, after Cléandre promises Crispin a reward if the outcome of the plan is successful, Crispin is also motivated by money. This double motivation gives added impetus to Crispin's actions and he forges ahead with his plan.

Crispin has no doubts concerning his abilities to successfully carry out his plan. He tells Cléandre, "... ne craignez rien;/Tout doit vous réussir, cet oracle est certain." (I,21/Sc. iii) Not long afterwards he becomes even more positive by switching to the future tense: "Quand vous vous marierez, j'aurai mon étrenne." (I,22/Sc. iv)

Although all of the disguises initially succeed in their intention, at the end of the play when all the suitors come together, they realized that they were duped. When Démocrate asks to be enlightened about the goings-on Crispin is forced to admit that he was only trying to help
Cléandre and Philine. As for his own part in the scheme Crispin says without regret: "De tout ce qui s'est fait, enfin, je suis l'auteur." (I,52/Sc. xxiv)

All is not lost, however, for during the course of events, Cléandre has won his case and since Philine's father realizes that his daughter is now able to marry a man with money and whom she loves, Démocrite concedes to the marriage of Philine and Cléandre. Although Crispin's scheme was uncovered, it was successful in that it allowed enough time for Cléandre's trial to take place and helped accomplish the marriage of Philine and Cléandre as originally planned.

As has been seen, Crispin is always quite sure of his success in executing his plan. He has a high opinion of himself and his skills. These ideas appear in a monologue which Crispin gives in the middle of the play. The first half of the monologue reads as follows:

Pour la subtilité,
Je pense qu'ici-bas mon pareil n'est pas né.
Que d'adresse, morbleu! De Paris jusqu'à Rome
On ne trouverait pas un aussi galant homme.
Oui, je suis, dans mon genre, un grand original;
Les autres, après moi, n'ont qu'un talent banal.
En fait d'esprit, de ton, les anciens ont la gloire;
Qu'ils viennent avec moi disputer la victoire.
Un modèle pareil va tous les effacer.
Il est vrai que de soi c'est un peu trop penser;
Mais quoi! je ne mens pas, et je me rends justice;
Un peu de vanité n'est pas un si grand vice.
(I,34/Sc. xiv)

Crispin sees himself in the theatrical lineage of the meneurs du jeu starting with Roman theatre and ending
with those in contemporary French theatre. In fact, he even sees his own talents as superior to those of former meneurs du jeu: "je suis, dans mon genre, un grand original." He has extreme confidence in his abilities but only because he knows that he is quite skillful. He is not afraid to boast of his talents and even goes so far as to say that his abilities will eclipse those of his predecessors.

In this speech, which because of its serious tone seems almost out of place in this light, amusing first play by Marivaux, these dozen lines serve to introduce a typical meneur du jeu. The description which Crispin gives of himself and his skills can also apply to Dubois, the valet of Les Fauuses Confidences. He is a valet with truly mephistophelian tendencies and who spares no one while trying to accomplish his desired ends.

In Les Fauuses Confidences Dorante has fallen in love with Araminte, a rich widow, but he feels he cannot declare himself because he is too poor. Dubois, who once was Dorante's valet and is now working for Araminte, has taken it upon himself to see that these two people get together and marry.

Dubois seems to have no ulterior motives when he acts as meneur du jeu. He tells Dorante:

tenez, en un mot, je suis content de vous; vous m'avez toujours plu; vous êtes un excellent homme, un homme que j'aime; et si j'avais bien de l'argent,
Since he is not offered a reward by Dorante, it appears that he is acting out of love for his master and love for the role of meneur.

The first action which Dorante must accomplish is to get Dorante hired by Araminte as intendant of her household. This is accomplished by telling Dorante of the opening and by asking him to have his uncle, M. Remy, speak to Araminte on his nephew's behalf. Even before this position has been secured, Dubois senses success. To Dorante's doubts, Dubois replies, "notre affaire est infaillible, absolument infaillible; il me semble que je vous vois déjà en déshabillé dans l'appartement de Madame." (II,360/I,iii) Dorante cannot believe this. After all, Araminte is so "raisonnable," but where Dorante sees this as a quality that will prevent his marriage, Dubois views it as a point in his favor. He explains:

Si vous lui plaisez, elle en sera si honteuse, elle se battrat tant, elle deviendra si faible, qu'elle ne pourra se soutenir qu'en épousant; vous m'en direz des nouvelles. (I,361/I,ii)

When Dorante still shows some timidity Dubois can no longer contain himself; he explodes:

Oh! vous m'impatientez avec vos terreurs; eh que diantrel un peu de confiance, vous réussirez, vous dis-je. Je m'en charge, je le veux, je l'ai mis là; nous sommes convenus de toutes nos actions, toutes nos mesures sont prises; je connais l'humeur de ma maîtresse, je sais votre mérite, je sais mes talents, je vous conduis, et on vous aimeră, toute raisonnable qu'on est; on vous épousera,
toute fière qu'on est, et on vous enrichira, tout ruiné que vous êtes, entendez-vous? Fierté, raison et richesse, il faudra que tout se rende. Quand l'amour parle, il est le maître, et il parlera. (II,361/I,ii)

In this important speech Dubois not only reveals himself but also describes the archetype of a meneur du jeu. Dorante is weak and does not have the abilities with which to control the situation. This weakness on Dorante's part only serves to accentuate the extreme strength of character possessed by Dubois. The constant use of the first person pronoun is indicative of Dubois' control of Dorante and of the situation. He knows himself and his abilities: "je sais mes talents." But, more importantly, he knows the personality of those he must guide: "je connais l'humeur de ma maîtresse, je sais votre mérite." So confident is he of his own abilities and of Dorante's subservience that he is able to switch from the present tense into the future tense and speak of events to come as if they were already accomplished: "je vous conduis, et on vous aimera." Dubois is so intent on carrying out his plans that Dorante becomes a mere pawn to be used by Dubois while helping Dorante to marry Araminte. Dubois encourages the faltering Dorante by trying to convince him that he will succeed and that there is no reason for worry.

After so forceful a speech by Dubois, there can be little questioning as to who is running this play, what
direction it is going to take and what will be its outcome.

Immediately Araminte hires Dorante on M. Remy's recommendation and Dubois' scheme begins to unfold. Little by little Dubois begins to guide Araminte as he previously guided Dorante. Soon Dubois asks Araminte to be relieved of his duties in her household; he explains that he no longer wishes to work for Araminte with Dorante around. The scene that follows is an excellent example of the fine art of the meneur du jeu. Araminte's curiosity is immediately aroused and when she asks why he is quitting, Dubois replies that although Dorante was a good master and is one of the finest men in the world, he is somewhat crazy because of his love; Dubois says that it is unbearable to work for such a man. Araminte decides to fire Dorante because she is not interested in having a person around the house whose mind is concentrated on "quelque objet qui n'en vaut pas la peine." (II,363/I, xiv) Here Dubois must admit that the "objet" is worth the trouble since it is none other than Araminte herself. Dubois now continues to hold Araminte's interest by explaining how Dorante's love for her is keeping him from marrying other women, all rich and beautiful, who have been chasing him for some time. Extremely curious and flattered, Araminte now decides to keep Dorante on, for by allowing Dorante to stay Araminte feels that the habit of seeing her daily will cure him of his love. As
long as Dorante does not talk about his love or make it obvious to anyone, Araminte will retain him. Thus, Araminte has been guided in such a way as to completely reverse her original opinions; a few moments before she said, "je ne le [Dorante] garderai pas: on a bien affaire d’un esprit renversé." (II,373/I,xiv)

Dubois' knowledge of female psychology has allowed him to spin a web around Araminte from which she will not be able to escape until she has complied with Dubois' plans for her. When next Dorante and Dubois meet, Dubois tells Dorante unhesitatingly, "Elle n'en réchappera point; c'est autant de pris." (II,337/I,xvi)

After some more intriguing on Dubois' part in Act II using Araminte's maid, Marton, as a stepping-stone,8 it is time for Dorante, according to plan, to openly reveal his love for Araminte. This Dorante does, but when Dubois asks Araminte if he should now fire Dorante for being so impudent as to declare his love, Araminte says that Dorante never revealed his love and that Dubois should stop meddling in her affairs.

Dorante sees things progressing a little too fast and hesitates to continue at such a pace, but Dubois wants to continue the assault because he has been insulted.

point de quartier. Il faut l'achever, pendant qu'elle est étourdie. Elle ne sait plus ce qu'elle fait. Ne voyez-vous pas bien qu'elle triche avec moi, qu'elle me fait accroire que vous ne lui avez
rien dit? Ah! je lui apprendrai à vouloir me souffler mon emploi de confidant pour vous aimer en fraude. (II,400/III,1)

Dubois is thoroughly caught up in his megalomania and will not relent until Araminte and Dorante are married even though Dorante fears that all will be lost and he will be sent away. Dubois knows women better than that:

"Je lui en défie. Il est trop tard, L'heure du courage est passée. Il faut qu'elle nous épouse." (II,400/III,1)

He is, of course, absolutely right. Dubois has seen in Araminte what she so far has refused to admit to others as well as to herself. Although the admission comes indirectly, Araminte does finally admit her love for Dorante at the end of the play. When Dorante asks for her picture Araminte is aghast at the idea. The giving of a picture in the eighteenth century would be equal to saying that one loves:

Dorante.--Que vous m'aimez, Madame! Quelle idée! qui pourrait se l'imaginer?

Araminte, d'un ton vif et naïf.--Et voilà pourtant ce qui m'arrive. (II,415/III,xii)

Having an excellent knowledge of feminine emotions and knowing how to take advantage of them, Dubois has been able to guide Araminte wherever he wanted her to go. At one point in the play when Dorante falters because Araminte had just told him he was unbearable and he begins to doubt the validity of Dubois' intrigue, Dubois observes that Araminte was right in expressing her-
self in that fashion.

Voulez-vous qu'elle soit de bonne humeur avec un homme qu'il faut qu'elle aime en dépit d'elle? Cela est-il agréable? Vous emparez de son bien, de son coeur; et cette femme ne criera pas!

There are perhaps in all of Marivaux's theatre only two other characters who know women this well and they themselves are women. This knowledge of women has permitted Dubois to conduct Araminte to a marriage with a man she never even knew when the play opened. As Dubois says at the end of the play, "Ouf! ma gloire m'accable; je mériterais bien d'appeler cette femme-là ma bru." (II,417/III,xiii)

In summary then, it has been seen that Dubois' scheme was completely successful. Although the weak Dorante presented only a minor problem, strong-willed Araminte had to be subdued more tactfully by Dubois using his knowledge of female psychology. He played on her vanity and reason to such an extent that she ended by yielding these traits in order to marry Dorante. Dubois convinced the rich Araminte to marry the penniless Dorante; a marriage of this sort was apparently going against the mores of eighteenth century society. Dubois never doubted his abilities to accomplish his scheme even though he knew the seriousness of the existing obstacles.
Soubrettes who act as primary meneurs du jeu: La Surprise de l'amour, La Seconde Surprise de l'amour, Les Serments indiscrets, L'Ecole des mères, La Mère confidente.

Since Lélio and the Comtesse of La Surprise de l'amour have vowed eternal friendship for each other very early in this play, it is going to be very difficult for this couple to pass from the state of friendship to that of marriage. However, with the help of an interested third party, it is accomplished.

Colombine, the Comtesse's maidservant, sees quite soon that despite the misanthropic statements of the Comtesse and the misogynic words of Lélio, there seems to be a touch of sympathy between the two people for each other. Lélio thinks that he will never change his opinion of women and the Comtesse says the same of her ideas on men. However, Colombine views their situation differently and hints at what may come. "... il serait curieux de vous voir chanter la palinodie, je vous y attends."

(I,201/I,vii)

Because Colombine later insinuates to Lélio that the Comtesse is more interested in him than she shows, Lélio derogatorily calls Colombine a "visionnaire," meaning she sees and tells bizarre stories. In reality she is only speaking of the truth that she sees. When the Comtesse demands an explanation from Colombine about these insinuations, a perfectly logical one is produced.
Colombine as meneur du jeu is aware of the feelings that the Comtesse and Lélio have for each other and is therefore able to predict their eventual avowal of love and marriage. She sees no harm in letting this be known to the Comtesse; in fact, she thinks it may help the situation.

By the end of Act II the relationship of the Comtesse and Lélio has reached such a peak that Colombine can only say, "Oh, notre amour se fait grand! Il parlera bientôt bon français." (I,222/II,viii) Colombine is here commenting on the verbal bantering that goes on between the Comtesse and Lélio. Eventually, however, the word games will end and the lovers will speak "bon français," a truthful, straightforward language used to admit their love for one another.

Colombine has not been the only one to see this love developing, but she is the person who has decided to do something about it to see that it is fulfilled. She has only been gently pricking and prodding both the Comtesse and Lélio during the past two acts but in the final act she steps up the attack and acts more positively. Of course, now she has a reason for doing so. She and Lélio's valet, Arlequin, have decided to marry, but can-
not do so unless their masters marry also. As she tells Arlequin, "n'oublions rien pour les conduire à s'avouer qu'ils s'aiment." (I,225/III,i) Especially, though, she wants to work on the Comtesse. "J'ai dessein de la faire parler; je veux qu'elle sache qu'elle aime, son amour en ira mieux, quand elle se l'avouera." (I,225/III,i) Here Colombine takes on the more forceful tone of a meneur du jeu.

The Comtesse and Colombine meet and Colombine puts her plan into motion. She tells the Comtesse that Lélio really does not love her and when it was suggested previously that he did, it was a misunderstanding. She also tells the Comtesse that Lélio's lack of love should make no difference to the Comtesse since she has no feelings for Lélio anyway. This form of reverse psychology seems to take effect, and by the end of the conversation, the Comtesse asks Colombine: "Après tout, aurais-tu raison? Est-ce que j'aimerais?" (I,229/III,ii)

It then becomes Lélio's turn to undergo Colombine's questioning. By the time she finishes with him he is in such a state that he must concede, at least, that he is "plein d'estime, de considération et de respect" for the Comtesse. (I,232/III,iv) When asked why he has not told the Comtesse of his love, Lélio can only reply "Eh, Colombine, le savais-je? ... Je ne sais où je suis." (I,232/III,iv) This is a familiar lament of Marivaux's
lovers; it almost always shows that love has arrived and the person is now conscious of it.

Now that they have admitted their love to themselves, Lélio and the Comtesse will be able to admit it to each other more readily and in very little time they do because of the efforts of Colombine and then of Arlequin.¹³

Lisette of *La Seconde Surprise de l'amour* is very anxious to have her mistress stop crying over the loss of her husband who died after only one month of marriage. The Marquise has been suffering for such a long time that she is starting to lose her normally radiant good looks. In order to help her mistress overcome this grief, Lisette is going to try to get her mistress to marry the Comte who has shown an interest in her: “ce serait un mariage qui conviendrait, je tâche de le faire réussir.” (I,689/I,x) Lisette has asked the Chevalier to speak on behalf of the Comte to the Marquise, and when the Chevalier hesitates, Lisette suspects that perhaps the Chevalier himself loves the Marquise. Wanting to take advantage of this fact, Lisette immediately suggests to the Chevalier that he pursue the Marquise. He is somewhat taken aback at the suggestion, but Lisette retorts: “Pourquoi non? je le voudrais de tout mon coeur, dans l'état où je vois ma maîtresse, que m'importe par qui elle en sorte, pourvu qu'elle épouse un honnête homme?” (I,690/I,xı)
Lisette is only interested in what is good for her mistress. Since the Chevalier does not seem to be helping the Marquise, Lisette suggests that perhaps he should leave because his suffering over his lost love is not helping the Marquise's state of sorrow at all. Eventually, though, Lisette sees that it will be to her benefit if the Marquise marries the Chevalier and she will work toward this goal.

When the Marquise discovers that she is being offered to different men by Lisette, she becomes indignant. It seems that Lisette knows more about her mistress' love life than the Marquise herself. More than anything the Marquise's amour-propre has been touched by the Chevalier's refusal and the Marquise thinks that if the Comte were to find out what happened he probably would not want her either. Lisette gets back in the good graces of her mistress by playing on her vanity. Lisette explains how the Chevalier refused to help the Comte. According to Lisette this shows the Chevalier's interest in the Marquise for he refuses to speak to the Comte because he is jealous of him; he thinks that he has a rival in the Chevalier. Lisette even goes one step further and suggests to the Marquise "peut-être qu'il vous aime." (I, 703/II,vi)

Merely by retelling this episode Lisette has kindled an interest of love in the Marquise, and after more prod-
ning the Marquise and the Chevalier will be confiding their love for each other. 14

Lucile and Damis of Les Serments indiscrets are being forced into marriage by their parents even though the two young people do not know each other. Lucile has just finished writing a letter to Damis explaining that she is not interested in marriage when he arrives at her house to tell her that he is not very anxious to marry either. Upon seeing each other, however, they both begin to waver in their resolutions. It is Lucile's maid Lisette who notices that her mistress is weakening. Lisette begins to goad both people into remembering their original decisions and forces them to agree not to marry.

The reasons for Lisette wanting to keep Damis and Lucile apart are not revealed until later in the play when she and Frontin, Damis' valet, explain to each other why their masters should not marry. Apparently, both servants have extraordinary control over their masters. If Lucile were to marry, Lisette exclaims, "mon autorité expire, et le mari me succède." Frontin fears the same: "Si mon maître prenait femme, c'est un ménage qui tombe en quenouille." (I,983/II,iii)

In order to see to it that Lucile and Damis stay separated as they have sworn to, Lisette's first step is to talk to Lucile's father to convince him that Lucile does not love Damis. Her second step will be to
tease Phénice, Lucile's sister, by saying that Lucile is the better of the two girls, and if Damis does not see this "il n'y voit goutte." This obviously is a challenge issued to Phénice to get her interested in Damis.

By Act III of this five act play, it seems as if Lucile and Damis have fallen completely in love with each other, but neither will admit it. Lisette's tactics are not beginning to show results. Lucile's father has decided to marry Phénice to Damis. The father received the impression that Damis was avoiding Lucile and seemed to be chasing after Phénice and thus concluded that Lisette must have been speaking the truth earlier. Lucile and Damis are extremely upset over this turn of events and blame their servants for all their problems. The servants, too, begin to bemoan their fate. They have also fallen in love and had they done so earlier, they could have led their masters completely differently. Therefore, a new plan must now be developed to bring Lucile and Damis together.

Now Lisette reverses her strategy and begins to goad Lucile into new actions. She plays on her vanity by chiding Lucile for accepting Damis' pledge that he would not marry her. Lucile's pride should have immediately responded to this challenge by taking the offensive. She should have forced Damis to rescind his words and made him fall in love with her in spite of his pledge.
The happy ending does take place with Phénice's help. But before it does, Lucile fights with her emotions and tries to determine just how she does feel toward Damis. Lucile is forced to admit to Lisette how she got into her predicament. "Ce n'est ni ma raison ni ma coeur qui m'ont conduit, c'est vous." (I,1022/V,ii)

This brief statement demonstrates exactly how much power Lisette had over her mistress and how dependent upon her servant Lucile was.

"Angélique est une Agnès élevée dans la plus sévère contrainte." (II,15/Sc. ii) Thus, by means of a reference to Molière's play we know from early in the opening scenes of L'Ecole des mères that Angélique is going to need help to marry Eraste, the man she loves. Lisette, Angélique's maid, helps Angélique to avoid marrying the man her mother had chosen for her; Lisette realizes that she is going out of her way to help her mistress; she explains the situation to Eraste.

... je m'expose à tout, et ce que je fais pour vous n'est pas trop dans l'ordre; mais vous êtes un honnête homme; vous aimez ma jeune maîtresse, elle vous aime; je crois qu'elle sera plus heureuse avec vous qu'avec celui que sa mère lui destine, et cela calme un peu mes scrupules. (II,13/Sc. i)

Lisette begins by accepting Eraste into Angélique's home disguised as her cousin. Then Lisette will formulate a plan whereby Eraste and Angélique can meet in order to find a way to avoid the proposed marriage by Angélique's
The aid of Frontin is sought and he agrees to help for the ulterior motives of money and the ability to marry Lisette. Lisette makes it clear what their job is. "Pour nous, Frontin, nous ne nous chargeons que de faciliter l'entretien, ... mais de ce qu'on y résoudre nous n'y trempons point, cela ne nous regarde pas." (II,15/Sc. ii)

If Lisette is compared to other soubrettes as a meneur du jeu, it may be seen that her role is not as complex as theirs. However, at times she does have an additional responsibility: she acts as a teacher for her mistress and instructs her in society’s ways with regard to love. Because of her sheltered upbringing, Angélique is not familiar with the customs of love. When a letter arrives from Eraste, Angélique gets too excited and Lisette has to calm her. "Doucement! modérez cet empressement-là; cachez-en du moins une partie à Eraste; si par hasard vous lui parliez, il aurait du trop." (II,23/Sc. vi)

It is revealed at the end of the play that Eraste’s rival is actually his father. The older man concedes to the marriage of the two younger people and the play ends with a divertissement. Lisette’s role was minimal yet necessary for without it the two young lovers would probably never have been able to meet to solve their problem.

Angélique and Dorante are already in love when Le
Mère confidente opens, and Lisette, Angélique's maid, would like to see them marry. However, Lisette finds out from Dorante that he has only a small inheritance to live on and Lisette knows that this would not be enough for Angélique's mother to permit their marriage. Dorante asks Lisette for her help. "... et si jamais tes soins m'unissaient à elle, je me charge de ton établissement." (II,234/I,i) Knowing of Dorante's love, and realizing that if things work out successfully, she could become well off, Lisette will do all she can for Dorante. She is also motivated because Dorante's difficulties present a challenge to her; "... vous avez un malheur qui me pique et que je veux vaincre." (II,235/I,i) She has Angélique's welfare in mind when she tells Dorante: "... je me persuade qu'Angélique serait bien avec vous." (II,234/I,i)

Lisette returns to tell Angélique of the information she has gathered about Dorante. Everything shows him to be "le plus honnête homme qu'on puisse connaître" except for one terrible fault: he has no money. This does not appear to bother Angélique in the least although she knows that her mother would be against this marriage. Angélique's reply shows the extent of her love: "Je l'enchirais donc? Quel plaisir!" (II,236/I,ii) This is all the response that Lisette needs before going into action.
Dorante has been unable to invent a scheme to be able to marry Angélique with her mother's consent; therefore it is up to Lisette to bring Angélique and Dorante together. She constantly arranges rendezvous for them so that they may converse alone, but when Angélique's mother, Mme Argante, finds out what is going on, she hires Lubin, her valet, to spy on her daughter. Lisette already had the idea to hire him for her own use after Lubin saw Dorante and Angélique talking. Lisette could then prohibit Lubin from telling Mme Argante about Angélique and Dorante; Lubin would also be able to spy on Mme Argante. Lubin very naively carries out the role of double agent telling each employer what he wants to know. It is interesting to note how he refers to Lisette when Mme Argante asks him if the maidservant has any part in the intrigue between Dorante and Angélique. "Morgué! oui, c'est leur capitaine, alle a le gouvernament des rencontres, c'est un trésor pour des amoureux que cette fille-là." (II,244/1,vii) This referral to a meneur du jeu as an officer in an army also appears in La Provinciale.17

Mme Argante speaks to her daughter as a friend and not as a mother; she tells her that she should stop seeing Dorante. She makes Angélique feel so guilty that the next time Angélique sees Dorante she tells him to stay away. However, she soon regrets it and Lisette is
able to talk her into seeing him again. Lisette is constantly fighting to overcome the advice of Mme Argante to her daughter. This presents a serious conflict for Angélique who loves her mother and does not wish to disobey her, but Angélique also loves Dorante and wants to marry him.

Mme Argante has been unable to dissuade her daughter from leaving Dorante, and therefore, decides to speak to him herself to see if he is worthy of her daughter. Mme Argante finds that he is actually a good person and asks only that she be given a little more time to get to know him. However, Mme Argante insists that Lisette be dismissed, but still recompensed for her part in the whole affair.

As the meneur du jeu in this play Lisette did not have to get Dorante and Angélique to admit their love since they had already shown their love before the play began. She did have to help them get by the obstacle of the unsympathetic mother. For this she received financial remuneration, but in the process lost her job.

Valets and soubrettes who serve equally together as primary meneurs du jeu: La Méprise, Les Sincères, La Dispute.

La Méprise begins with two people already interested in each other. This situation does not give the meneur a very large role; nevertheless, because of
several quiproquos, obstacles are created which have to
be eliminated before the couple can marry.

Ergaste, while in a park one day, met and took a
liking to Clarice. At the same time Ergaste's valet
Frontin has fallen for Clarice's suivante, Lisette. The
servants make an appointment for the next day, admit
their love simultaneously, and agree to bring their mas-
ters together. Lisette tells Frontin to talk to Ergaste:
"... informe-le de tout, encourage son amour. Si ma ma-
tresse devient sa femme, je me charge de t'en fournir
une." (II,119/Sc. ii)

In fact, both servants talk to their masters about
the good qualities of the other, but little persuasion is
needed to get them to admit their love for one another.
In order to get to the marriage, however, one obstacle
has to be overcome. Dorante has been talking to Hortense,
Clarice's twin sister, of his love and then when he speaks
to Clarice herself all sorts of misunderstandings are
brought forth. Since the servants do not know what to
make of the confusion they are not much help in clearing
up the mistaken identities. Only at the end when the
two girls appear together is everything clarified, and
Dorante admits he loves Clarice and not Hortense.

Perhaps the role of meneur is a minor one in this
play; but both servants do serve to bring their masters
together for meetings which probably the masters would
not have been able to do on their own.

As has been seen so far meneurs usually have worked at facilitating the marriage of two people. However, in Les Serments indiscrets and Le Legs the servants first attempted to keep their masters apart and then later realized that they would be better off with them married. In Les Sincères a similar situation exists except that the meneurs carry out their original plans.

In Les Sincères Lisette and Frontin, maid and valet of the Marquise and Ergaste, respectively, agree in the very first scene not to love each other and to work at breaking up their masters who seem to have a mutual admiration for each other. The fact that each servant loves another overjoys them. Lisette exclaims: "Grâce au ciel, nous voici en état de nous entendre pour rompre l'union de nos maîtres." Frontin's reply shows complete agreement. "Oui, ma fille: rompons, brisons, détruisons; c'est à quoi j'aspirais." (II,470/Sc, i)

The reasons for the servants waiting to break up this possible marriage between their masters seem to be based on the fact that Lisette loves Dubois, the valet of Dorante, and Frontin loves Marton, the maid of Araminte. If Ergaste and the Marquise were to marry, Frontin and Lisette would end up with each other instead of their true loves. To add to this problem it is felt by the servants that the Marquise and Ergaste really do not
love each other. "Ils s'imaginent sympathiser ensemble, à cause de leur prétendu caractère de sincérité." (II, 470/Sc. i)²⁰ It is upon this false sincerity that the servants will operate in order to break up the Marquise and Dorante and, at the same time, encourage Ergaste and Araminte, and the Marquise and Dorante to get together.

Although the two servants are not quite sure how to attack, Frontin does get the idea to stage an argument with Lisette. This argument is based on the beauty of the Marquise and of Araminte and takes place in front of Dorante and Araminte. Dorante defends the Marquise and when Ergaste is asked to arbitrate, in his penchant for sincerity, he has to admit that, "La Marquise est aimable et non pas belle." (II, 482/Sc. viii) This incident will serve from now on as the impetus to attain the goals of the servants.

When the Marquise finds out from Lisette that she has been the subject of a dispute during which Ergaste suggested Araminte was more beautiful than she, the Marquise immediately breaks off with Ergaste. However, she is first "sincere" with him by telling him her opinions of him and by describing his faults while praising the qualities of Dorante.

The inevitable breakup takes place leaving Ergaste to marry Araminte, Dorante to marry the Marquise and Frontin and Lisette to marry whom they wanted. As a
concluding phrase for this play, the Marquise says, "... nous avons pris un plaisant détour pour arriver là."
(II.498/Sc. xxi) Of course, without the aid of Frontin and Lisette, the meneurs du jeu, it is doubtful whether the detour would have taken place at all.

La Dispute revolves around the question of whether inconstancy of infidelity in love was first practised by man or woman. The Prince, Hermiane and some friends were recently disputing this question. It appears now that the opportunity to find the answer to the problem may have arrived. As the Prince explains it, about eighteen years ago at his father's court, the same question arose. The King, in order to work out a solution, took two boys and two girls from their cribs and had them raised individually away from anybody other than two black guardians. Now the Prince has decided that the time has come to give these youths their freedom and allow them to see other people. They will be watched to see how they get along, how their first love develops; perhaps an answer to the dispute will be proposed based on the observations of the youths.

Prior to the play's beginning, the meneur du jeu may be considered to be the Prince's father, who took the four children out of society and put them each in a forest for the sake of an experiment. However, this was accomplished before the play opens. During the play, it
is Mesrou and Carise, the two servants, who guide the first couple, Eglé and Azor. After these two have met and fallen in love, Carise and Mesrou offer a hint on how to stay in love: "... il faut de temps en temps vous priver du plaisir de vous voir." (II,609/Sc. vi) This is a piece of instruction on how to live given to someone not familiar with society's ways: it resembles the advice of Lisette to Angélique in L'Ecole des mères. In La Dispute this advice when heeded, will separate Eglé and Azor long enough for them to meet Adine and Mesrin. This will provide an opportunity for new friendships to be made and possible inconstancies to occur.

While apart Adine comes upon Eglé and these two girls fight over which is the more beautiful. Adine says that she is because Mesrin tells her so and Eglé feels that she is because Azor had said so. Carise tries to bring the girls to resolve their argument but the girls decide that the best way to show their beauty is to win the other's lover away. They have become independant of their guides; the meneurs have become powerless. When Carise tries to tell Mesrin what to do, she invokes her power: "Mesrou et moi, nous devons avoir quelque autorité sur vous, nous sommes vos maîtres." Mesrin then questions this authority. "Mes maîtres! Qu'est-ce que c'est qu'un maître?" (II,624/Sc. xvi)

The play ends with all four characters giving up
their original partners no matter what the interests of their meneurs were. The functions of the meneurs then were not to bring people together so much as to allow them to be separated to see what the results would be. The meneurs also served as teachers to the four youths set away from society.

Masters who act as primary meneurs du jeu: Le Prince travesti, Le Triomphe de Flutus, L'Epreuve, Le Préjugé vaincu, La Femme fidèle.

Lélio, who is the disguised prince in Le Prince travesti, is traveling incognito as a soldier in order to gain some first hand experience of the world away from his father's court. In one of his adventures Lélio rescued a beautiful woman from the hands of thieves, and if it were not for the memory he retains of this lady, Lélio would probably marry the Princess of Barcelona in whose army he is now serving.

While at the Princess' court, Lélio to his amazement, finds Hortense the woman he saved; Hortense is the best friend of the Princess. Hortense and Lélio both obviously love each other and Hortense falls just short of admitting her love. She is afraid of the reprisals that might be taken against Lélio if he refuses the Princess' hand in marriage for that of Hortense. Lélio tells Hortense of his love and could, of course, simplify matters by merely revealing himself. However, it is here
that he begins to conduct the action of the play. Up to now he has been in control of just his own destiny; he is now in a position to control that of others also.

Upon meeting Hortense again and finding out that she is a widow, Lélio decides that "il ne s'agit plus maintenant d'épouser la Princesse: tâchons de m'assurer parfaitement du coeur de la personne que j'aime, et s'il est vrai qu'il soit sensible pour moi." (I,347/I,vii) Most of the rest of the intrigue in the play is based on the premise that Lélio refuses to tell who he is. In this manner he can lead the action in order to discover what the feelings of Hortense would be and how she would act if there were no danger to her life nor his from the Princess. "... il ne s'agit que de convenir avec cette aimable personne de la manière dont je m'y prendrai pour m'assurer sa main." (I,349/I,ix) He is in complete control of the situation because he knows the truth about himself and is quite sure of Hortense's love.

He reveals himself to Hortense only after he knows that he is loved by her as a simple man and not a prince. For political reasons, however, and for safety's sake, he still does not reveal himself to others. He cannot very well tell the Princess who he is now and later refuse her to marry a commoner. The Princess' jealousy might lead her to want to take some kind of revenge.

The play ends happily with Lélio and Hortense
getting married to each other. Controlled mostly by Lélio, this play does have secondary menœurs who will be discussed below.²¹

It is Plutus himself in *Le Triomphe de Plutus* who governs all of this play. However, he actually does not expend too much energy because he buys off everyone and they agree to work for him to get his desired ends: the humiliation of Apollon. Everyone bought by Plutus agrees to talk to Mlle Aminte in Plutus' favor and they also speak against Apollon, so that Mlle Aminte will forget about Apollon.

Plutus gives money and a ring to Spinette, Mlle Aminte's maid, money to Arlequin, Apollon's valet who has yet to be paid by his master; for M. Armidas Plutus buys an expensive tract of land so that M. Armidas can marry off his niece, Mlle Aminte. When Mlle Aminte meets Plutus she finds his manners somewhat brutish; however, all laud Plutus and he gives her an expensive bracelet and money. It appears that then Mlle Aminte falls for Plutus just as the others did.

When poor Apollon appears with just a little song to present to Mlle Aminte, his love, he is practically ignored by all in favor of Plutus. Apollon will now be the laughing stock of Mt. Olympus because he thought that art and refinery could defeat money and grossness. Plutus, as has been seen, proved his point only too well.
All of L'Epreuve is completely dominated by the actions of Lucidor. It is his idea to have Frontin dress up as a rich financier to tempt and to test Angélique's feelings for Lucidor. It is also Lucidor, who when he finds out that Maître Blaise is interested in Angélique, proposes a plan for him too. Lucidor makes Maître Blaise an offer; Lucidor will give him twenty thousand livres if he will marry another girl; however, he must keep on trying to marry Angélique. If she accepts Maître Blaise, he gets nothing for he won the girl; if she does not want him, he will get the money.

Lucidor meets Angélique and tells her that he has a husband to propose to her. She gets extremely excited because according to the description of the man described by Lucidor, she thinks it is Lucidor himself, whom she loves. Lucidor then gives her a jewel box which she accepts as a wedding present.

Soon afterward, Lucidor returns with Frontin presenting him as the future husband. Angélique's actions toward Lucidor are described in the stage directions: "d'un air mourant, ... sans lui répondre, [elle] tire la boîte aux bijoux et la lui rend sans le regarder." (II,528,529/Sc. x)

Lucidor again comes later with Frontin and continues to test Angélique until she finally asks Frontin to leave. When Lucidor asks her why she returned the gift,
Angélique answers, "Pourquoi? C'est qu'il n'est pas juste que je l'aie. Le mari et les bijoux étaient pour aller ensemble, et en rendant l'un, je rends l'autre."

(II, 538/Sc. xvii) This is still not enough for Lucidor. Maître Blaise enters and he, Lucidor, and Lisette taunt Angélique so that finally she agrees that she loves Maître Blaise because she knows that her mother would never accept him as a husband for her daughter. However, Lucidor steps in, saying that he will arrange everything with Mme Argante in order to see Maître Blaise and Angélique marry.

Finally, when Lucidor sees Angélique crying for what he has put her through, he tells her of his love and she tells him of hers. Lucidor has been completely satisfied with the results of the épreuve. It led him to find out that he was loved by Angélique and now that he is sure of her love, he can marry her without thinking that he is being married for his money. He has led the action where he wanted and is extremely pleased with the outcome.

Dorante of Le Préjugé vaincu resembles Lucidor slightly in that he too initiates the action by proposing a possible husband for Angélique while he himself wants to marry her. However, the reasoning behind the proposal is different from that of Lucidor.23

Angélique is quite confident that Dorante loves
her, but she feels that since she is the daughter of a Marquis and Dorante "manque de naissance," he really is not worthy of her. To break down this barrier that Angélique has erected, Dorante enlists the help of Lisette, Angélique's maid and Lépine, his own valet. The plan is explained to Lépine and Lisette in the following manner: Lisette will tell Angélique that Dorante has a husband to offer her. Since Angélique believes that Dorante loves her, she will suspect that he is offering himself, but Lisette will then explain that he is really asking for a friend. This will obviously incense Angélique and make her indignant. When the insults start to flow from her, though, they will be directed toward Dorante's imaginary bourgeois friend and not Dorante. Then, upon discovering that it really is Dorante who is proposing to her, "Alors l'aveu de mon amour sera tout fait; je lui aurais appris que je l'aime, et aurai point été personnellement rejeté; de sorte qu'il ne teindra encore qu'à elle de me traiter avec bonté. (II, 648/Sc. ii) Because she wants to marry Lépine and because it would be much easier to do so if his master married her mistress, Lisette agrees to carry out the charade.

This plan suffers a momentary setback but with the help of a secondary meneur it eventually succeeds. Even though Dorante had the correct idea, he needed the help of the Marquis to stimulate Angélique's pride.
As Lucidor wanted to test Angélique, so too does the Marquis want to test his wife in *La Femme fidèle*. Returning home after ten years absence, during which the Marquise thought him dead, the Marquis wants to prove to himself that his wife still loves him. His method of governing the action is to appear at his home in the disguise of an old man. He is recognized by the gardener as the Marquis, but the man is told to keep the secret so that the Marquis may continue to move about freely and to observe his wife who is about to remarry.

The Marquis has his valet Frontin, who has been with him for the past ten years, and who is also in disguise, approach the Marquise informing her that his master has some information about the Marquis. Despite the pleas of Dorante, her husband-to-be, and her mother, the Marquise is anxious to see this old man who suffered with her husband.

As proof that he was with the Marquis, the old man returns a portrait that the Marquise gave to her husband before he left. This picture causes the Marquise to erupt into tears in lament of her husband showing that she still retains memories of him. This, however, still is not proof enough for the Marquis of her love, and he continues to force the issue: "Je veux voir où va son inclination pour mon rival, et si la lettre que je lui rendrai l'engagera sans peine à rompre son mariage."
The Marquis begins to question his wife about her upcoming marriage, and she very logically explains that she is marrying not for love as she did with the Marquis, but because Dorante has respected her and consoled her in her grief. Also her mother who loves her daughter very much and who became very ill over her daughter's grieving made the Marquise promise to marry Dorante. The Marquise agreed only after exhausting all means of finding out if the Marquis were alive in Algeria and only after receiving a certificate of his death.

The Marquis finally gives the Marquise the letter that her husband supposedly wrote the last time that the old man saw him. This makes the Marquise realize that perhaps her husband is still alive since nobody ever really saw him die. Immediately she calls off the wedding and does not know where to turn first to start anew to look for her husband. At last, having carried the masquerade as far as it possibly could go, the Marquis takes off his beard, falls at his wife's knees with the drama coming to a happy conclusion. The Marquis is assured of his wife's sentiment toward him which was his reason for becoming the meneur du jeu and the Marquise is reunited with her husband.

The Fée in Arlequin poli par l'amour is supposed to marry "le grand enchanteur" Merlin. One day she came upon Arlequin who was asleep under a tree; she immediately fell in love with him. As the Prince in La Double Inconstance does with Silvia, the Fée brought Arlequin to her palace hoping that he will love and marry her. Arlequin, however, is only interested in eating, sleeping and amusement; he has no interest in love, at least no interest in love for the Fée. Later, however, while playing, Arlequin came upon the shepherdess Silvia and fell immediately in love with her and she with him.

When he returns to the palace of the Fée a noticeable change has come over him and the Fée observes the change. She realizes that he loves but is enraged to discover that she is not the object of his love. In order to sabotage the relationship between Arlequin and Silvia, the Fée finds Silvia and threatens to torture her unless she agrees to go tell Arlequin that she does not love him and is to marry another. Since the Fée promised Arlequin that she would not be present for this rendezvous she sends Trivelin there with her ring so as to make himself invisible and not be seen by Arlequin
and Silvia. In this way Trivelin will make sure that Silvia carries out her orders.

The play has been carried this far by the Fée. She has taken Arlequin away from his home and has also dominated Silvia, but at this point Trivelin will decide to change the way things are going to suit himself and not the Fée. This meneur and the conclusion will be considered below.25

Seldomly does the control of La Fausse Suivante fall out of the hands of the young Parisian girl disguised as the Chevalier. There are a few instances when Trivelin and Arlequin almost lose control of the play for her.26

Early in the play the girl-Chevalier has already found out the information that she desired about her proposed husband Lélio: he is really an adventurer only interested in marrying the Chevalier for her money and thus would make a terrible partner in marriage. Instead of revealing herself, however, and ending her impersonation, the Chevalier has decided to continue in her disguise: "puisque je suis en train, continuons pour me divertir et punir ce fourbe-là, et pour en débarasser la Comtesse." (I,426/I,viii)

Even after her identity as a woman has been discovered by Arlequin, she merely bribes him and goes on to court the Comtesse since the agreement she made with
Lélio states: "A tout hasard, continuons ce que j'ai commencé. Je prends trop de plaisir à mon projet pour l'abandonner ... je veux tâcher d'en venir à bout." (I, 443/II,viii) She is enjoying herself too much as she tricks and controls other people to give up without a complete victory for herself.

Later, Arlequin blurts out the truth to Lélio about the Chevalier, but now it is too late for Lélio to do anything about it. He is too far into his scheme to cheat the Comtesse out of the money he owes her to reveal the Chevalier. He needs her and has to allow her to continue governing.

As she schemes with Lélio, who knows who she is, to fleece the Comtesse, she also arranges with the Comtesse, who still does not know her identity, to dupe Lélio. Both Lélio and the Comtesse seem to have complete trust in the Chevalier, and when she says to the Comtesse: "laissez-moi vous conduire," the reply of the Comtesse is unhesitating: "J'agirai comme vous le souhaitez." (I,466-467/III,vi)

It is only in the final scene of the play that the Chevalier admits that she is really the girl Lélio was supposed to marry. By the Chevalier's scheming, Lélio has lost the money that he borrowed from the Comtesse and also the possibility of marrying the rich Parisian girl since she is the Chevalier. The Comtesse, from her
infidelity has lost Lélio and the Chevalier as lovers but at least she saved her money. Both Lélio and the Comtesse allowed themselves to be completely led by the Chevalier who in the end punished Lélio, taught the Comtesse a lesson and for her own benefit also prevented herself from getting into an unhappy marriage; she also amused herself during the entire process. She was a meneur who led three intrigues with all of them coming out the way that she desired.

In Le Jeu de l'amour et du hasard Dorante and Silvia by means of their disguises want to be meneurs; it is the latter who wins out. If Silvia had desired it, the play could have ended when Dorante revealed himself, for she too could have told who she was. Instead, her "Cachons-lui qui je suis ..." (I,830/II,xii) opens up a new perspective, begins a new phase of the play, and leaves no doubt as to whom the meneur du jeu is going to be for the remainder of the play.

Now that Silvia knows who Dorante is, his mask is down but hers remains in place. She decides to test Dorante's love for her by asking her brother Mario to pretend to love her. She feels that this action will stir Dorante's jealousy and she will be able to see exactly how much testing he can tolerate before admitting his love to a soubrette. M. Orgon explains the situation: "Quoi, ma fille, tu espères qu'il ira jusqu'à t'offrir
If Dorante does offer to marry Silvia disguised as a soubrette, Silvia feels that the sacrifice will make a much better marriage. She explains her feelings to her father.

... si vous savez combien je lui tiendrai compte de ce qu'il fait aujourd'hui pour moi, combien mon coeur gardera le souvenir de l'excès de tendresse qu'il me montre! Si vous saviez combien tout ceci va rendre notre union aimable! Il ne pourra jamais se rappeler notre histoire sans m'aimer, je n'y songerai jamais que je ne l'aime. (I,835/III,iv)

As in the case of the other meneurs it does not occur to Silvia that she will not succeed. She is confident of herself and hopes that she knows Dorante well enough so that he will be able to undergo her testing and come out of it a better husband.

The word cruelty mentioned in Chapter II could perhaps be cited here again. Like Lucidor in L'Epreuve, Silvia is a little brutal in her tactics. She knows that Dorante will have to go against his whole upbringing in order to ask a girl whom he believes is a servant to marry him. Nevertheless, Silvia senses her success:

"Mais il faut que j'arrache ma victoire, et non pas qu'il me la donne: je veux un combat entre l'amour et la raison." (I,836/III,iv)

As Silvia foresaw, Dorante overcomes his hesitancy and proposes to Silvia whom he believes is a maid. As
Silvia had also envisaged, when she tells Dorante who she really is, his reaction is not one of anger but of joy. "Je ne saurais vous exprimer mon bonheur, Madame, mais ce qui m'enchante le plus, ce sont les preuves que je vous ai données de ma tendresse." (I,845/III,iv) He was happy to have undergone the test and even pardons Silvia for having administered it and thanks her for doing so.

It has been written of this play that the meneurs are M. Orgon and Mario. M. Orgon, however, is much too passive and although he allows the disguises and the testing to occur, he really does not take an active enough part in the intrigue to be considered a meneur. When M. Orgon does try to take command by asking Silvia to stop her playing, (I,835/II,iv) she continues anyway, showing that she is in complete control of the situation. As for Mario, when he does stop acting as a spectator to participate in the action, it is at Silvia's request; Silvia asks him, "j'aurai besoin de vous ... mon frère: il me vient de nouvelles idées, il faudra feindre de m'aimer." (I,831/II,xiii) From the end of Act II to the end of the play Silvia actively controls the play. It is she who decides to hide her identity from Dorante, even after he has revealed his, and it is also Silvia who decides to put Dorante through an épreuve. M. Orgon and Mario are only bystanders and when they become participants
it seems to be only at Silvia's instigation.

Léonide is the meneur du jeu in Le Triomphe de l'amour. It is her idea to appear at Hermocrate's house in disguise so as to be close to Agis and to set her plan into action. She has organized everything that needs to be done beforehand so that when the proper moment arrives she will put into play her various schemes. As an officer going into battle, she has tried to anticipate all possibilities so that when they arrive she will be able to deal with them.

Léonide has seen Agis, has found out who he is, and has decided to restore him to his rightful place on the throne of Sparta. To do this she has disguised herself as the male Phocion; her maid Coriné is dressed as a servant and will be called Hermidas. Thus disguised, they will penetrate into Hermocrate's house where Agis is being kept. Léonide will win the confidence of everyone in the house so that she will be able to accomplish her goal.

Before starting out for Hermocrate's house, Léonide, who is the Princess of Sparta, has two portraits painted: one of a man forty-five years old and another of a woman of approximately thirty-five years; both are handsome people. These pictures are of Hermocrate and his sister Léontine. As the male, Léonide will court Léontine and then reveal herself as a female to Hermo-
crate and court him too.

Once on Hermocrates's grounds Phocion begins talking of love to Léontine but is not having too much success. However, at the appropriate moment, Hermidas arrives with the portrait of Léontine and Phocion explains that he had it made so as never to have to lose sight of Léontine because the slightest absence causes Phocion pain. Léontine is completely won over by this play and will now help persuade her brother into allowing Phocion to stay. Approximately the same trick is played on Hermocrate with the other portrait and Phocion is now free to win over Agis' confidence without having to worry about the suspicions of Hermocrate and Léontine.

In addition to wanting to marry Agis and then restore him to his rightful place on the throne of Sparta, Léonide would also like to punish Hermocrate and Léontine for the hate which they have instilled in Agis against the Princess. When Hermidas raises the question of Léonide, a woman, courting another woman, Léonide says that she is not much interested in la bienséance.

Il me repugnerait, sans doute, malgré l'action louable qu'il a pour motif; mais il me vengera d'Hermocrate et de sa soeur qui méritent que je les punisse." (I,894/I,1)

Léonide is ruthless in getting what she wants and does not seem to care who suffers along the way.

Even when Hermocrate tries to fight off Léonide's
advances early in the play, Léonide never falters in the confidence she has in herself. "Vous m'aimez Hermocrate" she says to this philosopher. Although he has asked her to leave his property, Léonide replies, "j'ai dessein de demeurer quelques temps ici, et vous me direz tantôt ce que vous aurez résolu là-dessus." (I,909/I.ix) With convictions like this Hermocrate hardly has a chance. Again the meneur du jeu uses the future tense to specify what will be done. Léonide is so confident of her accomplishments that future actions are stated as concretely as past action.

Just as Silvia justified herself in Le Jeu de l'amour et du hasard, and as Dorante admits what he has done in Les Fausses Confidences, Léonide also has to explain to Agis, who questions her, why she has fooled everyone.

C'est pour vous que j'ai trompé tout le monde, et je n'ai pu faire autrement; tous mes artifices sont autant de témoignages de ma tendresse, et vous insultez, dans votre erreur, au cœur le plus tendre qui fut jamais. Je ne suis point en peine de vous calmer; tout l'amour que vous me devez, tout celui que j'ai pour vous, vous ne le savez pas. Vous m'aimez, vous m'estimerez, vous me demanderez pardon. (I,945/III.ix)

Léonide is still predicting the future even at the end of the play. Agis, who is still not sure what has happened, can only reply, "Je n'y comprends rien." And Léonide continues,

J'ai tout employé pour abuser des coeurs dont la tendresse était l'unique voie qui me restait pour
obtenir la vôtre, et vous étiez l'unique objet de
tout ce qu'on m'a vu faire."  (I,945/III,iix)

Agis believes her and only then does she reveal that she is the Princess of Sparta whom Agis has been brought up hating all these years.

Meanwhile, an entourage has arrived to welcome the king to his throne. Léonide showed complete mastery in her planning and has succeeded in all she set out to do: she returned Agis to his people as their king, she has arranged her marriage to Agis, and she has punished Léontine and Hermocrate for which she feels no guilt.

Hermocrate: je laisse votre coeur entre les mains de votre raison. Pour vous, Léontine, mon sexe doit avoir déjà dissipé tous les sentiments que vous avez inspiré mon artifice. (I,946/III,xi)

L'Heureux Stratagème is the title of the play and the means by which the Marquise leads the action to its conclusion. Dorante loves the Comtesse who seems bored with his advances and thus accepts those of the Chevalier, who has left the Marquise. Dorante and the Marquise meet to discuss their mutual problem but Dorante seems to be a very weak-willed individual and is unable to come up with a solution to the dilemma. Thus, the Marquise must formulate a strategy: "je sais une manière de nous venger ... Je veux bien punir la Comtesse, mais en la punissant, je veux vous la rendre, et je vous la rendrai." (II,64/I,viii) Here again is the use of the future tense seen to be so characteristic of the meneurs du jeu, and
which seems to leave no question that they will get what they desire.

The Marquise sees through the Comtesse's mask and knows that she really is not interested in the Chevalier. The Marquise explains the Comtesse's actions to Dorante.

Si la Comtesse croit l'aimer, elle se trompe: elle n'a voulu que me l'enlever. Si elle croit ne vous plus aimer, elle se trompe encore; il n'y a que sa coquetterie qui vous néglige."

(II,64/I,viii)

It is from this knowledge of the Comtesse's female personality that the Marquise will base her strategy: Je connais mon sexe; laissez-moi faire." (II,64/I,viii)

The Marquise has already hired Frontin to spy on his master, the Chevalier and on the Comtesse. The Marquise wants to be absolutely certain that the Chevalier and the Comtesse are actually interested in each other before she goes through with her plan. She very bruskly tells Dorante, "si vous ne vous sentez pas le courage d'écouter d'un air différent ce qu'il pourra nous dire, allez-vous-en." (II,65/I,x) She obviously dominates Dorante completely and since she is familiar with the motives behind the actions of the Chevalier and the Comtesse, she does with them as she pleases if only indirectly.

After Frontin's description of a rendezvous between the Chevalier and the Comtesse, the Marquise believes that her methods will work if Dorante can only
hold up his part without showing signs of suffering. According to the Marquise, Dorante will have to pretend to love her while showing indifference to his rival the Chevalier. In this way the Comtesse will want to go back to Dorante because her vanity will have been piqued by thinking that she is losing Dorante to the Marquise.

As Dorante starts to see some positive results of his acting, the Marquise tells him, "Je vous dis que, si vous tenez bon, vous la verrez pleurer de douleur." (II, 74/II, ii) In fact, the plan is working so well that the Comtesse now has decided to defer her marriage with the Chevalier for a couple of weeks. Her excuse for doing so is that she and the Chevalier should give Dorante and the Marquise more time to accustom themselves to their losses.

In order to really convince the Comtesse of her love and of Dorante's love for her, the Marquise has also decided to change the wedding plans of Arlequin and Lisette. Lisette, the Comtesse's maid was supposed to marry Arlequin, Dorante's valet. The Marquise has Dorante tell Arlequin that he is to marry Marton the maid of the Marquise. Since servants usually followed their masters in marriage there are obvious insinuations in this news that will enervate the Comtesse.

Having arrived at the stage where he seems to be winning back the Comtesse, Dorante is ready to tell her the truth. Here the Marquise is forced to give a lesson
on psychology to Dorante.

Nous touchons au terme, et nous manquons notre coup, si vous allez si vite. Ne vous y trompez point, les mouvements qu'on se donne sont encore équivoques; il n'est pas sûr que ce soit de l'amour; j'ai peur qu'on ne soit plus jalouse de moi que de votre cœur; qu'on ne médite de triompher de vous et de moi, pour se moquer de nous deux. Toutes nos mesures sont prises; allons jusqu'au contrat, comme nous l'avons résolu; ce moment seul décidera si on vous aime. L'amour a ses expressions, l'orgueil a les siennes; l'amour soupire de ce qu'il perd, l'orgueil méprise ce qu'on lui refuse; attendons le soupir ou le mépris; tenez bon jusqu'à cette épreuve, pour l'intérêt de votre amour même. (II, 93/III, iv)

The contract mentioned is the Marquise's final move in her strategy. She will have the notary come with the marriage contract drawn for herself and Dorante. This is too much for the Comtesse to bear for she has learned her lesson and admits loving Dorante. Dorante, unable to contain himself, falls to his knees and says that he still loves her. The Comtesse is rather astonished at this sudden change in attitude and asks about his love for the Marquise; Dorante replies: "C'est elle à qui je devrai votre coeur, si vous me le rendez, Comtesse, elle a tout conduit." (II, 104/III, x) The Comtesse seems to be glad to have undergone the suffering and to have been reformed and is not at all resentful.

Contrary to the usual comedy ending of the lovers marrying, L'Heureux Stratagème ends differently. We assume that the Comtesse and Dorante will marry as will Lisette and Arlequin. However, the Marquise still in the
role of a meneur du jeu will force the Chevalier to go through a waiting period of six months before she will consider taking him back. Interestingly enough the Marquise seemed less interested in her love affair than she did in that of Dorante and the Comtesse; perhaps she felt that she had been challenged by another woman and thus the Marquise had to prove her own worth. Whatever the reason, the Marquise did lead the action, did control other people and asserted herself until she got the desired ending.

Hortense of *Le Petit Maître corrigé* is to marry Rosimond who is good looking, witty and in all seems to be an _honnesté homme_. His glaring fault is that he is imbued with the social ways and mannerisms of Parisian society so that although he appears to love Hortense because he is to marry her, he does not show his affection. Marton, Hortense's maid, suggests trying to correct him and Hortense has thought of the same thing.

... c'est à quoi je voudrais tâcher; car s'il m'aime, il faudra bien qu'il me le dise bien franchement, et qu'il se défasse d'une extravagance dont je pourrais être la victime quand nous serons mariés, sans quoi je ne l'épouserai point; commençons par nous assurer qu'il n'aime point ailleurs, et que je lui plais; car s'il m'aime, j'aurai beaujeu contre lui, et je le tiens pour à moitié corrigé; la peur de me perdre fera le reste. Je t'ouvre mon coeur, il me sera cher s'il devient raisonnable; je n'ai pas trop le temps de réussir, mais il en arrivera ce qui pourra; essayons ... (II,1633/I,i)

Thus, the plans of Hortense are made known.
Hortense first enlists Marton to work at converting Frontin "qui est le singe de Rosimond." The valet is cured in a short time of his false society ways by Marton, but Hortense unlike some of the other meneurs studied above, does not seem to be too confident of changing Rosimond.

Je sens que je m'y intéresse trop, que le coeur s'en mèle, et y prend trop de part: je ne le corrigerai peut-être pas, et j'ai peur d'en être fâchée. (II,172/I,ix)

Hortense does not seem to possess the fortitude or the sense of objectivity exemplified by other meneurs. When she does use the future tense, it is very guarded as in the long quote above and it shows no confidence on her part when she uses it with a negative: "je ne le corrigerai peut-être pas." For this reason perhaps, Hortense loses control of the intrigue to other meneurs and the secondary meneurs are needed to assist her in bringing the play to her desired conclusion. These secondary meneurs will be discussed below.29

Miscellaneous characters who serve as primary meneurs du jeu: La Dou- ble Inconstance, Le Dénouement imprévu, L'Ile des esclaves, L'Ile de la raison, Les Serments indiscrets, Le Legs, La Joie imprévue, La Colonie, La Provinciale.

Included in this grouping are those characters who do not readily fit into any of the above categories, yet who do fulfill those previously stated functions for
primary meneurs du jeu.

*La Double Inconstance* has as its meneur du jeu the Prince; however, as in *La Dispute*, the Prince acts as meneur before the play has begun. Once Silvia has been brought to his castle as he wanted, the Prince is no longer sure how to continue to win her love and must therefore, solicit the help of Flaminia in order to get Silvia to marry him.\(^{30}\)

Flaminia's status at court is somewhat ambiguous. When talking to her sister Lisette, Flaminia says, "Tu n'es, non plus que moi, que la fille d'un domestique du Prince." (I,261/I,iii) However, the influence she has on the Prince and others leads one to believe that if she does come from a family of servants, she has elevated herself to a better position now. She takes orders from no one but the Prince (even in this case she gives more orders than she receives) and gives orders to practically everyone. Perhaps she should be referred to as a "dame de la cour, et confidente du Prince."\(^{31}\) This would be more indicative of the role she has in the play as meneur du jeu. Because of her status as "confidente du Prince" Flaminia has been placed in this category and not in that of a soubrette.

Very early Flaminia formulates the plan which will permit the Prince to get his wish and marry Silvia. Flaminia must first get Silvia to renounce her love for
Arlequin. Trivelin has already failed in this by trying to convince Silvia of the benefits that she would have if she were to marry the Prince. Trivelin thinks that it is very odd for a woman to refuse a Prince but it is precisely this disdain for royalty and power that makes the Prince want Silvia even more. It is also this unique trait of Silvia's that seems to challenge Flaminia:

Je connais mon sexe, il n'a rien de prodigieux que sa coquetterie. Du côté de l'ambition, Silvia n'est point en prise, mais elle a un cœur, et par conséquent de la vanité, avec cela, je saurai bien la ranger à son devoir de femme. (I,258/I,ii)

Flaminia arranges herself well amidst those meneurs who are knowledgeable about psychology and confident of their success.

Flaminia sends for Arlequin to put her plan into motion. She will see to everything; as she says to the Prince, "pourvu que vous vouliez bien agir comme je voudrai." (I,259/I,iii) To this the Prince consents willingly and promises Flaminia anything if she can win over Silvia's heart for him.

Flaminia first centers her attention on Arlequin. When he arrives, she will have her sister try to seduce Arlequin. This is attempted, but because Arlequin is against the female making advances to the male first, the ploy fails. In a speech reminiscent of Crispin in Le Père prudent et équitable and of Dubois in Les Fausses
Confidences, Flaminia replies to the doubts of the Prince over this first setback.

Et moi je vous dis, seigneur, que j'ai vu Arlequin, qu'il me plait à moi, que je me suis mis dans la tête de vous rendre content; que je vous ai promis que vous le seriez; que je vous tiendrais parole, et que de tout ce que je vous dis là, je ne rebattrais pas la valeur d'un mot. Oh! vous ne me connaissez pas. Quoi, seigneur, Arlequin et Silvia me résisteraient? Je ne gouvernerais pas deux coeurs de cette espèce-là, moi qui l'ai entrepris, moi qui suis opinâtre, qui suis femme? c'est tout dire. Et moi, j'irais me cacher! Mon sexe me renoncerait, Seigneur, vous pouvez en toute sûreté ordonner les apprêts de votre mariage, vous arranger pour cela; je vous garantis aimé, je vous garantis marié, Silvia va vous donner son cœur, ensuite sa main; je l'entends d'ici vous dire: Je vous aime, je vois vos noces, elles se font; Arlequin m'épouse, vous nous honorerez de vos bienfaits, et voilà qui est fini. (I,270/1,viii)

Flaminia here reacts as a typical meneur. Besides wanting to have Silvia and the Prince marry each other, she here reveals ulterior motives for her actions; she has fallen in love with Arlequin and in order to marry him she must win him away from Silvia. She has confidence in her abilities as a meneur; she seems to attribute her skills to her femininity and therefore she sees Arlequin and Silvia as easy prey.

Although Flaminia does not here use the future tense to express the certainty of the success of her plan, her use of the present tense is even more forceful: "... je vois vos noces, elles se font; Arlequin m'épouse ..." By using the present tense Flaminia gives
the impression that her scheme has already come to pass; in this aspect her confidence in her ability is even greater than that of other meneurs du jeu discussed. Flaminia intends to keep the promises mentioned in her speech by simply permitting Arlequin and Silvia to see each other freely and by winning over the confidence of each one so that they both think she is working in their favor.

People are constantly encouraging Silvia to marry the Prince, but she confides to Flaminia that if she were really forced to exchange Arlequin for another, it would only be for a certain officer (the Prince in disguise) who has been extremely nice to her. However, he too must forget her since she must be true to Arlequin. Flaminia does not insist that Silvia marry the Prince and by becoming Silvia's confidente and by flattering her, Flaminia has succeeded in convincing her that she is a loyal friend. As for Arlequin, he too feels free to confide in Flaminia and he discloses that if something were to happen to Silvia's love, he could probably find happiness with Flaminia. Hints of a double inconstancy are beginning to be suggested and Flaminia's enterprise is coming to a successful conclusion.

Silvia is slowly more attracted to the officer as is Arlequin to Flaminia until eventually all but the actual renunciations have taken place. The Prince can
see that Silvia loves him but she is trying to be faithful to Arlequin; Flaminia also believes that Arlequin loves her but he will not admit it. "... comme il ne m'appelle encore que sa chère amie, il vit sur la bonne foi de ce nom qu'il me donne, et prend toujours de l'amour à bon compte." (I,299/III,i)"}

The end, of course, comes with the admission of Arlequin's love for Flaminia and Silvia's for the officer who reveals himself as the Prince. The plan ends as Flaminia willed and although it was the Prince who made the initial move, it was Flaminia's manuverings that brought the dénouement by completely ruling the action and the characters throughout the play.

Three possible meneurs may be discussed in Le Dénouement imprévu, but in this grouping only Maître Pierre the primary meneur will be considered.

M. Argante wants to marry his daughter Mlle Argante to Eraste. She in turn wants to marry Dorante. Because M. Argante does not like Dorante and because he cannot very easily enter M. Argante's house, Dorante asks Maître Pierre to try to talk M. Argante out of the marriage he desires. Dorante knows that Maître Pierre has an interest in breaking up the marriage, for Maître Pierre has told Dorante that if Eraste marries Mlle Argante, she will take Lisette whom Maître Pierre loves with her to Eraste's home. Dorante also realizes that
Maitre Pierre has some influence with M. Argante. Maitre Pierre explains the situation.

... je suis son fermier, et en cette qualité, j'ons le parvilège de l'assister de mes avis ... il me conte ses affaires, je le gouverne, je le réprimande." (I,484/Sc. i)

If, as a result of Maitre Pierre's cajoling, Mlle Argante is not asked to marry Eraste, Dorante promises Maitre Pierre "cinquante pistoles en te mariant avec Lisette." (I,485/Sc. i) Now not only is Lisette involved in the outcome of the marriage, but so is a sum of money. Both will inspire Maitre Pierre to do his best. He is unable, however, to convince M. Argante to change his mind despite all pleas. Now Maitre Pierre must try to talk Mlle Argante into pretending to be crazy, as Dorante suggested to her earlier. This will hopefully scare off Eraste.

When Eraste arrives in the disguise of a friend and before Mlle Argante sees him, Maitre Pierre tries to explain to this friend that Mlle Argante really does not want to marry Eraste and that she is going to feign insanity so that Eraste will not want her. However, when Mlle Argante enters she is immediately attracted by the looks of the visitor and all the plans are for naught. This means that Dorante loses Mlle Argante and Maitre Pierre loses Lisette. As for the money, which Maitre Pierre was promised, Eraste gives him sixty pistoles
to console him.

Although Dorante enlisted Maître Pierre's aid and it was Dorante's idea for Mlle Argante to feign insanity, Dorante himself only appears in two of the twelve scenes of the play. Maître Pierre appears in eight and although he is unsuccessful he is the one who does most of the leading and who should be considered the primary meneur.

*L'Ile des esclaves* has a moral issue for its basis. The island mentioned in the title is unique in that when people land there, masters and slaves reverse roles in order to correct the masters of their domineering ways. When Arlequin switches places with Iphicrate, his master, Trivelin tells the former servant,

*Souvenez-vous en prenant son nom, mon cher ami,*
*qu'on vous le donne bien moins pour réjouir votre vanité, que pour le corriger de son orgueil.*

(1,520/Sc. ii)

With this didactic tone, it can be seen that Trivelin's duty as meneur of this island so to speak is to lead people to proper conduct, to have them treat each other justly despite differences in social rank.

Trivelin describes the old days on the island when the servants were simply freed from their masters and then the latter were killed. Nowadays the islanders strive to be more reasonable as Trivelin explains to the masters.

*Nous ne nous vengeons plus de vous, nous vous corrigeons; ce n'est plus votre vie que nous*
poursuivons, c'est la barbarie de vos coeurs que nous voulons détruire; nous vous jetons dans l'esclavage pour vous rendre sensibles aux maux qu'on y éprouve; nous vous humilions, afin que, nous trouvant superbes, vous nous reprochiez de l'avoir été. (I,521/Sc. ii)

The people on this island view masters as sick and it is the duty of these islanders to cure these ill people within three years. If they are cured, they are released; otherwise, they are forced to stay on the island so as not to be permitted to do any harm elsewhere.

Trivelin, as the meneur, is the one who sees that the laws of the island are carried out. He also has the duty of seeing to it that the masters and the slaves do not take advantage of their new positions. He consistently prods for a moral change on the part of the masters without any vengeance occurring on the part of the slave.

Trivelin tells Cléanthis how to go about helping her mistress Euphrosine to change. But, when Cléanthis becomes somewhat cruel, Trivelin kindly hints at what he wants. "J'espère, Euphrosine [Cléanthis] que vous perdrez votre ressentiment, et je vous y exhorte en ami." (I,524/Sc. ii) In order to be cured, the masters have to view themselves as their servants see them. To do this the ridiculous mannerisms of the masters are mimicked and they will want to change on their own after seeing their habits. Trivelin makes Cléanthis show
Euphrosine how she acts and the playing is summed up in three words: "vaine, minaudière et coquette." (I,524/Sc. iii)

Trivelin asks Cléanthis to leave and then he questions Euphrosine alone. He asks her if she recognized "tous les sentiments coquets ... toutes les singeries d'amour-propre ..." that Cléanthis has just described. Euphrosine, of course, refuses to see herself as depicted by Cléanthis and says so. Then Trivelin continues to pursue the point.

On espèrera que, vous étant reconnue, vous abjurerez un jour toutes ces folies qui font qu'on n'aime que soi ... Si au contraire vous ne convenez pas de ce qu'elle a dit, on vous regardera comme incorrigible, et cela reculera votre délivrance. (I,528/Sc. iv)

With a little more prodding, Euphrosine admits her faults and Trivelin sees her already on the road to recovery.

Similarly Trivelin guides Arlequin to get Iphicraté to see the light and soon he too admits his idiosyncrasies. At the conclusion all have been cured: masters no longer exhibit their follies and slaves are rid of their desire for vengeance and power. Trivelin ends the play with a moralizing speech hoping everyone has learned from the experience. The masters have realized how badly they treated their servants and the servants have pardoned them their actions.

Obviously it is Trivelin who served as meneur du jeu for it was he who laid down the rules and helped to
bring about the desired transformations. However, since this meneur is somewhat different from the others studied, perhaps it would be just to give him a more appropriate title such as that furnished by the Marquis d'Argenson in the eighteenth century: "Trivelin ... fait ici la fonction d'un véritable directeur des consciences." In this play the meneur du jeu has almost taken on the aura of a priest whose job it was to make the characters see their sins, confess them and then by this confession receive absolution and thus go on to lead a better life.

Another play involving an island and which also contains a moralizing bent is _L'Ile de la raison_. It too is unique in its type of meneur for in this case there is more than one, yet they all perform basically the same function. When some foreigners land on the island mentioned in the title, they are microscopic in size compared to the inhabitants. According to an old take, in order for the visitors to reach the size of the people on the island, they must become reasonable, that is, they must see the truth about themselves. The governor of the island charges Blectrue with the task of enlightening the Europeans so that they may become the size of the islanders.

Beginning with the Poet, Blectrue decides to interview these shipwrecked Frenchmen to see if he can bring them to normal size. After the Poet explains what his
duty as a poet is, Electrue decides that he is "un sot admiré" and although the Poet senses that this is true he cannot quite admit it completely. However, he does agree to meditate on his condition. Next, Blaise, the biggest of the foreigners, steps in for his interview. In no time at all he is growing because Electrue has him admit that he is not very reasonable and is full of faults. After this admission Blaise grows to full size.

Now that Blaise knows the means by which one is able to grow, Electrue will leave him to help the others reach full stature. In other words, it is Blaise's turn to become meneur. As Blaise explains the secret to Fontignac it really appears very simple to grow. "Il n'y a qu'à être bien persuadé qu'ous êtes une bête, et déclarer en quoi." (I,617/I,xvii) This is the way to growth as Blaise passes it on. Blaise prods Fontignac as he was prodded by Electrue and soon Fontignac grows also. Fontignac in turn helps Spinette: "et voilà trois malades qui sont devenus médecins; car vous êtes itou médecine envars les autres, Mademoiselle Spinette." (I,619/II,i)

These three common people have all become meneurs and they are now to lead the others. They have trouble with the doctor. The courtisan and the philosopher will also present problems because they think highly of themselves and refuse to admit any faults. Spinette and
Blaise both work at converting the Comtesse who has traits similar to those of Euphrosine in L'Ile des esclaves, "De l'orgueil, de la sottise et de l'étourderie!" (I, 627/II,vi) Like Euphrosine, the Comtesse has trouble recognizing herself by this description. However, as Blaise and Spinette begin to recount various episodes in the Comtesse's life, she sees her follies, admits them and says now that she has grown. "... j'ai retrouvé la raison ici: je n'en sortirai jamais." (I,630/II,vi)

Blaise and Fontignac correct the Courtisan, but the Poet and the Philosopher do not change and therefore remain miniscule. Each person that grew became a meneur to help others. Like Trivelin in L'Ile des esclaves, these people all become probers in the hopes of bettering those who have not yet seen the truth.

In the earlier discussion of Les Serments indiscrets Phénice was mentioned only in passing. However, her role is worthy of mention in more detail as a meneur du jeu. Her role is equal to that of Lisette and to consider Phénice as secondary meneur would be inaccurate. It is true that Lisette controls a great deal of the play; however, without the actions of Phénice, much of Lisette's work would have been fruitless. Therefore, Phénice will be studied as a primary meneur sharing the role in this play with Lisette.

After Lucile and Damis have vowed not to marry, a
way has to be proposed in order to break the marriage plans that their parents have for them. To do this, Damis will pretend to be attracted by Phénice, Lucile's sister. When the parents see Damis seemingly courting Phénice, they will understand that Lucile and Damis do not love each other and their marriage will be stopped.

As soon as Phénice realizes that she is being pursued, she tells Damis, "... je vous reduirai, peut-être, ou à la nécessité de m'épouser en dépit de votre goût, ou à fuir en homme imprudent." (I,995/III,i) She later discovers that she is being used, that Damis really loves Lucile but that he is unable to admit his love to Lucile. This causes Phénice to act as a meneur.

Je leur servais donc de prétexte! Oh! je prétends m'en venger, ils le méritent bien, mais puisqu'ils s'aiment, je veux que ma conduite, en les inquié­tant, les force de s'accorder. (I,1011/IV,iv)

She has the forceful speech of a meneur and also the confidence that the meneurs du jeu possess. Her reasons for acting, as can be seen, are twofold: she wants revenge for being treated as she was by Damis and Lucile, but, at the same time, she would like to bring her sister and Damis to admit their love.

The parents of Lucile and Damis have been successfully convinced that their children do not love each other. However, having seen Dorante's interest in Phénice a match is attempted between these two. Phénice
agrees to marry Damis because she knows that he does not love her and she really will not have to marry him. By accepting Damis she appears like an obedient daughter to her father, and therefore, when the time comes for her actually to marry, she will be able to do as she pleases because her father would not want to interfere with her life again. According to Phénice, all Damis has to do in order to clear things up is admit his love for Lucile. In this manner he will obtain what he and Lucile both want and Phénice will also have have her wish.

In the last act Phénice brings Damis and Lucile together and then leaves them in a situation that pushes them into admitting their love for each other. Before leaving, Phénice says to Lucile and Damis, "... voilà mon projet rempli: adieu, le reste vous regarde." (I,1027/V,vi) She has brought them to this juncture; it is now up to the two of them to decide what they are going to do on their own without the aid of anyone else. Of course, Phénice knew exactly what she was doing and her plans were successful for when she leaves, Lucile and Damis do admit their love. They also understand that it was Phénice's encouragement that finally got them to do so. (I,1028/V,vii)

To have examined Phénice as the secondary meneur could perhaps have been justified, but since she does use the positive language of a meneur: "je prétends..."
"je veux" and since she did formulate a project that controlled most of the last two acts and that brought the play to the dénouement desired by Phénice, there is no error in considering Phénice as a co-conspirator along with Lisette; they are both primary meneurs. Both of them pursue the same ends but by different means and for different reasons.

Hortense will be the meneur du jeu of Le Legs in order to get the Marquis to admit his love for the Comtesse. In this way Hortense can get the money promised in the will of a mutual relative of hers and of the Marquis. This stipulated that if the Marquis married Hortense he would collect six hundred thousand francs; if not, he would have to give Hortense two hundred thousand francs. Hortense knows that the Marquis loves the Comtesse, but because he is extremely timid he will have trouble admitting his love. If she can provoke things to get the Marquis to marry the Comtesse, Hortense will get her money and in turn will be able to marry the Chevalier whom she loves.

In order to carry out her plans Hortense tries to obtain the help of Lépine, the Marquis' valet, and Lisette, the Comtesse's suivante: "Je sais qu'ils ont tous deux la confiance de leurs maîtres; je les intéresserai à m'instruire, et tout ira bien." (II, 304/Sc. i) There again is that confidence so necessary
for a meneur who sees an advantage and acts accordingly to employ it to his ends.

Hortense pressures the Marquis to a decision. Either he should give her the money she deserves or he should marry her because the Chevalier is asking her to marry him. The Marquis hesitantly agrees to marry Hortense. After this decision the Chevalier enters, but he is forewarned by Hortense not to panic over the Marquis' acceptance of her hand; it looks to be only a trick. Like Dorante in *L'Heureux Stratagème*, the Chevalier is very weak and wavers when it comes to being firm, but he carries out the plans as outlined by Hortense. Hortense completely controls this scene and the following ones by telling the Chevalier in a series of asides how to goad the Marquis into a situation he does not want. Hortense has conducted this ceremony so well that a notary is being called so that the marriage of Hortense and the Marquis will be concluded. The Marquis and the Comtesse are in such states of consternation that the only ideas that they can think of to prevent the marriage from taking place are feeble excuses for why Lisette or Lépine cannot go to find the notary.

By the end of the play Hortense gets her money and marries the Chevalier; she did have the help of secondary meneurs to carry out her plans. Even though the Marquis has lost some money, he does not mind for he is marrying
the Comtesse as he wanted throughout the play.

In *La Joie imprévue* a parent is the primary meneur. M. Orgon has sent his son Damon to Paris under the watchful eye of Pasquín; Damon is to purchase a position. After arriving in Paris Damon gambled and lost half of the money necessary to buy his position. He has also fallen in love with Constance. Mme Dorville, the mother of Constance, has been considering marrying off her daughter. Lisette, the maid of Constance, suggests to Pasquín that if his master wants to marry Constance, a position had to be taken soon because of Mme Dorville's plans. This is the situation when M. Orgon arrives on the stage. He has been in Paris since his son left home and knows exactly what Damon has been up to.

When M. Orgon learns that his son has decided to attempt to win back his money from the Chevalier, M. Orgon formulates a plan to win back the rest of his son's money to teach Damon a lesson. M. Orgon has also decided to have Damon marry Mme Dorville's daughter and tells Pasquín his plans. Since Damon and Constance already love each other, there is no real conflict of interest. Mme Dorville agrees to the match but she does not know that Damon is M. Orgon's son; therefore, she strives to keep Damon and Constance apart so that Constance will marry M. Orgon's son.

Pasquín knows that Dorante will marry Constance and
that he will marry Lisette; he uses this information to tease the others without letting them in on the secret. Mme Dorville has the plot revealed to her in a letter from her old friend M. Orgon; but at M. Orgon's request she too remains silent about the plot except to Lisette.

... le père ... me prie de cacher à son fils ... que nous avons dessein d'en faire mon gendre; il se ménage, dit-il, le plaisir de paraître obliger Damon en consentant à ce mariage. (II,443/Sc. xii)

Lisette then begins to tease also. Both she and Mme Dorville say that there will be a marriage. This makes Constance extremely unhappy for she loves Damon and believes that she will have to marry another.

After Damon has lost the remainder of his money to his father who is disguised as the Chevalier, M. Orgon unmasks and when Dorante asks for forgiveness, M. Orgon consents to it on the condition that his son has learned something from all this. In the following scene Mme Dorville enters and introduces Constance to the father of her future husband. Constance refuses this husband saying that she will be unable to love M. Orgon's son. She then, of course, consents to the marriage when she learns that M. Orgon's son is Damon.

Constance and Damon did not need a meneur to get them together for their love was obviously admitted early in the play. However, M. Orgon acted as meneur not so much to assist in the affairs of love but to help his son in learning a little about the abuses of life.
Having escaped slavery or possible death by enemy attackers, a group of men and women from different levels of society have come to an island to find a new home and start a new life. This basis forms the plot of La Colonie. The women in this group, contrary to the old ways, are not going to accept a second class position in society in this new land. If the men do not allow women to take an active role in law making and other governmental tasks, the women have decided to separate from the men and form their own society until woman is accepted as equal to the opposite sex.

On the woman’s side Mme Sorbin and Arthenice are chosen as leaders; Timagène and M. Sorbin are the elected leaders of the men. However, in the male group it is Hermocrate who when the final showdown between men and women comes, perpetrates a plan to keep the men in the domineering role of the society. When Hermocrate, a "bourgeois et philosophe" asks if the others are willing to follow him, Timagène answers: "... agissez, nous vous donnons nos pouvoirs." (II,698/Sc. xvi)

Hermocrate unravels a two-fold plan that he puts into effect. By praising Arthenice as a noble and by insulting the rusticity of Mme Sorbin a "femme d'artisan," Hermocrate will cause a split between the two women leaders. A mild disagreement takes place and when Hermocrate now says that he is ready to draw up the char-
ter establishing equal rights for men and women, Mme Sorbin has a suggestion to make. She would like to eliminate "la gentilhommerie," meaning, of course, that there would be no more nobility and everyone would be truly equal. Arthenice is not about to give up the advantages of her birth and thus she causes a small dispute. While this quarrel is taking place, the rest of Hermocrate's plan is carried out. Timagène arrives with some men and arms to explain that some savages are attacking and that the women should assemble their forces for the battle. Now both Arthenice and Mme Sorbin conclude that they want no part of the battle. Mme Sorbin who has been arguing with her husband for the entire play, now says, "Viens, mon mari, je te pardonne; va te battre, je vais à notre ménage." (II,701/Sc. xviii)

The play ends there with the women seemingly having failed to get their equal rights because of Hermocrate's scheming and his knowledge of the female mind.

La Provinciale is a play controlled by Mme Lépine right up to the last scene when she then loses control and has all her plans ruined. After having met Mme Riquet and learning that she is a rich widow who has never been out of the provinces, Mme Lépine has designed a plan to cheat Mme Riquet out of some money. Already brought into the scheme are the Chevalier and a valet LaRamée. Although the plan of attack has not yet been completely
formulated, LaRamée sees exactly where the Chevalier is headed; LaRamée explains the situation to the Chevalier.

Vous allez attaquer un coeur novice dont vous aurrez le pillage; vous serez les chefs de l'action: regardez-moi comme un soldat qui demande sa paye. (II,803/Sc. ii)

After Mme Lépine promises to recompense his services, LaRamée addresses himself to her in the following manner: "Grand merci, mon capitaine. Et votre lieutenant [le Chevalier] quelle est sa pensée un peu au net?" (II,804/Sc. iii) He knows who the mastermind is, but he still wants assurances from the subordinate that he will be paid. He is guaranteed fifty pistoles by the Chevalier but LaRamée threatens to desert unless he is paid more to which Mme Lépine agrees.

Mme Lépine is pretending to be a widow who once mingled with duchesses and princesses; she is, thus, very familiar with the ways of the aristocracy which interests Mme Riquet highly. As a result of this knowledge, Mme Lépine is listened to closely and respected by Mme Riquet. Mme Lépine expresses her influence over Mme Riquet: "... je gouverne notre provinciale ... je suis tour à tour, et sa complaisante, et son oracle." (II,805/Sc. iv)

The first thing that Mme Lépine has Mme Riquet do is to change her name. From now on Mme Riquet will be known as the Marquise de la Thibaudière. Next Mme Lépine's plan calls for the Marquise to have a lover; this will be
the Chevalier. Then, to get the money from the Marquise, the Chevalier will pretend to need much money in order to buy a regiment. Mme Lépine will convince the Marquise that the proper thing for her to do would be to offer the money to the Chevalier who is in need. To encourage the Marquise, knowing that she will not easily part with her money, Mme Lépine will even produce a rival who at the proper time will offer to give the Chevalier all the money he needs. This will spur on the Marquise's generosity because of the competition for the Chevalier's affections; the conspirators will thus fulfill their desires.

All goes well until the very end of the affair when M. Lormeau, the Marquise's cousin enters just as the Marquise is about to give the money to the Chevalier. M. Lormeau recognizes the Chevalier as the son of his procureur and the plot is broken. The Marquise is highly embarrassed and vows to hide herself back in her province. Led for twenty-two scenes by Mme Lépine, the play ends with the defeat of this "femme d'intrigues" as Marivaux calls her.

**Secondary Meneurs du Jeu**

The secondary meneurs du jeu are those characters who do not supply the impetus to the overall action as compared to the primary meneurs du jeu who do. The secondary meneur may govern only a specific scene or a few
scenes. Often the secondary meneur is working for the primary meneur but may have an idea of his own as to how he might help the primary meneur. Other times he may work against the plans of the primary meneur in order to stifle those plans or just to change their direction. In short, the primary meneur du jeu has plans that are usually dominant throughout the play whereas those of the secondary meneur are dominant for perhaps only one episode which, is however, still important to the action of the play.

In this chapter the category of secondary meneur will be classified by play and not by character status within a given play. The main reason for this type of classification is to facilitate discussion of those plays in which there is more than one secondary meneur du jeu. In this way the secondary meneurs in any given play may be discussed together instead of being discussed separately when categorized by social class. In order to avoid repetition of information discussed under the roles of the primary meneurs, secondary meneurs will be considered as they complement the part of primary meneur du jeu.

In Arlequin poli par l'amour Trivelin is the Fée's servant; he is on the side of Merlin, the Fée's betrothed and does not like the fact that the Fée is going to leave Merlin to marry Arlequin. In order to help Merlin and also Arlequin and Silvia, Trivelin tells Arlequin how to gain control of the Fée's powers. Merlin explains that all Arlequin has to do is to somehow get the Fée's wand:

*dès qu'elle sera dans vos mains, la Fée n'aura plus aucun pouvoir sur vous deux, et qu'en la touchant elle même d'un coup de baguette, vous en serez absolument le maître.* (I,106/Sc, xviii)

Trivelin reports to the Fée that he did spy on Arlequin and Silvia as he was supposed to and everything that the Fée wanted was accomplished: Arlequin and Silvia have separated. Following Trivelin's advice, Arlequin arrives to tell the Fée that Silvia has deceived him and he will now marry the Fée. He then begins to talk sweetly to the Fée and at the opportune moment he steals her wand. This gives him control now and he has Silvia brought in and the play ends with dancing and singing and a promise by Arlequin to pardon the Fée.

The Fée's demise and Arlequin's victory were brought about by Trivelin's thinking. In this play the primary meneur's plans were upset by Trivelin who decided to become a meneur himself in order to help Merlin, Silvia and Arlequin.

Near the end of La Surprise de l'amour the Comtesse
and Lélio have each admitted to themselves that they love. It is Arlequin, however, who gets them to admit their love to each other. Early in the play the Comtesse lost a box which contained her portrait. Arlequin found that box and returned it to the Comtesse; however, Arlequin reported that Lélio kept the portrait because it reminded him of a relative. Yet Arlequin says it was kept because it was of the Comtesse. When the Comtesse asks Lélio for her picture he replies that he had Arlequin return the box and the picture to the Comtesse. Arlequin defends himself by showing that the picture is in Lélio’s pocket. Lélio is extremely embarrassed, and his embarrassment suggests that perhaps the picture was planted there by Arlequin. In any case, it is this incident staged by Arlequin that finally makes Lélio fall to his knees in front of the Comtesse and also makes the Comtesse show her love by allowing Lélio to keep the portrait.

Thus, though *La Surprise de l’amour* had as its primary meneur Colombine, the dénouement desired by Colombine was brought about by the secondary meneur Arlequin.

In *La Double Inconstance* the Prince is actually the person who initiated the action. He has fallen in love with Silvia, a peasant girl, and in order to separate her from her fiancé, the Prince has her brought to his palace. When compared to the role Flaminia has in governing the rest of the play, this simple and unique action by the
Prince relegates the Prince to the role of secondary me­ neur and a weak one at that; he places his future with Silvia completely under the direction of Flaminia. Al­ though he is the Prince, he cannot force Arlequin to give up Silvia because the law forbids him to use violence against anyone. Thus, he can do nothing but depend on the wiles of Flaminia.

Le Prince travesti has two secondary meureurs. The first to be discussed is Frédéric who is a minister of the Princess but would like to become the "premier secré­ taire d'Etat." Knowing that Lélio has much influence on the Princess, Frédéric asks him to speak to the Princess on his behalf for the new position. Lélio, however, does not like Frédéric because he thinks that he is dishonest and an opportunist and therefore refuses to suggest Fré­ déric for the job.

This set back causes Frédéric to instigate a plot against Lélio. Frédéric buys off Arlequin so that he will spy on his master and perhaps discover some derogatory information which could allow Frédéric to belittle Lélio in front of the Princess. Thus, possibly Frédéric would be given the job after all. Frédéric also enlists the help of Lisette to try to get more information from Arlequin. Not content with just involving servants, Fré­ déric also seeks the aid of the King of Castille, who is disguised as his own ambassador, to plot against Lélio;
however, Frédéric is refused his request.

Arlequin doing his duty reports to Frédéric about Lélio's love for a woman other than the Princess. This information is disclosed in front of Lélio's love Hortense who becomes somewhat terrified fearing the Princess' wrath.

Frédéric's plans to obtain the secretary's position by denigrating Lélio are foiled in the end and his role as secondary meneur was not successful in attaining his desired ends even if it did supply some court intrigue and some drama in the play.

The Princess in this play also carries out some meneur functions. In the third act, the Princess initiates a strategy to find out for certain if Hortense is the other woman Lélio loves. She makes Arlequin go to Hortense with a letter saying that it is from Lélio. After Hortense writes a reply to the letter showing that she is the Princess' rival, Arlequin then brings the reply to the Princess. Meanwhile the Princess has already decided to marry the King of Castille, to punish Lélio and Hortense, and to promote Frédéric. On the suggestion of the King, however, the Princess gives Lélio to Hortense and the play terminates with a double marriage and the banishment of Frédéric.

The Princess as a secondary meneur controlled several scenes but they influenced very little the outcome
of the play. However, as in the case of Frédéric's role as a meneur, the Princess did provide some interest to this play of intrigue.

Eraste of *Le Dénouement imprévu* wears a disguise when he comes to see Mlle Argante because he wants to control his own life. His father has chosen a wife for him but Eraste would like to ascertain that this girl loves him for himself and not because her father told her she has to marry Eraste. Eraste wants to assure himself that he is getting a wife with whom he will be compatible and not one that will cause him much grief after marriage.

When Eraste arrives and after having spoken to M. Argante, he finds that perhaps his doubts were well founded and that he will not be loved by Mlle Argante: "J'ai bien peur que Mlle Argante ne se donne pas de bon coeur." (I, 500/Sc. ix) However, when Eraste and Mlle Argante see each other they are both overtaken by love at first sight and Eraste's doubts leave him. He has the information that he wants and, thus, he has succeeded in his role of secondary meneur.

In *La Seconde Surprise de l'amour*, as has been seen, Lisette has the role of primary meneur. Yet Hortensius, Lubin, the Comte and the Chevalier all have a turn at manipulating the intrigue. Hortensius is the pedant in residence at the Marquise's home. He fears that the Marquise's marriage will chase him out of the house and
in order to save his position of teaching "les belles-lettres, la morale et la philosophie" to the Marquise he decides to act: "Je me trouve bien ici, ce mariage m'en chasserait, mais je vais soulever un orage qu'on ne pourra vaincre." (I,694/I,xiv) Hortensius suggests to the Marquise that now that she is marrying the Comte she probably will not want Hortensius around anymore. The Marquise is surprised to hear that she is getting married; when she asks where Hortensius got this information, he explains that Lisette told it to Lubin in order that perhaps the Chevalier would be stimulated enough to pursue the Marquise himself. In fact, Lisette practically offered the Marquise to the Chevalier. The Marquise is astonished that Lisette is just giving her mistress away like this but is still interested in what the Chevalier's response was. Hortensius recounts that apparently the Chevalier refused Lisette's offer. This answer piques the Marquise: "Je ne veux point me marier; mais je ne veux pas qu'on me refuse." (I,699/II,iv) Hortensius' plan worked temporarily and his job remains intact. The Marquise says that she will not marry the Comte or the Chevalier, but as the above quote demonstrates, the Marquise does show an interest in the Chevalier even if it is only her vanity speaking.

As a secondary meneur Hortensius has had his opportunity of leading the Marquise; however, he soon gets
away from his control and eventually Hortensius will have
to leave to find work elsewhere.

Lubin also becomes a secondary meneur in *La Seconde
Surprise de l'amour*; he is very anxious to get the Chevalier
and the Marquise together so that he can marry Lisette. His plan is to suggest to the Marquise that she make
the first advances toward the Chevalier: "... si
vous commenciez, cela le mettrait en train." (I,700/
II,v) This idea is, of course, insulting to a woman with
as much amour-propre as the Marquise has, and she unhesi-
tatingly refuses Lubin's suggestion.

Lubin would have liked to lead the Marquise right
into marriage with the Chevalier, but unfortunately his plan was not subtle enough for the Marquise to accept. Lubin ends on the winning side though by a tactic he employs later and which will be discussed below.

The Comte as secondary meneur conceives a strategy by which to win over the Marquise. He has sensed that the Chevalier's amitié for the Marquise has become amour even though the Chevalier himself does not realize this fact. With this knowledge the Comte begins to tease the Chevalier and gets him so upset that when the Comte proposes his sister in marriage to the Chevalier she is accepted just to show the Comte that the Chevalier does not love the Marquise.

The Chevalier also takes his turn at playing meneur
by deciding to prove to the Comte how little he is interested in the Marquise. The Chevalier has the Comte hide and while he is in hiding, the Chevalier will get the Marquise to admit her interest in the Comte. The Chevalier tells the Marquise that he is going to marry the Comte's sister, and then he speaks on behalf of the Comte. The Marquise is obviously taken aback by the Chevalier's marriage but to show her disinterest in the Chevalier's affairs, she admits that the Comte does not displease her. Upon hearing this, the Comte comes out from his hiding place and throws himself on his knees to show the Marquise his happiness.

Lubin brings the play to a happy conclusion for everyone except the Comte when he gives the Marquise a letter that he found written by the Chevalier. In this letter which the Marquise reads in front of the Chevalier, the Chevalier admits his love for the Marquise and the Marquise by blushing suggests her love for him.

Lisette's original plan to marry off her mistress has succeeded despite the fact that along the way to the marriage she may have lost control of the intrigue to others. It was she who supplied the idea and the impetus to bring the Marquise out of her grieving.

In Le Jeu de l'amour et du hasard both Silvia and Dorante want to be primary meneurs. To be in control of the situation and to observe the other freely, they both
decide to disguise themselves as their own servants. However, Lélio is forced to cede the role to Silvia. He finds that he can no longer control his emotions and blurts out to Silvia who he really is. This knowledge allows Silvia to become the sole primary meneur and relegates Dorante's brief role as meneur to a secondary level. Silvia and Dorante begin equally as meneurs, but because Dorante weakened sooner and admitted his disguise, Silvia retained complete control for the rest of the play.

Frontin has accepted Lisette's offer to help in *L'Ecole des mères* for selfish reasons: "Monsieur [Eraste] payera bien, cela grossira ta dot, et nous ferons une action qui joindra l'utile au louable." (II,15/Sc. ii) For the same reason he agrees to help the secondary meneur of the play who is M. Damis. The latter is supposed to marry Angélique, but she discovers that she is in love with another. To find out who this other man is, M. Damis asks Frontin to assist him in his plan. M. Damis then hides in the room where according to Frontin, Angélique and Eraste are going to meet: "Tu n'as qu'à souffrir que je me cache ici; on ne m'y verra pas, puisque tu vas ôter les lumières, et j'écouterai tous ce qu'ils diront." (II,31/Sc. xiii) M. Damis also has Frontin bring Angélique's mother to this rendezvous at a specific time.

Mme Argante enters the room as Eraste and Angélique
are admitting their love. She is furious upon hearing them and threatens to send Angélique to a convent. When light is brought to the room, M. Damis steps in to reveal himself as Eraste's father. He speaks for his son and asks Mme Argante to give Angélique to Eraste. M. Damis himself renounces his intentions of marrying Angélique. This divertissement which M. Damis has intended to use for himself is now used for his son and Angélique like Mme Argante agrees to the marriage of Eraste and her daughter.

Initially the intentions of M. Damis are opposed to those of the primary meneur Lisette, but when he realized that his son and Angélique loved each other, the dénouement he brought about coincided with the one Lisette was striving for.

Hortense's inability to handle all the duties of the primary meneur in Le Petit Maître corrigé was previously mentioned. She does have a project and she does have ideas for carrying it out; however, between the early mention of her intentions and their final success, Hortense loses much control. As a result the play has several characters who are secondary meneurs du jeu.

Early in the play Hortense, a young provincial girl and Rosimond, a Parisian dandy, discuss their imminent marriage. Rosimond is anxious to marry but Hortense would like to postpone the wedding until Rosimond admits
his love for her. Marton, the maid of Hortense, is eager to help her mistress. She has discovered a letter from Dorimène, a Parisian lady of society, to Rosimond in which Dorimène chides Rosimond for marrying Hortense instead of a lady of Parisian society like herself. Marton realizes that if the letter were read by the family of Hortense, Rosimond would be in serious trouble. She decides to take full advantage of the situation in order to aid Hortense. Acting as secondary meneur she takes the initiative and goes to Rosimond; she tells him, "Monsieur l'impertinent, vous avez beau faire, vous deviendrez charmant sur ma parole, je l'ai entrepris." (II,178/I,xv)

At approximately the same time Dorimène and Dorante arrive from Paris as house guests at the home of Hortense. Since Dorimène's arrival, Rosimond has been paying much attention to her, and this disturbs his mother who tactfully has Dorante ask Dorimène to leave. This request only serves to inspire Dorimène to remain, and even to act; she explains her actions.

... sans ce discours de la Marquise [la mère de Rosimond], j'aurais pu me contenter de défendre à Rosimond de se marier, comme je l'avais résolu venant ici: mais on ne veut pas que je la voie? on souhaite que je parte? il m'épousera. (II,181/II,ii)

Dorimène here reveals her intentions to act as meneur. In order to accomplish this marriage Dorimène needs Do-
rante's help and she tells him: "... je prétends que vous épousiez Hortense, vous. Voilà ce que j'imagine; réglez-vous là-dessus, entendez-vous?" (II, 181/II, ii)

Here Dorimène demonstrates the forceful tone and language possessed by the other meneurs studied. Dorante in this case is only too happy to do Dorimène's bidding for he has taken a liking to Hortense.

When we next see him Rosimond is very agitated over the loss of his letter from Dorimène for he fears it will be found by a member of Hortense's family. It is here that Marton's plan goes into effect. She tells Rosimond that she found the letter but claims that she was unable to read it; she asked Hortense and her father to find the owner. They, in turn, have attributed the letter to Rosimond and so Marton returns it to him. However, since Marton knows the contents of the letter, she will offer to help Rosimond by saying that he refused to acknowledge the letter as his. Thankful for the opportunity, Rosimond accepts Marton's suggestion, but his letter will be brought up again.

In her role as meneur Dorimène begins to chide Rosimond to try to stop his upcoming marriage to Hortense. In order to break up this marriage Dorimène also tells Hortense that she and Rosimond are in love. Rosimond overhears Dorimène's speech and blusters. But Dorimène as a meneur is strong willed; she explains,
Je vous épouserai, Monsieur, j'ai du bien de la naissance, qu'on nous marie; c'est peut-être le vrai moyen de me guérir d'un amour que vous ne méritez pas que je conserve. (II,189/II,vii)

Again Dorimène's abilities as a meneur are seen in this speech. She is certain that she will marry Rosimond and her use of the future tense indicates this confidence. This speech also seems to offer a commentary of Parisian society as Dorimène and Rosimond know it.

The subject of the letter is brought up again when Rosimond's mother and Hortense's father come to question Rosimond about it. Rosimond quickly says that actually the letter belonged to Frontin and not to him. Frontin offers a feeble explanation but the truth of the situation is finally discovered. The actual truth causes the Marquise to threaten to disinherit her son.

Dorimène then comes to tell Rosimond that she is leaving for Paris.

... où je vous attends pour notre mariage, car il est devenu nécessaire depuis l'éclat qu'on a fait; vous ne pouvez me venger du dédain de votre mère que par là; il faut absolument que je vous épouse. (II,202/III,iv)

Dorimène is not a very tactful woman but she is insistent in her role as a meneur.

In a conversation with Hortense, Rosimond shows that he is in love with her but never actually admits it. Since this admission is the only response that Hortense will accept, she and Marton act coldly toward Rosimond.
As the primary meneur Hortense will not relent in her desire and plan to have Rosimond declare his love.

Frontin now steps in aggressively and acts as a secondary meneur. Because Frontin wants to marry Marton, he has been constantly trying to show Rosimond the correct ways of love. Finally, Frontin comes out and tells his master that his manners are ridiculous and they please only the type of woman that Dorimène is while all the others laugh at him.

Rosimond finally reaches his decision to admit his love when Marton tells him that Hortense's father is coming to question Rosimond about Dorante's character since they are considering Dorante as a future son-in-law. This is too much for Rosimond to accept without a reaction; he is at his wit's end. He tells Marton, "Marton, je suis au désespoir ... je te l'avoue, Marton: oui, je l'aime [Hortense], je l'adore, et ne saurais supporter sa perte." (II,209/III,i)

As Marton and Frontin continue picking at him, Rosimond admits that he is ridiculous and says that he will admit it to Hortense; however, he does not believe that it will make much difference anymore. Hortense enters and Rosimond falls to his knees, repents his ways, and admits his love even in front of Dorimène and Dorante. Like both Silvia in *Le Jeu de l'amour et du hasard* and the Princess in *Le Triomphe de l'amour*, Hortense now
explains what she did and why.

Ne me sachez pas mauvais gré de ce qui s'est passé; je vous ai refusé ma main, j'ai montré de l'éloignement pour vous; rien de tout cela n'était sincère; c'était mon coeur qui éprouvait le vôtre. Vous devez tout à mon penchant; je voulais pouvoir m'y livrer, je voulais que ma raison fût contente, et vous combles mes souhaits; jugez à présent du cas que j'ai fait de votre coeur par tout ce que j'ai tenté pour en obtenir la tendresse entière. (II,212/III,xii)

With this ending there can be no doubt that Hortense as the primary meneur obtained what she desired, that her plan succeeded. However, by this somewhat detailed summary of the intrigue, it is fairly clear that without some of the secondary meneurs, Hortense might have failed. Frontin and Lisette worked as meneurs on her side. Dorimène by continuously insisting on her marriage to Rosimond probably chased Rosimond into Hortense’s arms instead of marrying him herself. Thus, unknowingly, Dorimène also acted as a secondary meneur aiding Hortense. Thus, even though Hortense lost control of the action and lacked the positive tone of the normal primary meneur, Hortense’s desires were fulfilled in a roundabout manner.

In *Le legs* Lépine and Lisette have been asked to help Hortense, the primary meneur, to get the Marquis to avow his love for the Comtesse. Lépine agrees wholeheartedly to assist Hortense because he has fallen in love with Lisette, and if the Marquis and the Comtesse marry, then as their servants Lépine and Lisette may marry also.
Lisette, however, refuses to take part in the intrigue. She does not seem overly interested in Lépine and, like Lisette in *Les Serments indiscrets*, she decides that it would not be in her best interest to see the Comtesse married. It is here that Lépine offers a meneur-like statement to Lisette. "Selon vous, il ne faut pas que nos gens se marient; il faut qu'ils s'épousent, selon moi, je le prétends." (II,308/Sc. iii) As for his love for Lisette, he explains: "Je vous aime, et vous me refusez le réciproque. Je calcule qu'il me fait besoin, et je l'aurai, sandis! je le prétends." (II,308/Sc. iii) With a secondary meneur as positive as this, Hortense will have little trouble in getting what she desires.

Even the Marquis himself would like to have Lisette help in explaining his love for the Comtesse but Lisette refuses. When the Marquis and the Comtesse actually meet, the Marquis explains his situation to her. He must either marry Hortense to get six hundred thousand francs or give her two hundred thousand francs if he does not. He is not particularly anxious to marry Hortense for he loves the Comtesse but because of timidity will not admit his love; however, he does not want to lose so much money. The Comtesse insists that he marry the woman he loves, but the Marquis feels that he has a plan which will solve his problems. It is with this plan that he becomes a secondary meneur. Since he knows that Hortense
loves the Chevalier, the Marquis will press Hortense to marry him. She, of course, will refuse the Marquis and all will be solved. It is interesting that this scheme is just the opposite of that of Hortense who will try to force the Marquis to marry her hoping to be refused. It will be a question of who can convince the other of the seriousness of his intentions.

After a confrontation with Hortense in which the Marquis comes out the loser, the Marquis tells the Comtesse that he would offer to settle with Hortense for one hundred thousand francs, but he does not have the money at the moment. Anxious to get rid of Hortense, the Comtesse offers to loan the Marquis the money. However, Hortense now senses victory and refuses the money saying that she would rather marry the Marquis.

It is now Lépine's turn to instigate and act as secondary meneur. He confides to the Comtesse that the Marquis loves her. He also says that Lisette knew of this love and that she was even asked to try to interest the Comtesse into reciprocating the sentiment. Lisette refused, says Lépine, because she was afraid of "la diminution de ses profits." The Comtesse becomes indignant on hearing this and asks Lépine to go get his master so that she may talk to him. As Lépine leaves and Lisette enters, Lépine says, "Mademoiselle, vous allez trouver le temps orageux; mais ce n'est qu'une gentillesse de
ma façon pour obtenir votre cœur." (I,332ESc. xxii)

The Comtesse is very angry with Lisette but before the scolding begins, Lisette has sensed the Comtesse's mood and the reason for her anger and she calmly suggests that the Comtesse should marry the Marquis. She also invents a good story showing how she really has been for the marriage all along.

In a conversation between the Comtesse and the Marquis, the Marquis almost admitted his love for her. The Comtesse laughs at his boldness and an argument ensues. However, by the end of the disagreement both the Marquis and the Comtesse have outwardly admitted their love, and Hortense will receive her two hundred thousand francs, and she will marry the Chevalier. Lisette agrees to marry Lépine and as he puts it, "Je l'avais entrepris." (II,333/Sc. xxv)

By Lépine's final comment it can be seen that Lépine has had confidence throughout the play that the scheme would work. Throughout there have been several secondary meureurs and each was motivated by different reasons; however, it appears that by the end of the play, all the secondary meureurs were together to see that the Marquis and the Comtesse would marry.

Angélique's father, the Marquis in Le Préjugé vaincu forms a plan as a secondary meureur to see to it that his daughter will marry Dorante. He will make
Angélique jealous by offering her sister to Dorante. This maneuver added to the other plans of Dorante, the primary meneur, completely breaks down Angélique's resistance. Dorante throws himself at Angélique's feet while she admits her pride has been overcome and she will love Dorante.

Dorante was the primary meneur but needed the slight stimulus of the Marquis' idea to win over Angélique. If the Marquis was a meneur only momentarily, his idea did much to bring Dorante's plans to a happy conclusion.

Summary and Conclusions

In this study a distinction has been made between two distinct types of meneurs du jeu. The characters considered under the title secondary meneurs du jeu are those who are not necessarily personnages épisodiques, but instead, those characters who either assist the primary meneurs du jeu in attaining their desired ends or those who have control of the action only temporarily in order to lead it as they please. In comparison, the primary meneurs du jeu supply the direction that the play as a whole will take and they retain control over that direction for most, if not all, of the play's intrigue.

To say that valets and soubrettes are the meneurs du jeu in Marivaux's plays seems a rather inappropriate conclusion to draw after one has examined the variety
of characters that hold this role in the theatre of Marivaux. Undoubtedly, soubrettes and valets are not omitted as meneurs du jeu in the plays reviewed in this chapter; however, neither are they the sole possessors of this function as has been shown.

It is true that in such plays as Le Père prudent et équitable and Les Fausses Confidences, the valets lead the action from almost beginning to end; it is also true that Colombine of La Surprise de l'amour and the Lisettes of plays such as L'Ecole des mères and La Mère confidente are the maidservants who lead these plays. Nevertheless, it cannot be forgotten that other characters may also be meneurs du jeu. Masters are meneurs in certain plays such as Le Prince travesti or L'Épreuve; in others like Le Jeu de l'amour et du hasard and La Fausse Suivante the mistresses play the role. Flaminia of La Double Inconstance, Maître Pierre of Le Dénouement imprévu, Trivelin of L'Ile des esclaves, Hortense of Le Legs, M. Orgon of La Joie imprévue are only a few of the other meneurs du jeu; this shows that other levels of society are also involved in this theatrical role that Marivaux used to such a great extent.

What has been said about the primary meneur du jeu can also be said about the secondary meneurs du jeu; the role of secondary meneurs du jeu may be held by such diverse characters as Trivelin in Arlequin poli par l'amour,
Arlequin in *La Surprise de l'amour*, the Prince in *La Double Inconstance*, or Eraste in *Le Dénouement imprévu*.

Primary meneurs du jeu may appear in various combinations and do not have to work alone. Two servants may team up to work together as is the case of Lisette and Frontin in *Les Sincères*. Lisette and Phénice are both primary meneurs in *Les Serments indiscrets*, and in *L'Ile de la raison* there were several primary meneurs du jeu. This is true also of the secondary meneurs; *Le Prince travesti* has two of them, *Le Petit Maître corrigé* has three, and *La Seconde Surprise de l'amour* has four.

The need for meneurs du jeu is seen throughout Marivaux's plays. Even if destiny has called two lovers to come together despite all obstacles, a meneur du jeu is still necessary to lead them on in their relationship when these lovers reach an impasse or a difficult situation that needs to be overcome. A good example of this is Lélio in *La Surprise de l'amour*. He sees perfectly the symptoms of love in a woman and in a long monologue describes them, (I,192/I,ii) but he is unable to apply these terms to his situation in order to recognize his own love. Therefore, a meneur will be needed to get Lélio to admit his love. Other examples showing the necessity of a meneur du jeu exist in *Le Père prudent et équitable*, *La Surprise de l'amour*, *La Seconde Surprise de l'amour*, *Les Serments indiscrets*, *L'Ecole des mères*, *La*
Mère confidente. Sometimes a meneur is needed to break up a relationship as in *Les Sincères*, *Arlequin poli par l'amour*, or *La Double Inconstance*. Even where love is not the central issue, meneurs are still needed to move the play along as in *L'Ile des esclaves*, *L'Ile de la raison*, and *La Colonie*.

Moreover, the reasons are numerous why a character takes it upon himself to become a meneur du jeu; any specific meneur may have more than one motivating factor for his taking up the part. Since Marivaux's theatre may be considered basically to be a theatre of love, and, therefore, by most standards of comedy, a Marivaux play will have to end joyfully with a marriage, the meneur du jeu is often working toward that goal. The meneur may or may not be directly touched by the marriage. There are those meneurs du jeu who act just so that others may marry; this includes Dubois in *Les Fausses Confidences*, the Marquis in *Le Préjugé vaincu*, the father in *La Joie imprévue*. More often than not, however, meneurs are working in a situation where their own marriages are involved. Valets and soubrettes may work to get their masters married so that the servants themselves will be in a position to marry as seen in *La Méprise*, *La Surprise de l'amour*, *Le Petit Maître corrigé*, *Le legs*. Some meneurs du jeu work at just getting themselves married as the Fée in *Arlequin poli par l'amour*, Lucidor in *L'Epreuve*,
Dorante in *Le Préjugé vaincu*. The possibilities for marriages supplying impetus to meneurs du jeu are almost endless and Marivaux's variety of situations show his penchant for differentiation in his plays.

There are other reasons, though, that also inspire meneurs du jeu. Servants often act for money as in *Le Père prudent et équitable*, *La Mère confidente*, *L'Ecole des Mères*, *Le Legs*, but other characters also respond for money. In *Le Legs* the Marquis and Hortense act because they do not want to lose money, Mme Lépine of *La Provinciale* thinks up a scheme which will make money, and Maître Pierre in *Le Déroulement imprévu* agrees to act to earn money.

Politics inspires meneurs du jeu in *Le Triomphe de l'amour*, *La Colonie*, and *Le Prince travesti*. A meneur may have a didactic or moral reason for leading as in *La Joie imprévue*, *L'Ile des esclaves*, *L'Ile de la raison*, or a meneur may be acting for revenge or punishment as in *Le Triomphe de Plutus*, *La Fausse Suivante*, *Le Triomphe de l'amour*, *L'Heureux Stratagème*, *Les Serments indiscrets*, or *Le Prince travesti*. The young Parisian girl in *La Fausse Suivante* is acting partially out of enjoyment for what she is doing and Crispin of *Le Père prudent et équitable*, Dubois of *Les Fausses Confidences*, Trivelin of *Arlequin poli par l'amour* seem to be acting as meneurs du jeu wholly or partially out of friendship for the
people they are trying to help. Finally, there are psychological motivations for becoming a meneur as can be seen in some of the above quoted speeches of Dubois in *Les Fausses Confidences*, Hortense and Dorimène in *Le Petit Maître corrigé*, or Flaminia in *La Double Inconstance*.

After this discussion of the variety of meneurs du jeu and their myriad reasons for becoming meneurs, the basis for the skill of the meneur du jeu and his techniques will be discussed.

There are, first, those meneurs du jeu who "know." That is to say, they seem to possess a psychological insight that enables them to direct other people in any desired fashion by grasping at a weakness or a moral trait. This type of meneur has a knowledge either of human nature or of human psychology, and with this knowledge the meneur can lead others whose personality he understands. There are several meneurs du jeu who have this sort of intelligence, and they may be found in all categories. Dubois who is a valet falls into this group of meneurs as do Lisette, a soubrette in *La Seconde Surprise de l'amour*, Dorante, a master in *Le Préjugé vaincu*, Plutus, a god in *Le Triomphe de Plutus*, Flaminia, the Prince's confidante in *La Double Inconstance*, Hortensius, the pedant in *La Seconde Surprise de l'amour*, or Hermocrates, the philosophe in *La Colonie*. These meneurs du jeu may know the psychology of their own sex or the other
sex or understand completely both sexes. With their knowledge they are able to play on vanity, pride, amour-propre, greed, jealousy, or practically any emotion with which one is endowed in order to get the people to do as they the meneurs would like.

Another characteristic closely linked to "knowing" from which a meneur du jeu may govern is an ability to "see." In other words, the meneur can lead because he sees or understands something that the person or people about to be led have not seen or admitted. This is the case of Colombine in La Surprise de l'amour who sees that her mistress is in love and, therefore, Colombine can act on this love to lead the Comtesse. In La Seconde Surprise de l'amour, the Comte, a secondary meneur, has been able to take advantage of this "seeing" ability to lead the Chevalier. Although the Comte was not ultimately successful in what he started out to do, the Chevalier has noticed the Comte's skill: "Il est vrai Monsieur le Comte: quand vous me disiez que j'aimais Madame, vous connaissiez mieux mon coeur que moi." (I, 735/III, xvi) Hortense of Le Petit Maître corrigé, Hortense of Le Legs, Phénice of Les Serments indiscrets, and Frontin and Lisette of Les Sincères are also able to penetrate into what others are attempting to hide.

There are other meneurs du jeu who merely have a pragmatic approach to leading a play. They act merely
on what needs to be done to bring a love affair to the conclusion they desire. For example, Crispin of Le Père prudent et équitable attempts to scare away three suitors of Philine so that she may marry Cléandre. Lisette in L'Ecole des mères facilitates rendezvous for two lovers as does the Lisette of La Mère confidente and the Lisette of La Méprise. The Fée of Arlequin poli par l'amour and the Prince of La Double Inconstance kidnap the people they love and carry them off hoping that eventually these victims will come to love their abductors.

Finally, there are those meneurs who lead by disguise. By disguising themselves or others, they are permitted to act in a manner not ordinarily allowed without the covering even if only to observe or to test another. Several meneurs use disguises in this way; among them are the mother in La Mère confidente, Lélio in Le Prince travesti, Eraste in Le Dénouement imprévu, Lucidor in L'Epreuve, the Marquis in La Fille fidèle, the young Parisian in La Fausse Suivante, Silvia and Dorante in Le Jeu de l'amour et du hasard, Léonide in Le Triomphe de l'amour, the father in La Joie imprévue.

The question of language as used by meneurs du jeu is an interesting one. As has been seen, the meneurs almost always speak with a positive and forceful tone; they often use the future tense. This strong use of the future tense makes it relatively easy to spot many of the
meneurs du jeu in Marivaux's plays and to view ahead of time along with the meneur how the play is going to end assuming that the meneur is successful which in most cases he is. However, knowing the ending of a play under these circumstances really spoils nothing. In fact, it holds out interest to see how and with what skills the meneur is going to arrive where he wants. Meneurs du jeu seem to gain in confidence by predicting what is going to happen. It tends to give them a feeling that they can actually control the upcoming events and, of course, they can and they do. Such diverse meneurs as Crispin of Le Père prudent et équitable, Dubois of Les Fausses Confidences, Colombine of La Surprise de l'amour, Dorante of Le Préjugé vaincu, Silvia of Le Jeu de l'amour et du hasard, Léonide of Le Triomphe de l'amour, the Marquise of L'Heureux Stratagème, Hortense, Dorimène and Marton of Le Petit Maître corrigé, and Hortense of Le Legs all use the future tense to tell what will come or what they want to come which is essentially the same thing.

Meneurs du jeu, then, are a vital part of Marivaux's dramaturgy. Their dramatic function is to take an active part in the action of his plays and for many reasons and by a variety of skills, they lead a play to the desired conclusion.
Notes - Chapter III


2Constantin Mic, La Commedia dell'arte ou le théâtre des comédiens italiens des XVIe, XVIIe, et XVIIIe siècles (Paris: Editions de la Pléiade, 1927), p. 45.

3Lea, Italian Popular Comedy, I, 120. See also Mic, La Commedia dell'arte, p. 56.


5See Chapter II, pp. 74-75 of this study.

6Dubois himself makes this comparison with the devil when he says: "Oh! le diable n'y perd rien, ni moi non plus." (II, 401/III, ii) This suggests that, like Satan, Dubois sees everything. (II, 885/n. 68)

7See Chapter II, pp. 100-101 of this study.

8The idea comes very early in the play to use Marton in his plans. He tells Dorante: "tâchez que Marton prenne un peu de goût pour vous. L'amour et moi nous ferons le reste." (II, 361/I, ii) When Marton suggests that Dorante loves her, Araminte will become jealous and, thus, Marton will serve to spur on Araminte's love by jealousy.


10Flaminia of La Double Inconstance and the Marquise of L'Heureux Stratagème. See Chapter III, pp. 177-181; 171-175.
The Baron is one of the first to predict that Lélio and the Comtesse will fall in love. He does so by performing a trick he read about in a study of Roman history. A Roman ambassador, recounts the Baron, traced a circle around Antiochus and threatened to declare war if Antiochus left the circle before replying to the ambassador's questions. The Baron then proceeds to draw a circle around Lélio telling him that Lélio will only leave the circle sighing for the Comtesse. Lélio's reply is, of course, to immediately step outside the circle to show that what the Baron says is not true. The Comtesse does the same thing after the circle is drawn around her. At this moment Colombine arrives and notices that both Lélio and the Comtesse look somewhat embarrassed and agitated. The Baron explains their condition this way: "Laisse-les là, Colombine, ils sont de méchante humeur; ils viennent de se faire une déclaration d'amour l'un à l'autre, et le tout en se fachant." (I,204/I,iix) Arlequin, too, makes a prediction insisting that Lélio and the Comtesse will fall in love. (I,214/II,v)

11 See Chapter II, p. 85 of this study.
12 The Baron is one of the first to predict that Lélio and the Comtesse will fall in love. He does so by performing a trick he read about in a study of Roman history. A Roman ambassador, recounts the Baron, traced a circle around Antiochus and threatened to declare war if Antiochus left the circle before replying to the ambassador's questions. The Baron then proceeds to draw a circle around Lélio telling him that Lélio will only leave the circle sighing for the Comtesse. Lélio's reply is, of course, to immediately step outside the circle to show that what the Baron says is not true. The Comtesse does the same thing after the circle is drawn around her. At this moment Colombine arrives and notices that both Lélio and the Comtesse look somewhat embarrassed and agitated. The Baron explains their condition this way: "Laisse-les là, Colombine, ils sont de méchante humeur; ils viennent de se faire une déclaration d'amour l'un à l'autre, et le tout en se fachant." (I,204/I,iix) Arlequin, too, makes a prediction insisting that Lélio and the Comtesse will fall in love. (I,214/II,v)

13 See Chapter III, p. 201 of this study.
14 See Chapter III, pp. 204-207 of this study.
15 See Chapter II, pp. 92-93 of this study.
16 See Chapter III, pp. 188-191 of this study.
17 See Chapter III, pp. 196-198 of this study.
18 See Chapter II, pp. 71-72 of this study.
19 See Chapter III, pp. 142-144, 214-217 of this study.
20 See Chapter II, pp. 102-103 of this study.
21 See Chapter III, pp. 202-204 of this study.
22 See Chapter II, pp. 68-69 of this study.
23 See Chapter II, p. 98 of this study.
24 See Chapter III, pp. 217-218 of this study.
25 See Chapter III, p. 200 of this study.
26 See Chapter II, pp. 66-67, 91-92 of this study.


28 See Chapter III, footnote ten of this study.

29 See Chapter III, pp. 209-214 of this study.

30 See Chapter II, pp. 77-78 of this study.


32 See L'Heureux Stratagème. (II, 64/1, viii) See also Chapter III, pp. 171-175 of this study.

33 See Chapter III, pp. 129, 131 of this study.

34 See Chapter II, pp. 77-78 of this study.

35 See above Chapter II, pp. 85-86 of this study.

36 Marivaux, Théâtre complet, ed de Deloffre, I, 512.

37 See Chapter III, pp. 142-144 of this study.

38 See Chapter III, pp. 214-217 of this study.

39 See Chapter III, pp. 175-176 of this study.

40 See Chapter II, pp. 99-100 of this study.
CHAPTER IV

JEU

Introduction

In Le Cabinet du Philosophe, one of Marivaux's journals, there is an article which runs for several issues entitled "Le Voyageur dans le nouveau Monde" and which is also known as "Le Monde vrai." This "conte philosophique" as one critic labeled it, is narrated by the Chevalier and tells of an incident that took place in his life when he was a young man not yet thirty years old.

One day the Chevalier received an envelope addressed to him by his best friend; however, the enclosed letter was obviously intended for the Marquise, a woman whom the Chevalier adored. The contents of the letter told of a plan to trick the Chevalier so that his friend and the Marquise could meet while the Chevalier was off visiting another friend. The letter writer boasted that he, not the Chevalier, possessed the Marquise's heart and that the Marquise in turn had accorded it to him.

This information infuriated the Chevalier and
caused him to engage his friend in a duel; in the duel the Chevalier wounded his friend and left him for dead. The Chevalier then left France for fear of the authorities. He later received word that his opponent was alive and had exonerated the Chevalier by telling everyone that the fight had been with a stranger who had picked a quarrel with him. The Marquise had married a young man of little wealth but of good name.

The incident left the Chevalier extremely discouraged and disheartened because he had been betrayed by people who were very dear to him and whose character he greatly respected. Therefore, instead of returning to France at that time, he decided to remain abroad hoping that his absence would help him to overcome the memory of what had happened. He also decided that he would avoid establishing further close friendships. He was able to avoid establishing close relationships until he met an older man to whom he poured forth his story explaining that he was no longer able to trust people because they were always pretending to be something other than what they were and they were always saying other than what they really believed or felt.

After hearing the story the old man later asked the Chevalier if he would like to visit a not too distant land where men are what they seem and always express themselves openly. This country, of course,
interests the Chevalier greatly and the voyage is soon begun.

While aboard the ship the Chevalier was given several books to read; among them was *L'Histoire du coeur humain*. After some discussion about these readings with his new friend and after reflecting upon what he had read, the Chevalier slowly became reconciled once again with human beings:

... leur commerce n'est pas si dangereux que je l'ai cru depuis mon aventure; il me semble qu'on peut en effet vivre avec eux sans en être la dupe, et qu'il n'est pas difficile de démêler ce qu'ils sont à travers ce qu'ils paraissent ...²

The Chevalier was slowly coming to see a truth about his fellow man which he had not realized before.

After arriving at their destination, the Chevalier was surprised to find that the port resembled one of France and that the language spoken was French. The old man explained that this country was the exact duplicate of their own; the friends found here and the places visited will be no different than those in France, except that in this country everyone speaks the truth and hides nothing. However, the old man warns

... méfiez-vous d'eux comme s'ils étaient faux; servez-vous avec eux des lumières que vous avez acquises: car quoiqu'ils soient vrais, ils vou-draient souvent ne l'être pas; ils ne le sont que par force et vous vous apercevrez bien un peu des efforts qu'ils font d'abord pour se déguiser.³

The Chevalier soon meets an old friend and after
talking with him for some time, he decides that, although his face is similar to the young officer, the Chevalier knew at home, this person was more vain than his real friend. Later, the old man explains that this friend and the old one are one and the same except that now the Chevalier is able to understand what this man thinks whereas before the Chevalier only listened to what he said. Therefore, the Chevalier was now able to discern the vanity which the young man possessed.

At a party the Chevalier finds that he is able to discover what people are really saying not so much by the words themselves as by the choice of words and phrases, by the tone of their voice, their actions, and even their expressions. These expressions and actions made their thoughts evident and the true meanings could not be clearer. It is these non-verbal actions that the Chevalier is now able to notice and interpret although he could not do so previously. It seems that he can "read" minds just by observing and by being more attentive to speech and mannerisms.

The Chevalier and his friend continue their voyage and eventually arrive in Paris; since everything here exists exactly as in the other city of Paris, the Chevalier is able to go directly to his own home. There he sees some unusual things. His normally serious gouvernante and cook are found drinking and revelling
with some male companions. Soon after the somewhat drunk coachman enters. Previously the coachman had created a story that he had to visit his dying father in his home town. After the Chevalier sent his coachman the money for the trip, the coachman used it to entertain his physically well father. The Chevalier finds the situation he is witnessing difficult to bear and he looks to his guide for an answer to clarify what is happening.

At this juncture the old man explains to the Chevalier that there is only one Paris and the house they are in is actually the Chevalier's own home. However, the Chevalier is now able to see things as they really are. The old man explains that the destination of the voyage had always been France but the Chevalier was so preoccupied with the idea of seeing this new world where everyone spoke the truth that when the ship docked, the Chevalier accepted what he saw as the world which the old man had described. Now, however, the old man explains, the Chevalier is able to see everything and everyone as they really are; he is able to pierce the masks that men wear and he is now able to see the truth. From now on the Chevalier will spend the rest of his life in the "Monde vrai."

In order to find this true world that he was seeking and which actually existed all the time, the Cheva-
lier had to leave on a voyage to read, reflect and discuss. It was necessary for him to get away from the actuality of his world in order to discover the truth about that world. In this episode Marivaux seems to be suggesting that one must leave the reality of a situation in order that one may later return to that reality and discover the truth about it.

It is possible in a narrative of the type just discussed to show people leaving on a voyage, to describe that voyage and also the incidents that occurred on it in order to illustrate a search for truth. A problem arises, however, when truth-seeking becomes the object for Marivaux's stage characters. It is difficult to stage voyages because of the problems of scenery and costuming. Marivaux probably wanted to avoid the repetition of using a voyage in every single play; therefore, voyages are not common in Marivaux's theatre.

It is here, after this long introduction that the subject of _jeu_ in Marivaux's plays enters into this discussion. Play or playing in a Marivaux play substitutes for voyage. To find the truth as Marivaux's characters desire, the characters find it necessary to play.

The word _jeu_ will be here used as flexibly as possible in order to be able to bring both masks and disguises into the discussion and to go beyond what was
said about them in Chapter II. Characters were seen in that chapter donning masks and disguises to find truth. In this section the emphasis will be on the activity which takes place as a result of pretending and disguising; in other words, the masks in action will be studied—how the truth is attained via play. In order to allow *jeu* its many connotations, it will be viewed in this chapter as having two polar definitions: *jeu* as pretense or putting-on and *jeu* in the sense of play or game. The bulk of the content of this chapter will fall between these two meanings. To allow *jeu* its many connotations in French the French word will be retained; yet, it will no longer be treated as a foreign word.

Marivaux places his characters on the stage in a social situation where some interaction has to take place involving males and females. These relationships usually lead to love and then to marriage. The marriage, however, occurs only after the people involved find a truth about their partner in which they are interested. The discovery of truth is accomplished by means of play which may take on several forms. It may consist of language play—which has come to be known as marivaudage; it may be play at the figurative level—that is, the characters may be playing within the play, putting on a play within a play, or playing a game; or finally, there may be the use of theatrical jeu which the author or
the characters employ in order to arrive at some form of truth.

Since marivaudage has been considered by many critics and most recently in depth by M. Frédéric Deloffre it is the latter two types of playing that will be of interest in this study: that is, theatrical jeu or figurative jeu. Both types lead to truth in love or to social truths; these truths probably would not have been attained had no playing taken place and had the people concerned remained only at a conventional social level. Both types of jeu are viewed by on-stage spectators of some kind. In the playing within a play no theatrical props are used; people merely pretend something. On the other hand, theatrical jeu involves theatrical devices: disguises, tricks, or an actual play within a play.

**Figurative and Theatrical Jeu**

Several plays which are representative of those that do not make use of theatrical props have been selected to be here considered. The plays in this category begin in a conventional social manner: two children have been chosen by their parents to marry each other (Les Serments indiscrets, Le Petit Maitre corrigé), couples in love (L'Heureux Stratagème), two masters come together to arrange the marriage of their servants (La
Surprise de l'amour), two friends want to console each other for recent troubles (La Seconde Surprise de l'amour). However, for various reasons, soon after the initial situation is given, a level of play is superimposed on the social reality. The playing here may be unintentional but truth is nevertheless found when the game is terminated.

In La Surprise de l'amour Lélio has recently been betrayed by an unfaithful woman and criticizes all women for the suffering they cause. Next door to him lives the Comtesse who has just as much reason to detest men as Lélio does to detest women. However, the two decide to be friends despite their feelings against the opposite sex. The playing begins here; both Lélio and the Comtesse have begun to like each other but because of their initial outbursts against the opposite sex neither will retract his statements nor will he admit his affection. They play at avoiding one another while at the same time they find excuses to speak to each other or communicate by letters about the Comtesse's servant Jacqueline and Lélio's Pierre who are to marry.

Lélio tries to convince himself with useless argument that he is not in love with the Comtesse, but these discussions only reveal to the listener the extent of his love. The Comtesse does the same. They both seem to be trying to play with words and stifle emotions
while their hearts are actually playing tricks on the Comtesse and Lélio.

There are times when even these participants in the game realize that they are putting on a spectacle or taking part in a game. The Comtesse says to Lélio: "vous m'allez donner la comédie." (I,201/I,vii) Later, when the Comtesse tells him that he is amusing, Lélio uses an expression similar to that of the Comtesse: "la comédie ne me plaît pas longtemps, et je ne veux être ni acteur ni spectateur." (I,220/II,vii) He is, of course, both actor and spectator. Lélio and the Comtesse have an idea of what is going on and what they are doing when they use these terms, but they cannot or will not do anything to end the game.

There are other spectators to these plays and of these games who realize what they are witnessing is only acting and playing.9 As Colombine says while watching the bantering of Lélio and the Comtesse: "vous me donnez tous les deux, la comédie." (I,201/I,vii) She has already seen the truth and knows how interested in each other the Comtesse and Lélio really are. The Baron is also a spectator as is Arlequin, but it is Colombine as the meneur du jeu who will allow the game to come to a happy end by getting Lélio and the Comtesse to stop playing and admit their love. After these admissions Arlequin declares "Vivat! Enfin, voilà la fin." (I,235/
III,vi) The line indicates that the playing is over as well as the actual drama of Marivaux which the audience is watching in the theatre. Both terminate with the truth.

The playing here did not intentionally begin to seek the truth although both players were obviously looking for it. Neither character wanted to admit his love until he was certain that the other also reciprocated the love and not just the milder feeling of friendship. The game permitted Lélio and the Comtesse to maneuver around each other until they both saw the truth of the other's emotions; they finally allowed themselves to admit their love when they realize that it would be fully returned. Had they not progressed to a playing stage in the play, the friendship they swore would have probably remained at a social level never having been elevated to love.

The game of friendship played in La Seconde Surprise de l'amour is not too different from that of La Surprise de l'amour. The Chevalier has just lost his love Angélique because she has entered the convent; the Marquise for some time has been suffering over the death of her husband. That the Marquise is a game player is in evidence early in the play. She wants to give the impression of being grief stricken over the loss of her husband. Society expects this and the Marquise will accede to the demand, but as she says: "Ma tristesse
Playing the martyr is somewhat enjoyable for the Marquise; however, she is willing to do so only to a certain extent. When Lisette suggests to the Marquise that perhaps her suffering is affecting her good looks the Marquise wants to reassure herself that this is not so and asks for her mirror. She seems to be suggesting that this mourning can be carried only so far but not to the point where it begins to affect her appearance.

The Chevalier and the Marquise, as neighbors, decide to console each other over their mutual misfortunes. The friendship that they have for one another will allow them to bring some happiness to the other's life. It is obvious that the Chevalier and the Marquise have taken a liking to each other, and in order to set themselves off from others they will enclose themselves within the rules of a game called "friends." They play at being friends and not lovers by bemoaning the loss of their loves when they actually no longer care about them. The game goes along well until an outsider threatens to participate also; the outsider is the Comte who has spoken about his love for the Marquise to the Chevalier. The Comte would like the Chevalier to speak to the Marquise on his behalf. The jealousy shown by the Chevalier suggests here that the friendship really is something more.

The game must now come to a halt. Either the
Chevalier and the Marquise must admit that each loves the other and not just likes the other or the Comte will bring the game to a halt by embarrassing the Marquise into marrying him. Neither the Marquise nor the Chevalier is willing to take the first step to admit that the game of friends has been replaced by the reality of love.

The spectators have seen this game develop and unfold before them. They know that the Chevalier and the Marquise are in love and see too that the admission is not forthcoming. Lisette sees the game in terms of a puzzle when she tells the Marquise: "Votre situation je la regarde comme une énigme." (I,723/III,xii) This game, this riddle has to be solved. Lisette knows they love and does not understand why the truth should not be acknowledged. She therefore steps into the action to see that love is admitted and that marriage is assured.

Within *La Seconde Surprise de l'amour* a play took place which consisted of much playing and acting. This play had spectators, a director and even a villain. The two principal players, however, eventually quit the playing when the truth below their actions showed forth. The jeu permits the mask to be penetrated and the truth to be seen. When the game is played out, the truth is uncovered.

*Les Serments indiscrets* involves the arranged marriage of Lucile and Damis who do not know each other.
When they meet they vow not to marry even though they seem to have fallen in love. In order to show their parents that they do not love each other and do not want to marry, Damis agrees to court Lucile's sister Phénice. Damis, by pretending to be in love with Phénice will force the parents to cancel the wedding between Lucile and Damis.

Phénice will not, however, be taken in too easily by the playing. She sees a type of comedy taking place and tells Damis: "je ne saurais plus souffrir le personnage que vous jouez auprès de moi, et je le trouve inconcevable." (I, 995/III,i) Later, when the relationship between Phénice and Damis develops to the point where Damis has to fall to his knees to try to convince Phénice of his love, he is caught in the act by his father and the father of Lucile and Phénice. This convinces them of his love for Phénice and, therefore, they will now arrange this marriage. Damis, of course, is completely against this for he really loves Lucile. For a moment Phénice was almost convinced by Damis' playing, but when she sees the state he is in at being forced to marry her, Phénice is once again convinced that he was acting: "votre chagrin m'a rassurée contre la comédie que vous avez jouée tout à l'heure." (I, 1013/IV,v1)

Phénice realizes that eventually Damis will have to stop the acting and admit his love for Lucile. In
vanity of the Comtesse and also that of the Chevalier. In this way the Comtesse will return to Dorante and the Chevalier will return to the Marquise.

Dorante realizes that he is in a play albeit a serious one to win back his love; when the Marquise doubts that Dorante is able to keep up the pretense of loving her without giving himself away to the Comtesse, he replies: "Fiez-vous à moi, je jouerai bien mon rôle." (II,69/I,xv) Dorante does in fact play his role so well that in the end the Comtesse realizes that she does not love the Chevalier and admits her love to Dorante. The Comtesse reveals that Dorante made her suffer but wonders: "Comment avez-vous pu feindre si longtemps?" (II,104/III,x) Dorante concedes that it was the knowledge that after the playing was over, he would win his love that kept him going.

This game had to be played for without it the Comtesse would never have admitted to herself that she loved Dorante and not the Chevalier. Without the role playing devised by the Marquise, the Chevalier and the Comtesse would have married but would not have cared much for each other and would never have known whether they truly loved one another or not.

Hortense of Le Petit Maître corrigé is content with her choice of a husband her father has made for her. However, she is not happy with the fact that
Rosimond, her husband-to-be, will not admit his love to her and she intends to put off the marriage until he admits his love. Rosimond seems to love Hortense, but as Frontin describes it: "Il ne vous en dira peut-être rien, à cause de sa dignité de joli homme. Il y a des règles là-dessus." (II,172/I,viii) Rosimond has a role of petit-maitre to play in society and one of his many requirements is that a petit-maitre does not admit his love to his wife-to-be. This is the way people act in the "beau monde."

Understanding that Rosimond has a role to play, Hortense has decided to take up a similar role of pretending not to love Rosimond until he decides to step out of his role to reveal his love for her. Hortense explains: "Il me sera cher s'il devient raisonnable." (II,163/ I,i) This implies that if Rosimond does not leave his Parisian ways to play the game of love according to her rules, Hortense will refuse to marry Rosimond.

The game becomes somewhat more complicated when two new players enter. Dorante and Dorimène, friends of Rosimond who have come from Paris enter the playing. Rosimond, as seems to be the custom in Paris, suggests to Dorante that he chase after Hortense to try to win her away. Dorimène, who seems to have some ideas of her own, has decided to break up the marriage of Rosimond and Hortense so that she herself may marry Rosimond.
To see how Dorante is progressing in his wooing and for amusement, Dorimène and Rosimond decide to hide themselves in order to listen to a conversation between Dorante and Hortense. However, they are observed by Hortense and instead of spies they become spectators to the game that Hortense plays in which she describes her conditions for loving Rosimond. A scene has been played for Rosimond's benefit and he now knows what is expected of him by Hortense.

By the end of the last act, Rosimond realizes how foolish he has been by following the absurd dictums of society; in front of everyone he admits his love for Hortense. With all the acting that has been going on Dorimène is not quite sure that Rosimond and Hortense are serious and Dorimène blurts out: "Mais, parlez donc? Répétez-vous une scène de comédie?" (II,212/III,xii) So much acting has taken place that when the truth is finally heard it too resembles the lines of a play.

Knowing that Dorante was still not being honest because he seemed interested in her, Hortense does not feel sorry for Dorante. He is now receiving the punishment for his lying and Hortense says, "ce dénouement-ci vous rend justice." (II,213/III,xii) His playing has come to an end also and in his case the truth causes suffering.
By raising her predicament to the game level, Hortense was able to discover for certain whether she was really loved by Rosimond. Once again the truth has emerged by means of playing which at times actually took on the airs of a play within a play. Her tactics were nothing more than a game that ended in marriage.

As has been seen in the plays just discussed there were no actual theatre props put into use although playing took place. The following plays to be considered will be those in which the play level is attained by means of theatrical devices—disguises, travesties and the like. Since those plays that use disguises have been discussed in Chapter II a selection has been made here in order to illustrate the use of jeu in leading to truth.

In some of these plays the level of play is suggested by the disguise employed by the various characters to uncover the truth. The use of disguise or travesty seems to automatically suggest a jeu of some sort and the play immediately becomes a game. Someone may be in disguise as of the opening scene or the disguise may be put into effect later, but whenever the disguises are removed, it appears to be at the moment all the truth has been revealed and a level of reality is once again instituted. These plays are related to those discussed above in that spectators are to be found on
state watching the playing.

The play in *La Fausse Suivante* centers on the young Parisian girl disguised as a Chevalier. She is uncovered as a female early in her playing by Trivelin, but she still continues to pass herself off as other than what she is by saying that she is a servant when actually she is a mistress. The girl explains to Trivelin that she is acting on the orders of her mistress to spy on Lélio and to try to win away the Comtesse from Lélio. In this manner Lélio will return to Paris to marry the maid's mistress.

The Parisian girl began her disguise at a masked ball. There she met Lélio whom she was to marry and now she is retaining this disguise of a male to observe if Lélio is worth marrying and if he would make a suitable husband.

In order to keep Trivelin from telling Lélio that the Chevalier is really a girl, the young Parisian pays him off, but Trivelin wants more than money. He will continue the comedy only if the girl agrees to play along with him: "Souviens-toi, ma friponne, à ton tour, que je suis ton valet sur la scène, et ton amant dans les coulisses." (I,420/I,v) The Chevalier agrees to this and now the scene presented is that of the young Parisian girl playing a Chevalier trying to court the Comtesse while she is also playing a maid being courted by
Trivelin. The various roles of the young girl remove the playing several levels from the social reality of the play itself.

The girl could end her masquerade after finding that Lélio is nothing more than a cheat interested in her money. However, she is enjoying her playing and so the Chevalier will retain her disguise to show the Comtesse and Lélio how foolish they have been. The masquerade began to uncover the truth about Lélio; the playing will now continue in order to serve a moral purpose.

Eventually Lélio discovers that the Chevalier is a girl, but as in the case of Trivelin the Chevalier says that she is working for her mistress. By this time, however, Lélio cannot afford to expose the Chevalier. Lélio needs him to continue tricking the Comtesse. Only in this manner will he avoid paying her the money he will owe her if he initiates proceedings to cancel their contract to marry. Lélio also has been playing a little game all along. He has been pretending to love the Comtesse while trying to get the Chevalier to win the Comtesse's love so that the Comtesse will break the contract and Lélio would be free to marry the young Parisian girl promised him.

By the end of the play Lélio and the Comtesse see the game that they were playing and the one in which they were participating. The Comtesse comes to realize that
Lélio's love was feigned all along when she says to him: "N'était-ce qu'une passion de théâtre? ... Vous êtes un excellent comédien." (I,469/III ix) The Chevalier then reveals her identity to them both and they realize that they were participants in her game. With all this unravelling of truth the play and playing comes to an end. Fortunately for the young Parisian girl, truth was found which instead of leading to marriage did not permit one to take place. Without the playing the girl would probably not have discovered the truth about Lélio until after she had married him.

Le Jeu de l'amour et du hasard has to be considered at this time not so much because critics think that it is one of Marivaux's best plays if not his best, but because the first half of the title supplies the subject matter for the title of this chapter. Game playing and playing within a play are essential to this play and the characters of Le Jeu de l'amour et du hasard seem to be extremely aware of the importance of playing.

When both Dorante and Silvia decide to don disguises in order to discover what the other intended spouse is really like, both of them permit the playing to take place. However, it is M. Orgon, Silvia's father, and Mario, her brother, who will become spectators to this performance; they are amused by it and participate in it as players only slightly when necessary.
Silvia wants to assure herself that the husband that has been chosen for her will not be gentlemanly while courting her and then revert to a completely different individual after marriage. She wants to be sure that she is not getting "un mari qui porte un masque avec le monde, et une grimace avec sa femme." (I, 802/I, ii) In order to pierce the social mask that some wear before marriage Silvia would like to observe Dorante at leisure while he is not aware that his actions are being noticed by Silvia disguised as a maid. The hasard of the title is, of course, the fact that Dorante has had precisely the same idea for the same reasons. Thus, truth is the object of the game and of the playing. That there are spectators suggests a performance within the play.

The parents of the two have agreed that their children will marry only on the condition that they are appealing to each other. Simply stated, the problem is how to uncover this mutual admiration. Lisette offers what will turn out to be the basis of the play: "Un duo de tendresse en décidera, comme à l'Opéra." (I, 803/I, ii) This brief mention of opera suggests that what will follow will contain the theatricality of opera minus the singing. A play will be presented by Dorante and Silvia in which they will be both participants and spectators in order to decide whether each person is worthy of the other. M. Orgon seems to be very interested in the play.
when he tells his daughter to get ready for her part: "va t'ajuster suivant ton rôle" he tells her (I,804/I,ii) but she needs only an apron for her disguise as a maid for anything more elaborate would be unnecessary.

When Mario is told by his father that Dorante will soon arrive in disguise, Mario's first impression is to question if a costume ball is going to take place (I,804/I,iv) for the travesty and playing suggest such an event. The theatre terms continue as M. Orgon explains that a letter which he has just received from Dorante's father states that Dorante will be arriving as a valet and that Silvia asked "de jouer ici la même comédie." (I,805/I,iv) Mario is quite happy with this information for as a spectator to the play he will find it "une aventure qui ne saurait manquer de nous divertir." (I,805/I,iv) The audience in the theatre can expect the same.

Lisette and Arlequin according to their masters' wishes are in the roles of Silvia and Dorante, respectively; they will also participate in the game. They pretend to court each other in the manner that they think represents that of their masters. This in itself is a game within the plans of Silvia and Dorante for Arlequin's and Lisette's actions are a caricaturing of upper class society's ways of love. However, this game will also end in the truth when Arlequin and Lisette are forced to admit to each other that they are not what
they are playing but really are servants. They do get involved in their roles though and Silvia has to remind Lisette that she is in actuality a servant and not a mistress. Lisette replies: "Pardi, Madame, je ne puis jouer deux rôles à la fois; il faut que je paraisse ou la maîtresse, ou la suivante, que j'obéisse ou que j'ordonne." (I,820/II,vii)

At times Silvia gets so involved in her role that she even seems to be hiding her emotions from herself. She finds herself falling in love with Dorante, a servant, and since she cannot explain this paradox she must therefore pretend otherwise. Speaking of her love, Silvia explains to Dorante: "quand tu l'aurais, tu ne le saurais pas, et je ferais si bien que je ne le saurais pas moi-même." (I,824/II.ix) Later, when she sees what is happening to her emotions and when she sees that she is unable to remain detached from her part, she states honestly: "je suis bien lasse de mon personnage." (I,826/II,xi)

The playing has become so interwoven with the state of affairs that when Silvia finds out who Dorante actually is, the following repartee takes place when she tells Mario:

Silvia.—Ce n'est point Bourguignon, mon frère, c'est Dorante.
Mario.—Duquel parlez-vous donc?
Silvia.—De lui, vous dis-je, je viens de l'apprendre tout à l'heure, il sort, il me l'a dit
lui-même.

Mario.—Qui donc?
Silvia.—Vous ne m'entendez donc pas?
Mario.—Si je comprends rien, je veux mourir.

(I,831/II,xiii)

Although still unsuspecting of the game he is in, Dorante still suspects that something unusual is going on: "Tout ce qui se passe ici, tout ce qui m'y est arrivé à moi-même est incroyable ..." (I,832/III,ii)

His game playing has backfired yet he does not realize that he is also a part of another game designed by Silvia, and which still continues.

Near the end when Silvia sees her game beginning to come to a sad conclusion, her comedy beginning to turn to drama, Silvia once again reaches for theatrical terminology. "Quel dénouement!" she exclaims (I,842/III,viii) as Dorante begins to leave her. The play of Silvia and of Marivaux both seem as if they are about to finish in tears. However, since comedies must have a happy ending, Dorante returns to avow his love to Silvia even if she is a servant. Silvia realizes now that Dorante will make a worthy husband. She has uncovered the truth about his character and realizes that their love will be sealed forever because of this playing that has taken place. Dorante is also happy to discover that the girl to whom he has just admitted his love is really Silvia. Since the admission came while he still thought that Silvia was a servant, there is no doubt that
what was revealed to him through this acting is a truth that he wanted to find and did find because of his disguise.

The play in *La Dispute* is concerned with finding an "original truth." In order for this truth to be revealed, a reality must be left behind and to accomplish this Marivaux has set his play in a fairy-tale-like kingdom. Secondly, the reality of the social situation at this court must be surpassed in order to discover an answer to the question of whether man or woman was the first unfaithful human on earth. To surpass the reality of the fairy-tale kingdom a type of pre-social rite will be acted out while it is being lived. However, for the spectators the rite will appear almost as if it were a re-enactment of an occurrence in the Garden of Eden.

Some time ago four children, two boys and two girls, were taken away from court and each child was to be raised independently. It is now time for them to individually meet a member of the opposite sex and then eventually to meet the others in order to find out if an infidelity will occur and if so, which will be the guilty sex. All of this could obviously not have taken place with individuals raised in society for they would already be corrupted by what they have seen others do. Therefore, this experiment or even this theatrical solution will be observed by members of the court and also
by the servants of the children who also participate as catalysts to the action.

The play opens when the Prince takes Hermiane to a "spectacle" which will be the development of the action that the four children will present. All of the events will be viewed from "une galerie qui règne tout le long de l'édifice" (II,605/Sc. ii) and which looks down on the area where the action will take place. There is here a commedia dell'arte aspect to what is about to happen, with the exception that the impromptu performance will take place without the aid of a scenario for the players.

The conclusion of the observation shows that one sex is no more unfaithful than the other; the prince explains: "Les deux sexes n'ont rien à se reprocher, Madame; vices et vertus, tout est égal entre eux." (II,227/Sc. xx) Marivaux is suggesting a universal truth revealed by means of a charade performed by unsuspecting actors for a courtly audience in a more or less mythical kingdom.

This chapter began with an anecdote about a voyage that led to seeing the truth. Marivaux actually has one of his characters in a play set out to travel with exactly that intention of finding out truth about men and about the world. However, there are three plays in which some truths are nevertheless uncovered even if the voyage was not begun intentionally to look for truth.
of any kind. The reality of a specific kind of society is left behind; when the voyagers arrive in their new environment the truth about the life they left is revealed to them through play and because the voyage has transplanted these people.

Although many of Marivaux's other plays have some social satire in them, the plays which have come to be known as the *iles* plays contain social criticism which seems to be more pointed. Perhaps they allow for more criticism and the discovery of truth because they are further from the actual Parisian scene than the others. These plays are not only on the stage which already is one level removed from reality but they are also set in unknown lands which allows a critique of the country the travelers left and which no one could mistake for any place other than France. It is in these plays then where the greatest dépaysement takes place. Not only is reality left through voyage but Marivaux has gone another step beyond the voyage in these plays with the playing. People have left their own societies and have landed in a foreign culture. The voyagers are forced to see in these exotic lands the truth about the mores of the places they left.

In *L'Ile des esclaves* the shipwrecked travelers are referred to as citizens of Athens and the inhabitants of the island were once slaves in Greece who revolted
against their masters in order to set up this new society. Athenians, not Parisians, Greeks and not French will suggest distanciation from French society. Yet, the French audience is about to learn, as are the survivors of the shipwreck that all people should be treated equally according to their merit and not according to their status in society be they masters or servants. This is a notion previously suggested by LaBruyère in *Les Caractères* and soon to be accepted by the Revolution.

This idea is exemplified by game playing. The islanders force the masters and servants to switch roles in order to show each what it is like to be in the other's position. The exchange of roles even involves the wearing of the other's clothing. Then the former servants will describe their masters as they really are without their masks or social trappings. This will help the masters to see the truth about themselves and hopefully they will then reform.

Cléanthès describes her mistress as she sees her and probably how she would be seen by her social peers if they, like the Chevalier in *Le Voyage au monde vrai*, were able to see the truth behind words and actions: "c'est une vanité muette, contente ou fâchée; c'est coquerie babillarde, jalouse ou curieuse; c'est Madame, toujours vaine ou coquette, l'un après l'autre ou tous les deux à la fois." (I,525/Sc. iii) According to
Cléanthis a mistress' day all seems to depend on how she looks in the morning when she arises. If she has slept well and looks good, the day will be a good one and she will visit with friends, go to plays and engage in social activity. But, if because of a poor night's sleep Madame does not look well when visitors come to call, she says she has not slept for a week: "je n'ose pas me montrer, je fais peur." (I,526/Sc. iii) Cléanthis observes and explains the truth of the situation.

Messieurs, figurez-vous que ce n'est point moi, au moins, ne me regardez pas, remettez à me voir; ne me jugez pas aujourd'hui; attendez que j'ai dormi. (I,526/Sc. iii)

In these moments Madame is probably more like herself than when she is well made up and in society. Cléanthis is able to interpret this because "nous autres esclaves, nous sommes doués contre nos maîtres d'une pénétration!" (I,526/Sc. iii) It is this ability to see through their masters' falseness that is used to describe the idiosyncracies of the masters for the game calls for the masters to see themselves as they actually are and to repent their ways if they are going to be allowed to return home by the islanders. Euphrosine hesitatingly admits the truth of Cléanthis' description and even avows that she is somewhat "risible."

When Trivelin asks Arlequin to describe Iphicrate's character faults Arlequin suggests some entertainment
is about to follow: "Vous demandez la comédie ... c'est une farce." (I, 530/Sc. v) He then begins his description:

Etourdi par nature, étourdi par singerie ... un disippe-tout, vilain quand il faut être libéral, libéral quand il faut être vilain, bon emprunteur, mauvais payeur, honteux d'être sage, glorieux d'être fou, un petit brin moqueur des bonnes gens; un petit brin hâbleur. (I, 530/Sc. v)

Iphicrate sees the veracity of these statements and admits that he is "un ridicule."

The adoption of a costume and the fact that they are now away from their own society permits Cléanthis and Arlequin to talk freely in the mime for they are now the masters and can express the truth. A scene very revealing to the audience is that between Arlequin and Cléanthis when they decide to pretend to love as their masters do "à la grande manière." This perhaps is a foretelling of the love scenes between Arlequin and Lisette in Le Jeu de l'amour et du hasard who also try to court as they think their masters do. This whole scene is a play within a play and a caricature of the ways of love of the eighteenth century society. Arlequin knows that he is playing and never really gets too caught up in the jeu for he interrupts to applaud and to laugh when he feels that he has given an extremely good likeness of "le grand monde." This scene not only satirizes the eighteenth century but even Marivaux's
own heroes and heroines since the actions of Arlequin and Cléanthis resemble in an exaggerated manner that of Marivaux's own characters.

The game, of course, comes to an end but not before Cléanthis gives a speech on social ills which has a moralizing flavor and which resembles very much the speech of Figaro in *Le Mariage de Figaro*. The speech of Cléanthis is addressed more to the audience in the theatre than to Iphicrate and Euphrosine on stage. Arlequin and Cléanthis give up their roles and Euphrosine and Iphicrate once again become masters, having, however, seen the evil in their previous ways and agreeing to change them. The slaves have shown the masters the folly of their ways. The truth has been seen through the playing and now everyone will adjust accordingly and live a better life.

The masters had to leave the reality of their society to see what they were really like in that society. The voyage and the playing pointed out the truth to the participants; Marivaux's audience was probably just as enlightened.

*L'Ile de la raison* opens with a prologue in which Marivaux defends his play as being an original presentation not borrowed from *Gulliver's Travels*. Also, the audience is asked to accept that some characters are smaller than others. The microscopic sized people are
foreigners on the island, but are able to grow to the size of the islanders once they have become reasonable. To become reasonable means that the Europeans will have to admit their faults and see themselves as they really are and not as they would like others to see them. When each voyager sees the truth about himself and admits to it then he will grow. This was literally jeû de théâtre that the audience had to accept and "see" whenever the truth was uncovered and admitted to by a particular character. 14

The truths that are uncovered in this play seem to be commentaries on various levels of people in society.

The Poète is seen to be egotistical and not very anxious to admit to any faults and therefore he never grows. Blaise, Fontignac, and Spinette all grow immediately, suggesting, perhaps, that they are more honest than persons of the nobility or elite class. The doctor, too, is eventually cured of his vanity even though it was difficult for him to admit that he was not as good at saving people as he thought. He even has to admit that his wife died at age twenty-five and he was unable to help her and that his three children died of smallpox without his being able to do anything. The Comtesse has to plead guilty to being a coquette which she does after much anguish. The Courtisane is also shown the folly of his ways at court and soon he too grows. Like the Poète,
the Philosophe never grows. The man who should be the most reasonable by definition appears in this play as extremely unreasonable.

If Marivaux depicts the game of love in most of his plays as they related to the society of his day, in *L'Ile de la raison* the playwright seems to suggest some new rules for this game. On the island represented in the play, the roles of male and female in the love relationship are reversed. The woman must chase the man and it is she who must ask the parent for permission to marry his son. As for the marriage ceremony itself all that is needed are witnesses and not the notary and contract. By this role reversal Marivaux is pointing out the faults of French customs and laws. Since man is decidedly the stronger sex, it is easier for him to defend his honor than it is for a woman.15 M. Deloffre has written of this practice: "en sollicitant les femmes de se déclarer les premières, Marivaux exprime un désir passionné de pénétrer leurs véritables sentiments."16 With this impetus the truth would be more readily found with perhaps less lying involved in love. If Marivaux's other plays offer a description of love as it existed, *L'Ile de la raison* gives a prescription for love as it should be.

Voyage and jeu have been coupled in this play to show the Europeans some truths about their society and
customs and some of the people who populate that society. The audience of this play could not avoid seeing themselves on the stage and therefore learning about their own actions.

In *La Colonie* as in the other two *iles* plays, the search for social truth seems to be the foremost idea of the play. In order to get equal rights with men the women on this island decide to separate from the men in order to set up their own society. They hope that this act will show the men that women are capable of governing and that the men will eventually give the women equal rights.

It was possible for the women to separate because they, along with the men, have been forced to flee their own country that has been recently vanquished. They have all escaped to this island to form a new society. Since everyone has arrived in the same situation no one person has the right to govern; therefore leaders have to be chosen and laws have to be made. This being the case, the women are now prepared to show that they were unhappy with the way society was run in their homeland and would now like to work with the men to build a better society. The men think that this is preposterous and, therefore, the women separate from them, elect their own leaders and play the game of government so to speak.

The women have to play at government and make it
look serious enough so as to convince the men to share their powers. However, M. Sorbin is unable to take the whole game seriously and sees it for what it is: "Ah bien, tant mieux, faites, amusez-vous, jouez une farce; mais gardez-vous votre drôlerie pour une autre fois, cela est trop bouffon pour le temps qui court." (II,678/Sc. ii) The women go to their first assembly in which they have trouble deciding on their first decree of whether they should strive to be ugly or not. One faction maintains that the women should try to be beautiful so that the men will regret their leaving even more, while the other faction believes that time should not be wasted on trying to please men: women's energies should be channeled elsewhere.

The playing soon comes to an end when the island is under attack and the women are asked by the men to bear arms. Fighting seems too serious and dangerous for the women and they send the men off to fight while they return to the house.

The fact that women were unhappy with their status in society probably would never have come up ordinarily. However, with the voyage that was taken a truth is revealed. The jeu of the play helped the women to see the truth that governing is not as easy as it looks. In the end though it seems that the men have learned something and Timagène, their leader, assures the women "qu'on aura
soin de vos droits dans les usages qu'on va établir."
(II,701/Sc. xviii)

Summary and Conclusions

After being deceived by the actions of his mistress and his best friend, the Chevalier in Le voyage au monde vrai realized that people in society wear masks constantly by pretending to be what they are not. The Chevalier, however, was unable to readily see through these fronts that people put up until he had personally been affected by the deception. Perhaps his lack of perception was due to the fact that he was too much a part of that society where the practice was in vogue. When his travels had ended this was no longer fact. It was then possible for him to return to that society of which he had been a part, to view it objectively and with new abilities. He could penetrate the masks of people, he could see through them and have the truth about these people revealed to him. He could discover their real selves whether these people were friends, servants or strangers. In this narrative, then, Marivaux gave an account of a man discovering truth and reality.

The theatre of Marivaux does not differ greatly from this conte since it too is a journey to the world of truth. In his plays Marivaux has seen fit to theatricalize reality. The comedies begin with a basic
game--people in society. Most critics are in agreement that this is eighteenth century French society being portrayed. Claude Roy writes: "Tout le théâtre de Marivaux repose sur une peinture exacte et une critique acérée de la société monarchique et mondaine de son temps." Another game is superimposed onto this fundamental social game. It has as its purpose the uncovering of either truth and love or perhaps some social truths reflecting eighteenth century society's concerns. Jeu then in the theatre replaces the voyage of the Chevalier and is used in various ways and for different reasons.

The jeu may be unintentionally begun as in Le Surpris de l'amour and in Le Seconde Surprise de l'amour or it may be taken up intentionally as in some of these plays which employ disguises: Le Double Inconstance, Le Prince travesti, La Fausse Suivante, Le Jeu de l'amour et du hasard. The jeu may also involve playing within a play or theatrical jeu. Whatever, the case, however, the truth about a situation is unravelled. There may be spectators on the stage who watch the playing, who even participate in it and often see the truth being sought before the other players do.

In order to arrive at truth there has to be some form of jeu be it pretending to be other than what one is as in Le Double Inconstance, La Femme fidèle, or Le Dénouement imprévu; be it pretending to be involved in
financial affairs: Le Legs, La Fausse Suivante, and Les Fausses Confidences; playing at being insane: Le Père prudent et équitable, and Le Dénouement imprévu; or hiding emotions from oneself: La Surprise de l'amour and L'Epreuve. Marivaux's titles themselves even suggest playing: Le Prince travesti, Le Jeu de l'amour et du hasard, La Fausse Suivante, Le Dénouement imprévu.

This jeu leading to truth as presented in such a light fashion as in the iles plays or others was not uncommon in the eighteenth century. It was an attempt at curing ills with a sugar coated pill. Nor was seeing love as play so unusual at the time if we are to believe the Goncourt brothers. There was a spirit of mimomanie in the eighteenth century insinuating that everyone wanted to act. Playing seemed very much de rigueur in the eighteenth century. Therefore, what the theatre goer of that time saw on the stage when he went to a performance of a Marivaux play was a theatricalized part of life. Life itself, as a matter of fact, was often theatrical. One merely had to know how to view it. As the Chevalier states in Le Voyage au monde vrai now that he was able to see people as they are: "Je suis à la comédie depuis le matin jusqu'au soir." If one is able to see the truth of a situation and the games that people play, one becomes a spectator at the perpetual performance of life. All of Marivaux's characters
are actors in their little games for someone who sees the truth.20 The expressions "c'est une farce," (I,530/Sc. v) "vous m'allez donner la comédie," (I,201/I,vii) "vous m'amusez," (I,462/III,vi) "vous me divertissez," (I,1026/V,vi) and "quel dénouement" (I,832/III,ii) all seem to be evidence of this.21

The placing of a spectator on the stage who also may take part in the play adds an interesting dimension to the play for the spectator in the audience who also sees and knows all. The spectator in the theatre becomes in a way an accomplice to his partner on the stage; he can identify with him because both are able to see motivations which the participants in the playing cannot. This allows the audience to almost participate personally in the action he is viewing from the parterre or in his box. This fact leads to some fascinating discoveries.

An actor is seen on the stage playing a part. In this part he is searching intentionally or unintentionally for a truth which apparently can be found in a Marivaux play by playing. When the truth is uncovered, the character is able to return to a reality in which he began: the social reality of the Marivaux play. However, the character has actually penetrated below that social reality to see psychological truths that perhaps would never have burst through had the game not taken place. By admitting love, a character has laid himself bare by
taking down his social mask.

We know that in society people are required to wear masks; this is a prerequisite for living among others. In a Marivaux play the game is then necessary in order to discover the psychological truth below the social mask.

The play and playing lead the spectator in the audience about as far as he can get from reality. He observes an actor who is, of course, in life a person independent of the role he plays on the stage. The audience sees real feelings represented in a play by an actor playing the part of a character who is also playing. Since the real world, however, is being represented on the stage, a spectator of a Marivaux comedy sees love and truth in a play in which love and truth have been played with. Thus, the farther from reality which one goes, the closer one comes to the truth.

Love and truth on the stage have a theatrical reality but if the spectator has been involved in the play as closely as mentioned above, he may be stimulated after the play to think about love and truth or social inequalities which exist in the world outside of the theatre. Like the voyage, the jeu allows one to leave society and to return to it. When one returns from a voyage, one can see below the social reality to a type of psychological truth; this is also true for the spectator of a Marivaux play who leaves reality by going to
the play. He too, however, is led back to reality at the end of the play and then if he considers what he saw, he goes beyond his social world to contemplate the truth of life.

Marivaux has stated that he writes to amuse but he never strays too far from the instructing principle, Castigat ridendo mores, which appears on the curtain at the Hôtel de Bourgogne where the Nouveau Théâtre Italien was housed. Perhaps, however, this motto should not be taken quite so literally as far as Marivaux's comedies are concerned. Marivaux is writing to cause reflection rather than correction. Marivaux wanted to amuse his audience but he also wanted to cause the audience to think about what it had witnessed. Jeu as explained in this chapter serves this double purpose of amusement and reflection.
Notes - Chapter IV


3Ibid., p. 398.

4Those plays involving voyages will be discussed later in this chapter.


7See (I, 212-216/II, v).

8See (I, 206-208/II, i; I, 225-229/III, ii).

9For an interesting study of the function of the spectators in Marivaux's novels and plays see Jean Roussset, "Marivaux ou la structure du double registre," *Forme et Signification: Essais sur les structures littéraires de Corneille à Claudel* (Librairie José Corti, 1962), pp. 45-64.


11Silvia here seems to be commenting on a theatrical idea considered very important to Marivaux himself. Quoting Marivaux, d'Alembert has written: "Il faut ... que les acteurs ne paraissent jamais sentir la valeur de ce qu'ils disent, et qu'en même temps les spectateurs la sentent et la démêlent.
à travers l'espèce de nuage dont l'auteur a dû envelopper leurs discours."

Œuvres complètes (5 vols.; Paris: A. Belin, 1821), III, 582.

12 The Prince in Le Prince travesti very definitely began his voyage in search of truth (See Chapter II, p. 71 of this study), however, this play itself does not concern itself with that voyage.

13 See McKee, The Theater of Marivaux, p. 81. This speech of Cléanthis is worth quoting at length to show its moralizing fervor.

"Voilà de nos gens qui nous méprisent dans le monde, qui font les fiers, qui nous maltraitent, qui nous regardent comme des vers de terre, et puis, qui sont trop heureux dans l'occasion de nous trouver cent fois plus honnêtes gens qu'eux. Fi! que cela est vilain, de n'avoir eu pour tout mérite que de l'or, de l'argent et des dignités! C'était bien la peine de faire tant les glorieux! Où en seriez-vous aujourd'hui, si nous n'avions pas d'autre mérite que cela pour vous? Voyons, ne seriez-vous pas bien attrapés? Il s'agît de vous pardonner, et pour avoir cette bonté-là, que faut-il être, s'il vous plaît? Riche? non; noble; grand seigneur? point du tout. Vous étiez tout cela; en valiez-vous mieux? Et que faut-il donc? Ah! nous y voici. Il faut avoir le coeur bon, de la vertu et de la raison; voilà ce qu'il faut, voilà ce qui est estimable, ce qui distingue, ce qui fait qu'un homme est plus qu'un autre. Entendez-vous, Messieurs les honnêtes gens du monde? Voilà avec quoi l'on donne les beaux exemples que vous demandez, et qui vous passent; Et à qui les demandez-vous? A de pauvres gens que vous avez toujours offensés, maltraités, accablés, tout riches que vous êtes, et qui ont aujourd'hui pitié de vous, tout pauvres qu'ils sont. Estimez-vous à cette heure, faites les superbes, vous aurez bonne grâce! Allez, vous devriez rougir de honte." (I, 540/Sc. xi)

14 This jeu could perhaps be done more successfully today with the aid of special lighting effects or special stage construction. See Paul Gazagne, Marivaux par lui-même (Editions du Seuil, 1966), p. 15 for a photograph of how the problem was recently solved.

15 The islander Electre expresses his thoughts on the subject this way:
"Que deviendra l'amour, si c'est le sexe le moins fort que vous chargez du soin d'en surmonter les fougues? Quoi? vous mettrez la séduction du côté des hommes, et la nécessité de la vaincre du côté des femmes! Et si elles y succombent, qu'avez-vous à leur dire? C'est vous en ce cas qu'il faut déshonorer, et non pas elles." (I,623/II,iii)


21. Cléanthis of L'Ile des esclaves even knows she is in a play because in her monologue she addresses the audience when she says: "Entendez-vous, Messieurs les honnêtes gens du monde." (I,540/Sc. x) See note 13 above for the complete speech.

22. Marivaux, Théâtre complet, p. 967.

CHAPTER V

CONCLUSION

Since the methodology used in this study to consider the dramaturgy of Marivaux has not permitted the examination of any one play completely in a given chapter, the decision has been made to treat wholly in this concluding chapter a comedy which thus far has not been mentioned. It will be discussed in terms of the three elements of technique upon which the present dissertation is based. The play chosen is one of Marivaux's last if not the last and depicts very clearly the interest Marivaux had shown in masks and disguises, meneurs du jeu, and jeu throughout his career as a playwright.

Les Acteurs de bonne foi is a rather short one-act comedy of thirteen scenes, but nevertheless full of interest for our purposes. Eraste, who is to marry Angélique, has been asked by his guardian aunt Mme Amelin to have a play put on as a celebration of the wedding and to surprise Mme Argante, Angélique's mother. In order to carry out this wish Eraste has asked the aid of his valet Merlin to take charge of the performance. "Je vous garantis que je vous donnerai la comédie" Merlin says to
Eraste. (II,769/Sc. i) In fact, not only will Merlin present a comedy but he will be an actor in it as well as a spectator of it; he will also be the meneur du jeu since he supplies the scenario. As in *commedia dell'arte* the play will proceed "à l'imromptu ... la simple nature fournira les dialogues, et cette nature-là sera bouffonne." (II,770/Sc. i)

The spontaneous action of this play (within a play) will be led by Merlin and as the author Merlin sees his play possessing a "coup d'art." This is a clever scheme thought up by Merlin and explained to Lisette and the other players in the following manner.

... dans le plan de ma pièce, vous ne sortez point de votre caractère, vous autres, toi, [Lisette] tu joues une maligne soubrette à qui l'on n'en fait point accroire, et te voilà, Blaise a l'air d'un nigaud pris sans vert, et il en fait le rôle; une petite coquette de village et Colette, c'est la même chose; un joli homme et moi, c'est tout un. Un joli homme est inconstant, une coquette n'est pas fidèle; Colette trahit Blaise, je néglige ta flamme. Blaise est un sot qui en pleure, tu es une diablesse qui t'en mets en fureur; et voilà ma pièce. Oh! je défile qu'on arrange mieux les choses. (II,771/Sc. ii)

As director of this play Merlin has some direct results of the playing in mind. In a previous explanation to Eraste, Merlin explained how he and Colette, who are supposed to be lovers in the play, have both agreed de voir un peu la mine que feront Lisette et Blaise à toutes les tendresses naïves que nous prétendons nous dire; et le tout, pour éprouver s'ils n'en seront pas un peu alarmés et jaloux; car vous savez
Blaise doit épouser Colette, et que l'amour nous destine, Lisette et moi, l'un à l'autre. (II, 770/Sc. i)

In other words, in Merlin's play everyone will be himself, but Merlin and Colette will wear masks, that is to say, they will pretend to love each other. Although Colette and Merlin love and are loved by Blaise and Lisette, respectively, they would like to test this love in order to observe how great it is. Merlin and Colette will play in order to have proof that they are loved. They must elevate their reality to game level to assure themselves of being loved.

After the plot of the play has been explained to him by Merlin, Blaise already foresees trouble in the playing: "Oui, mais si ce que j'allons jouer allait être vrai, prenez garde, au moins, il ne faut pas du tout de bon; car j'aime Colette, dame!" (II, 771/Sc. ii)

This, of course, is exactly what Merlin had anticipated in his choice of subject for the play: a confusion of play and reality will overcome Blaise and Lisette and they will assume that since everyone is playing himself when Merlin and Colette begin to talk of love they will mean what they are saying. There will be a mixture of "l'action réelle des comédiens de fortune à l'action fictive des personnages qu'ils représentent." The actions of Merlin and Colette will not be real since they will only be wearing masks of lovers and pretending to love
one another. This fiction, however, will permit them to
be spectators to the real reactions of Blaise and Lisette
as the latter observe the acting of Merlin and Colette.
In this manner as in other Marivaux plays, lie will lead
to truth.

The four actors prepare to rehearse their play.
Merlin and Lisette are in the first scene while according
to Marivaux's stage directions "Colette et Blaise s'as-
seyent comme spectateurs d'une scène dont ils ne sont
pas." (II,771/Sc. ii) The action begins when Lisette
comes upon Merlin who is pensive. She talks to him and
he answers distractedly. This distraction causes Lisette
to become angry and to accuse Merlin of liking Colette
because he has been this way for several days. Lisette
has transferred her real feelings to the play. After a
repartee with Colette in the "audience" it is time for
Lisette to leave and for Colette to enter. 3

Reality and the game continue to be confused by
Lisette and Blaise when Merlin and Colette are playing.
Colette immediately shows her affection for Merlin which
causes Blaise and Lisette to interrupt from their seats
saying that Colette's haste to show her love depicts her
real feelings. Colette defends herself by replying: "je
suis bien obligée d'en sentir puisque je suis obligée d'en
prendre dans la comédie." (II,774/Sc. iv) This answer
only causes more consternation on the part of Lisette and
Merlin is forced to explain what Colette meant: "elle veut dire seulement qu'elle doit faire semblant de m'aimer." (II,774/Sc. iv) It seems to Blaise and Lisette that what they are seeing comes too close to reality. However, Merlin and Colette know that they are only pretending their love for each other in order to view the response to this love from Blaise and Lisette. A dispute follows as to whether Merlin may kiss Colette's hand. Merlin tries to defend the gesture as social custom; it also adds reality to the scene. This is probably exactly why Lisette and Blaise object and they will not permit the action.

When in this rehearsal scene Colette tells Merlin that she would marry him except for the fact that her parents have chosen Blaise as her husband, Blaise lets out a cry and has to be reminded that "tout ceci est de la scène." (II,776/Sc. iv) All this is part of the play that Colette and Merlin are putting on as well as part of Marivaux's play. Blaise replies, "C'est que je vais gager que ça est vrai." (II,776/Sc. iv) To add to the mixing of truth and play, Colette in her role as Colette makes a comment to Merlin that she has previously made to Blaise; she tells him that she did not love him. He is now accepting everything being acted out as being real. Perhaps Marivaux's audience too is somewhat confused and beginning to believe that Merlin and Colette are not play-
ing. Since the actors are in character there is a fine line here separating fictive emotions from the real.

It is now Blaise's turn to enter formally into Merlin's play and he takes over where he left off as a spectator. Merlin must correct this since Blaise would not be a spectator to the scene of Merlin and Colette. Blaise continues as he is supposed to but when he tells Merlin that he is to marry Colette in a week she rises from her seat and says that this will be changed to two weeks. This action was a catalyst used to trigger Blaise's emotions. He now is lost between the play and the truth and begins to cry. This in turn causes Merlin to exclaim: "Adieu ma comédie; on m'avait promis dix pistoles pour la faire jouer, et ce poltron-là me les vole comme s'il me les prenait dans ma poche." (II,778/Sc. v) What he actually means is that everything is going just as he had planned as meneur of the situation as well as of his play. Lisette and Blaise leave the stage in a fury which causes Mme Argante to arrive and to question what is going on. An interesting exchange takes place between Colette and Merlin.

Colette.—Je nous verrons tantôt, Monsieur Merlin, n'est-ce pas?
Merlin,—Oui, Colette, et cela va à merveille; ces gens-là nous aiment, mais continuons encore de feindre.
Colette.—Tant que vous voudrais; il n'y a pas de danger, pisqu'ils nous aiment tant. (II,779/Sc. v)

Mme Argante's entrance now begins a new phase to
Marivaux's play. Merlin explains to Mme Argante about the play and that the ruckus she heard came about because the actors "voulaient sauter du brodequin au cothurne." (II, 780/Sc. vi) This is not unlike many of Marivaux's own plays when the comedy looks as if it will turn into tragedy if the lovers do not come together. Mme Argante, an elderly woman, absolutely refuses to have a play performed in her home for fear of looking ridiculous to her neighbors and causing gossip. She cancels the play which causes Merlin to lament: "J'en serai donc réduit à l'impression, quel dommage!" (II, 782/Sc. vii)

At this point Mme Amelin takes over as meneur du jeu for the amusement of doing so and apparently to teach Mme Argante the lesson of not interfering with the wishes of others. Mme Amelin concedes to Mme Argante that Merlin's play will not be presented but at the same time she will have a play. Thinking aloud, Mme Amelin says, "Vous avez pourtant beau dire, Mme Argante; j'ai voulu rire, et je rirai." (II, 782/Sc. viii) Now it is Mme Amelin's turn to become author, actor, meneur and spectator in her play just as Merlin was in his. In a tone reminiscent of other meneurs du jeu already studied Mme Amelin says to her friend Araminte that instead of giving a play for Mme Argante, "il faudra qu'elle me la donne, et qu'elle la joue, qui pis est." (II, 782/Sc. viii)

It is here that Mme Amelin dons the mask. She will
pretend to be so rebuffed by Mme Argante's refusal to allow the play that she will call off the marriage between Eraste and Angélique. As Mme Amelin sees it, this action will cause great consternation on the part of Mme Argante since Eraste was such an excellent choice of mate for her daughter. This fear and anger at losing Eraste will cause a scene that Mme Amelin is looking forward to watching and which will be the climax of her play. As in Merlin's play each person will be playing himself "d'après nature" with the meneur and her cohort knowing what is real and what is not. Eraste and Angélique will also be in Mme Amelin's play "Car ils ne sauront pas que je me divertis, non plus que le reste des acteurs." (II, 782/Sc. viii)

For the opening scene Mme Amelin has enlisted the aid of Araminte to add interest to the play. Although Araminte feels that she would be better off staying in her loge, she agrees to participate in the game. Mme Amelin will have her pretend to be in love with Eraste. The first scene opens when Eraste comes out and Mme Amelin offers Araminte to him as a wife. Eraste is completely taken aback at this suggestion and can only protest that he loves Angélique and, therefore, cannot marry Araminte. We can only imagine the delight the two spectators receive at witnessing poor Eraste squirm at this marriage proposal. However, he does show the true love he feels
for Angélique by refusing Araminte even though she is a rich woman. Although this may have been an unintentional test of his feelings by Mme Amelin, Eraste passed it without hesitation.

Mme Argante, the leading lady and object of Mme Amelin's play, comes onto the stage in time to see Eraste crying and receives the explanation from Mme Amelin that the marriage between Angélique and Eraste has been cancelled but that the marriage of Araminte and Eraste will take place. This astounds Mme Argante. She cannot believe that because she refused the performance of a play in her house that this would be the result. Mme Amelin, of course, is undoubtedly overjoyed with the results she is getting for Mme Argante is aghast that Eraste is to marry Araminte. Araminte, playing her part, defends herself by saying that after all she is available to marry. Angélique, who entered with her mother, is almost speechless and along with Eraste is morose at the prospect of losing her love.

In order to reconcile herself with Mme Amelin, Mme Argante decides that the play Mme Amelin desired should be put on after all. Says Mme Argante: "Allons vite, qu'on s'y prépare! On dit que la pièce est un impromptu; je veux y jouer moi-même; qu'on tâche de m'y ménager un rôle; jouons y tous." (II,786/Sc. x) Thus, Mme Amelin will get her original play, now even her desired perfor-
mance is also taking place.

In order to keep up pretenses, Mme Amelin protests that all this is not really necessary, but her protestations only spur on Mme Argante to call Merlin so that the play may begin. The play of Mme Amelin has obviously been going on for two scenes and will continue. Taking her cue from Mme Amelin, Araminte insists that putting on this play will not have any benefits: "la comédie se jouera quand on voudra, mais Eraste m'épousera, s'il vous plaît." (II,786/Sc. xi) This causes Mme Argante to go into a tirade on Araminte's age and insults her by telling her that she is too old to marry Eraste. She then plays on her sympathies as a friend: she explains that she had invited Araminte to Angélique's wedding in friendship and now Araminte is trying to steal Eraste away from Angélique in order to marry him herself. Once again no indications are given by Marivaux for stage directions, but it can be assumed that Mme Amelin is delighted with the way her play is going. It does not yet end.

When Merlin suggests that his actors start their play where they left off in rehearsal, Blaise refuses to begin; he says, "noute mère m'a défendu de monter sur le théâtre." (II,787/Sc. xii) This is the opportunity for which Mme Argante was waiting in order to enter Merlin's play. She tells Blaise: "je lui défends
de vous en empêcher: je vous sers de mère ici, c'est moi qui suis la vôtre." (II,787/Sc. xii) Mme Argante not only becomes an actor in Merlin's play (as she is in Mme Amelin's), but has even taken over as meneur du jeu of that play. Blaise goes on to explain the reasons behind his not wanting to participate in Merlin's play:

Blaise sees here a construction en abîme where there really is none, for Merlin and Colette are only pretending and do not go beyond that.

The women laugh at Blaise's speech showing how much they are enjoying the entertainment. Mme Argante's next lines are in defense of Blaise and aimed at Merlin. She asks Merlin: "de quoi avisez-vous d'aller faire une vérité d'une bouffonnerie," (II,787/Sc. xii) This remark does not get an answer from Merlin; however, it could be answered by citing Marivaux's complete theatre since as it has been previously pointed out, the truth is always discovered in Marivaux's theatre by means of play and playing. Truth always comes from a form of "bouffonnerie."

Colette tries to interrupt Mme Argante but Mme Argante tells her to leave because this is not her scene.
She is to come back when it is her turn; meanwhile the others are to continue. Merlin tries to recover his scenario by indicating that Blaise was in the process of reproaching Merlin for loving Colette. This remark causes Blaise to turn to Mme Argante for help since now Merlin has admitted his love for Colette. Mme Argante cannot really understand the problem and replies, "Qu'est-ce que cela te fait, dis que ce n'est qu'une comédie?" (II,788/Sc. xii) The audience is clearly familiar with the situation as Blaise sees it and so is not at all perplexed. Blaise refuses to continue and Mme Amelin steps in on his behalf; however, Mme Argante will not allow him to quit. Lisette also refuses to participate but Mme Argante says that she will play. Lisette retorts, "Ah! nous verrons si on me fera jouer la comédie malgré moi." (II,788/Sc. xii) She, of course, is playing in spite of herself as are most of the others; they are involved in two plays—Mme Amelin's all encompassing play and Merlin's play which now is in Mme Amelin's play and in which Merlin himself has become an actor for Mme Amelin.

Into the last scene of Marivaux's play and Mme Amelin's comes a new personage: the Notaire. He enters with a marriage contract and Mme Amelin, still acting as the overall meneur and still wearing the mask she put on earlier, continues in her roles. She tells Araminte to pretend that the contract is for her marriage to Eraste.
Then Mme Amelin asks Mme Argante to sign it. Mme Argante shows her anger but Mme Amelin persists in asking for the signature: "je ne quitterai point que n'ayez signé, qui pis est, car vous signerez." (II,789/Sc. xiii) Here is that dominance seen so many times before in the roles of meneur du jeu. Mme Amelin uses it further to demonstrate that she will get what she wants; she is aware of her own powers. "Vous signerez tout à l'heure, et nous signerons tous." (II,789/Sc. xiii) Mme Argante unknowingly reveals the truth of the situation when she responds: "Apparemment que Madame se donne ici la comédie, au défaut de celle que lui a manqué." (II,789/Sc. xiii) Little does Mme Argante realize how true the first half of that statement is. As for the second half the audience knows that Mme Amelin got her comedy in spite of everything.

The truth is revealed when the Notaire reads that the names on the contract are those of Eraste and Angélique. Mme Argante sees that she has been fooled: "vous vous donniez la comédie, et je suis prise pour dupé." (II,789/Sc. xiii) As Mme Amelin had predicted, Mme Argante signs the contract for Angélique and Eraste to marry. Angélique can only comment now that the drama is over: "Il n'y a plus qu'à rire." (II,789/Sc. xiii)

Just as in other Marivaux plays some truth was revealed during the playing and before the end of the play.
Araminte says the truth did get into the comedy when Mme Argante insulted her about her age. Mme Argante explains her actions in the following manner: "Je vous en aurais donné cent [ans] dans ma colère; et je vous conseille de vous plaindre, après la scène que je viens de vous donner!" (II,790/Sc. xiii) This "scène" can be taken literally and figuratively since it really was a scene in terms of an outrage as well as a theatrical scene in the plays of Mme Amelin and Marivaux.

Finally Merlin admits to Blaise and Lisette that he too was playing as was Colette: "Nous nous régaliions nous-mêmes dans ma parade pour jouir de toutes vos tendresses." (II,790/Sc. xiii) Blaise is overjoyed to discover that they were really just "pretending" and not "pretending to pretend." As for Lisette, she still loves Merlin but says that she will not marry him for six months, but Mme Argante resolves all with these final words: "Va, va abrège le terme, et le réduis à deux heures de temps. Allons terminer." (II,790/Sc. xiii) All the masks have fallen, all the playing has ended as have all the plays; in addition, Les Acteurs de bonne foi finishes with three happy marriages.

Les Acteurs de bonne foi was probably never performed during Marivaux's lifetime or if it was perhaps only in a private theatre; in a small way this play is symbolic of the fortunes of Marivaux's comedies through
the years as depicted in Chapter I of this study. Ignored in the eighteenth and nineteenth centuries, *Les Acteurs de bonne foi* was played at the Comédie-Française in the 1940's and was revived in 1957 at the théâtre de l'Atelier. That Marivaux's theatre is being viewed and reinterpreted today in a more receptive atmosphere can be witnessed in an article by Jacques Schérer; he compares several plays of the popular twentieth century Italian playwright, Luigi Pirandello, to many of Marivaux's comedies, especially to *Les Acteurs de bonne foi*.

Chapter II discussed masks and disguises in Marivaux's theatre and though there are no costumes used for disguise in *Les Acteurs de bonne foi* masks used as "fausses apparences" are seen. Merlin and Colette by means of masks pretend to be what they are not, that is to say, they pretend to love each other. They hide their own emotions behind the roles they have decided to play in order that they may observe and test the reactions of Blaise and Lisette. Disguises were used to do basically the same thing in such plays as *La Fausse Suivante*, *Le Jeu de l'amour et du hasard*, *L'Epreuve*. Merlin and Colette were masking their true feelings for Blaise and Lisette and to discover the sincerity of their love and to observe them without their being aware of the observation. Blaise and Lisette are being viewed with their masks off, for they are expressing real sentiments in
their anxieties. However, even after the truth has been uncovered, Colette and Merlin retain their masks for some time just as when the young Parisian girl in *La Fausse Suivante* saw Lélio as he really was or when Silvia found out that the servant she was falling in love with was Dorante.

Mme Amelin, too, wears a mask, and she has Araminte wear one as well when she asks Araminte to participate in her play and to feign love for Eraste. Mme Amelin’s pretended anger has nothing to do with love. Her mask is for amusement purposes and perhaps has some didactic purposes. She hides behind her anger to observe Mme Argante and to teach her a lesson. Indirectly, Mme Amelin’s anger also causes Eraste to undergo a test by showing that he truly loves Angélique by refusing to marry the wealthier Araminte.

The mask of Mme Argante is that social veneer that everyone wears in society. Hers is a mask of the elderly woman who does not want to look foolish to society by having frivolities such as plays in her home. Other plays such as *La Commedia*, and *L’Ecole des mères* have been considered in which there is a desire to avoid ridicule. It is interesting to note though that Mme Argante immediately removes her façade and is willing to drop her mask and even take part in a play if necessary when she realizes the importance of so doing. This mask of Mme Argante
could be caused by social custom as in *Le Petit Maître corrigé*, *Les Fausses Confidences*, or *La Provinciale* when people have an image to maintain in order to follow the dictates of society.

Oddly, in *Les Acteurs de bonne foi* the masters and mistresses who are to marry need no exterior help to admit their love nor do they wear masks. It is they who are completely free of pretense and avow their love freely as if they had already gone through the game and the playing that is usually necessary to get to a marriage in a Marivaux play. However, even without the usual game, they still had to suffer somewhat for Marivaux believes that love should not come too easily.*

In *Les Acteurs de bonne foi* Eraste and Angélique begin their relationship in truth and need no meneur du jeu to get them to see it or bring them together. In their case they start the play where other Marivaux characters want to end—in love, being truthful with each other and ready to marry.

Meneurs du jeu were studied in Chapter III and they are not lacking in *Les Acteurs de bonne foi*. The overall meneur du jeu in the play is, of course, Mme Amelin. It was her suggestion to have a play that inspired Merlin's scheme right from the very beginning. Merlin, however, can no less be considered a primary meneur at least of his own play for it was his idea to engage
Colette and then to test Blaise and Lisette. Money and amusement seemed to have played a part in inspiring Merlin's presentation, whereas Mme Amelin in addition to personal amusement had malice in mind when she developed her play.

When it comes time for Merlin to take his play out of rehearsal and actually present it in front of others, Merlin loses control. Mme Argante more or less takes over his play when she sees that Blaise will not participate and when she tells Lisette to leave the stage because they are not ready for her yet.

There are, then, in *Les Acteurs de bonne foi* two primary meneurs and a secondary meneur du jeu. Mme Amelin wants a play to be put on for enjoyment and Merlin takes it upon himself to organize it. Merlin directs his play with Colette, Lisette and Blaise as actors. This play is then taken over by Mme Argante to see that the play does progress. However, this playing is actually taking place within Mme Amelin's play which she is directing. There is no doubt of this for she uses the future tense so often as did the other meneurs du jeu studied. Merlin and Mme Amelin are "seers" and "knowers" as defined in Chapter III which makes them primary meneurs; both invent schemes and carry them out. Mme Argante is a secondary meneur because she governs only a specific scene and is unknowingly working within and
for the primary meneur's plot.

Quite apparent in *Les Acteurs de bonne foi* is the nature of jeu as it was discussed in Chapter IV. Not only is there playing within a play or a play within a play as seen in *La Dispute*, but there is a true construction en abîme. In fact, there is in *Les Acteurs de bonne foi* as Robert Nelson puts it, "a play within a play within a play within a play." Each of these plays has its own author, actors, meneur and spectators which have all been mentioned above.

All this playing can suggest that Marivaux is commenting on his own theatre with all the game playing and acting that goes on within Marivaux's own plays. It can also be a commentary on life as Marivaux sees it. As pointed out in Chapter IV Marivaux has a tendency to view life as a game, a comedy, or some kind of spectacle in which we all participate like the actors of *Les Acteurs de bonne foi*. We are all able to be observed by some select individuals who see the truth as did the Chevalier after he returned from his "voyage au monde vrai."

Perhaps too there is a social commentary to be seen in all this game playing as there was in the *îles* plays and others. If the spectator mulls over what he has seen in *Les Acteurs de bonne foi*, he notices two things: the unbending desire of Mme Amelin to have a play and the foolish reasoning of Mme Argante not to have
A satire of the eighteenth century penchant for the private theatres of the rich is also present in this comedy. The Goncourt brothers talk about these theatres in their discussion of women in the eighteenth century. Not only can women go to the theatre to see a play but "elle a le théâtre où elle joue, le théâtre de société." In fact, all of Paris at this time was caught up in théâtromanie:

la ville était devenue comme une immense salle de spectacle où les Parisiens n'avaient plus qu'à choisir entre deux passe-temps: jouer ou voir jouer la comédie.

Marivaux undoubtedly had all this in mind when he wrote this play especially if it was written specifically to be performed in one of those private theatres as some have suggested.

It was shown in Chapter IV that in Marivaux's comedies, as one leaves reality one approaches the truth. Merlin's play showed a drift from reality, for the truth is he does love Lisette and Colette loves Blaise but this had to be discovered and assured by playing. Mme Amelin's play too is away from reality and Mme Argante refers to what is going on in this manner: "Mais en vérité, tout ceci n'est qu'un rêve." (II, 785/Sc. x) The farther from reality the playing goes, the closer to the truth one arrives. In the playing, Mme Argante's
social mask is pierced and a psychological truth comes forth when she shows cruelty towards Araminte. The mild mannered, old woman is showing her real self. The playing also showed the cruelty of Mme Amelin, as well as of Merlin. Mme Amelin was so anxious to get her play, that others such as Eraste and Angélique had to suffer at the expense of her personal amusement. The title given to her early in the play of "la meilleure de toutes les tantes du monde" (II, 769/Sc. i) could now be disputed. As for Merlin, his play does nothing but bring suffering to Blaise and Lisette.

However, the game also allowed the lovers to show their actual sentiments: Merlin and Colette found out that they were loved by Blaise and Lisette and Angélique and Eraste demonstrated that their love for each other was true. As in other Marivaux plays in the end the masks fall, the truth is seen, the game is admitted. The truth has been revealed by a "bouffonnerie" yet the marriages still take place and even the unsuspecting players are content.

A common way to approach the dramaturgy of Marivaux has been an attempt to classify his plays. Once this classification is worked out, the authors then proceed to discuss the plays under a specific heading such as social plays, philosophical plays, heroic plays, plays of character, allegories, etc. This is perhaps one way
of arriving at a semblance of dramaturgy. However, what is then obtained from these generic terms does not lead to dramaturgical mechanisms, but instead gives a dominant theme or tone which really does not seem essential in arriving at Marivaux's dramaturgy. In the present dissertation this kind of above mentioned classification has been abandoned. A different and more just way has been developed to discuss the plays and to get at their pulse by going beneath the groupings to find more permanent characteristics which better reflect Marivaux's technique and his whole career as a playwright.

Even though Marivaux's comedies are diverse, one can put them into more or less satisfactory categories. However, this type of classification deals with external traits and does not really get at the dramatic principles in the dramaturgy of Marivaux. It has been shown that in plays belonging to various categories and segments of his productive career, Marivaux continuously returned to the same dramatic devices no matter what kind of play or when it was written.

It has been shown in this essay that from his earliest comedy, Le Père prudent et équitable, to his latest, Les Acteurs de bonne foi, Marivaux's play construction has been dependent upon the three elements of dramatic technique: masks and disguises, meneurs du jeu and jeu. These three elements have provided the basis
for the present dissertation on the dramaturgy of Marivaux.

Although these three elements have been viewed individually in each part of this study, there can be no doubt that masks and disguises, meneurs du jeu, and jeu are interdependent. This has been shown in this final chapter where one play has been analyzed in detail. These elements never exist alone in any one play; more often than not all three of them are found together.

A disguise or mask is usually donned at the beginning of a play; this in turn leads to jeu which of necessity gives rise to a meneur du jeu. It is impossible in Marivaux's theatre to have a mask or disguise without also having some form of jeu. When masks, disguises, and jeu are in full play within a Marivaux comedy, then the introduction of a meneur du jeu becomes rather obligatory in order to pierce the mask and to terminate the game playing so that the truth is revealed. This meneur du jeu is an individual with some clairvoyance who, for whatever his motivations or degree of involvement, always seems to be able to bring Marivaux's plays to their proper conclusions.

The meneur du jeu has much significance in Marivaux's theatre; it has been shown that by means of a meneur Marivaux provided for a play or playing within his plays and that these characters were necessary to lead the action to the happy ending of a comedy. Yet,
it is important to notice how tightly linked to masks, disguises and jeu the meneur is. If Marivaux's characters did not don disguises or if they did not set up a façade with the use of the mask, then there would probably be no jeu and, therefore, no need for a meneur du jeu. However, given that there is jeu, which is the mask in action, then a meneur du jeu has to enter into the play. Without him there would be no progression of the action to the dénouement where the masks and disguises are removed and the playing stops. Marivaux's characters constantly desire truth throughout the play, but they have trouble attaining it because of various character and psychological traits. It is often the job of the meneur to direct Marivaux's characters to the final scene of truth. Thus, it is safe to say that without the meneur, the disguises and masks would not fall, the game playing would not stop and something other than what we have come to know as a Marivaux play would result. The ending of a Marivaux play as it exists is the result of a perfect blending of the three elements of technique, each interrelated, each implying the other and together composing the dramaturgy of Marivaux.

This dramaturgy is not only a means of creating successful plays, although this may be its main objective, but these elements of dramatic technique also suggest a basic attitude toward human relationships
which are subtly implied by Marivaux. As has been mentioned, Marivaux was within theatrical tradition with his choice of masks, disguises and meneur du jeu. He did not invent these devices; the public had seen them before and was probably very pleased by them or they would not have been in such continued use. However, Marivaux's choice of these elements and their combination offers something more penetrating than mere amusement.

As a frequenter of the salon society of his day, and having attended those of Mme de Lambert and Mme de Tencin, Marivaux obviously saw much mask wearing and game playing which he could not help transferring to his plays in the theatre. Marivaux was in his own way trying to communicate an impression of a part of life as he observed it. These intentions were best served by his choice of dramatic technique for his specific concept.

The idea conveyed by this dramaturgy is Marivaux's view of how people act toward each other and to show perhaps their duplicities in social intercourse. This present dissertation has emphasized Marivaux's theatre as a theatre of love, yet something more is also exemplified. It is true that Marivaux was stressing a sincerity in love that perhaps did not exist in his time but he also seems to be asking for sincerity in other situations as well. This is not obvious in his plays, but can be inferred from his treatment of the theme in these come-
dies of love. He is showing how our relationships with others might or should be. We ought to be more open with each other in friendships. Where love is concerned, it is essential that each partner know the truth about the other in order to enter into a successful marriage. Marivaux is trying to make the point that in love there must be a dropping of masks and an elimination of game playing in order for there to be a free, clairvoyant choice of each other in marriage. Those who do marry in Marivaux's plays find out the truth about each other before the decision to marry is made. Marivaux is suggesting that this truthfulness must be carried into other social institutions as well.

This art of composing a play using the three elements of technique discussed in this study is Marivaux's way of revealing his ideas on what people think of themselves and others; the dramaturgy chosen by Marivaux is a means of expressing this outlook. Marivaux's objective was most assuredly to please and amuse his theatre audiences with his plays. By his use of traditional theatrical elements known to all—masks and disguises, meneurs du jeu, and jeu—he accomplished this main objective. Nevertheless, as it is well known, the eighteenth century public was not interested only in amusement; it also wanted to be enlightened about itself. If amusement was to be the object of the play, there
should be at least an instructive by-product even if it is only alluded to or suggested. Marivaux's dramaturgy also provides insight for the audience by suggesting that sincerity should be the object of all relationships in society.

Marivaux's double objective of entertainment and reflection is then accomplished by his use of three basic elements which compose his dramaturgy. Marivaux tried first to please and amuse through an effective play; if as a secondary result, a spectator was able to reconsider what he observed through an examination of Marivaux's dramaturgy, he, like Marivaux's characters, would arrive at a truth about himself and society.
Notes - Chapter V

1See Marivaux, Théâtre complet, édition de Frédéric Deloffre (2 vols.; Paris: Editions Garnier Frères, 1968), I, 763 for a discussion of when Les Acteurs de bonne foi was written.


3It is interesting to note that Marivaux makes a scene change here although really no one new has entered or left the stage. This also occurs between Scene III and Scene IV. Perhaps Marivaux is showing a fusion of his play with that of Merlin where someone was supposed to leave or enter. This, of course, does not bother the spectator in the theatre but perhaps permits some confusion on the reader's part between Merlin's play and Marivaux's.

4There could be some confusion of reality and truth in this play as there was in Merlin's for although Mme Amelin and Araminte are supposed to be playing, there are moments when they appear very serious.

5See Les Serments indiscrets (I, 1028/V, vii) for a similar ending.

6See L'Heureux Stratagème (II, 105/III, x) for a similar ending.


8"... rien ne nuit tant à l'amour que de s'y rendre sans façon. Bien souvent il vit de la résistance qu'on lui fait, et ne devient plus qu'une baga-telle, quand on le laisse en repos." [Marivaux, Journaux et Oeuvres diverses, édition de Michel Gilot et Frédéric Deloffre (Paris: Editions Garnier Frères, 1969), p. 87]. See also pp. 322, 337 of the same work.

10This has been suggested earlier in L'Ile des esclaves. See Chapter IV, pp. 261-262 of this present study. A critic has made a similar comment about La Dispute which he considers "une méditation où le théâtre marivaudien s'interroge sur les règles de son propre jeu." Marivaux, Théâtre complet, présentation et notes de Bernard Dort, préface de Jacques Schérer (Paris: Aux Editions du Seuil, 1964), p. 506.


13For further information on classification see Chapter I, pp. 27, 42 and note 65 of this present study.

14That Marivaux's play writing had been influenced by the style, tone and language of the conversation in the social society he frequented is demonstrated by Frédéric Deloffre in Une Préciosité nouvelle: Marivaux et le marivaudage (2e éd., revue et mise à jour; Paris: Librairie Armand Colin, 1967), pp. 18-25. When he was criticized specifically for the "unnatural" language he used in his comedies Marivaux defended himself in the Avertissement to Les Serments indiscrets by saying: "ce n'est pas moi que j'ai voulu copier, c'est la nature, c'est le ton de la conversation en général que j'ai tâché de prendre." (I, 967)

If this conversational flavor of Marivaux's dialogues in his plays came from the salons it may perhaps also be said that many of the other impressions he received from this social world also found their way into Marivaux's comedies.

15See above Chapter II, p. 112 of this study for a description of how one went about winning the love of a woman in the eighteenth century.

16Marivaux's interest in truth, sincerity and naturalness has already been considered in some of his other writings, for example, the story of "l'ingénue
au miroir" (see above Chapter II, pp. 112-113 of this study), or that of the "voyageur au monde vrai" (see above Chapter IV, pp. 230-235 of this study), but there are also some other interesting biographical anecdotes recounted about Marivaux.

D'Alembert writes of a friend of Marivaux's who wrote letters in a style particularly admired by the dramatist. One day Marivaux went to visit this friend; not finding the man at home, Marivaux decided to wait for him. By chance he observed on a desk drafts of letters that he had received from this friend and that Marivaux had believed to have been written spontaneously. D'Alembert then quotes Marivaux as saying: "Voilà ... des brouillons qui lui font grand tort: il fera désormais des minutes de ses lettres pour qui il voudra, mais il ne recevra plus des miennes." [Oeuvres de d'Alembert (5 vols.; Paris: A. Belin, 1821-1822), III, 592]. This ended the friendship.

Another story, cited this time in G. Deschamps' Marivaux (Paris: Hachette, 1897), also has to do with truth and sincerity. One day a good looking, healthy young man came up to Marivaux and begged for money. Marivaux reprimanded the youth for not working to earn a living, to which the youth replied: "Ah! monsieur ... je suis si paresseux!" (p. 62) The elder Marivaux smiled and gave the young man some money; however, Marivaux's companion, knowing the poor state of his financial status, criticized the author for his generosity. Marivaux could only answer: "Je n'ai pu ... me refuser à récompenser un trait de sincérité, échappé à ce garçon." (p. 62)
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