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Molière and Terence

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A STUDY OF SOME TYPES IN
MOLIÈRE AND TERENCE.

By GEORGE HENRY CAMPBELL, B. L.,

Thesis for the Degree of
MASTER OF LITERATURE in Latin

IN THE

UNIVERSITY OF ILLINOIS.

PRESENTED JUNE, 1900.



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OF Master of Literature in Latin

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ABBREVIATIONS.

The following abbreviations of proper names and titles have been used.

Adel. - Adelpni.

Le Four. Gent. - Le Fourgeois Gentilhomme.

Cic. - Cicero.

Ep. - Epistles.

ad Fam. - ad Familiares.

Les Four. de Scap. - Les Fourberies de Scapin.

Haut. lin. - Hauton linorumenos.

Hor. - Horace.

Ju. - Juvenal.

Le Mal. Imag. - Le Maladie Imaginaire.

Pior. - Piormio.

Les Préc. Rid. - Les Précieuses Ridicules.

Ier. - Ierence.

Ieuf. - Teuffel.

Iris. - Tristian.

INTRODUCTION.

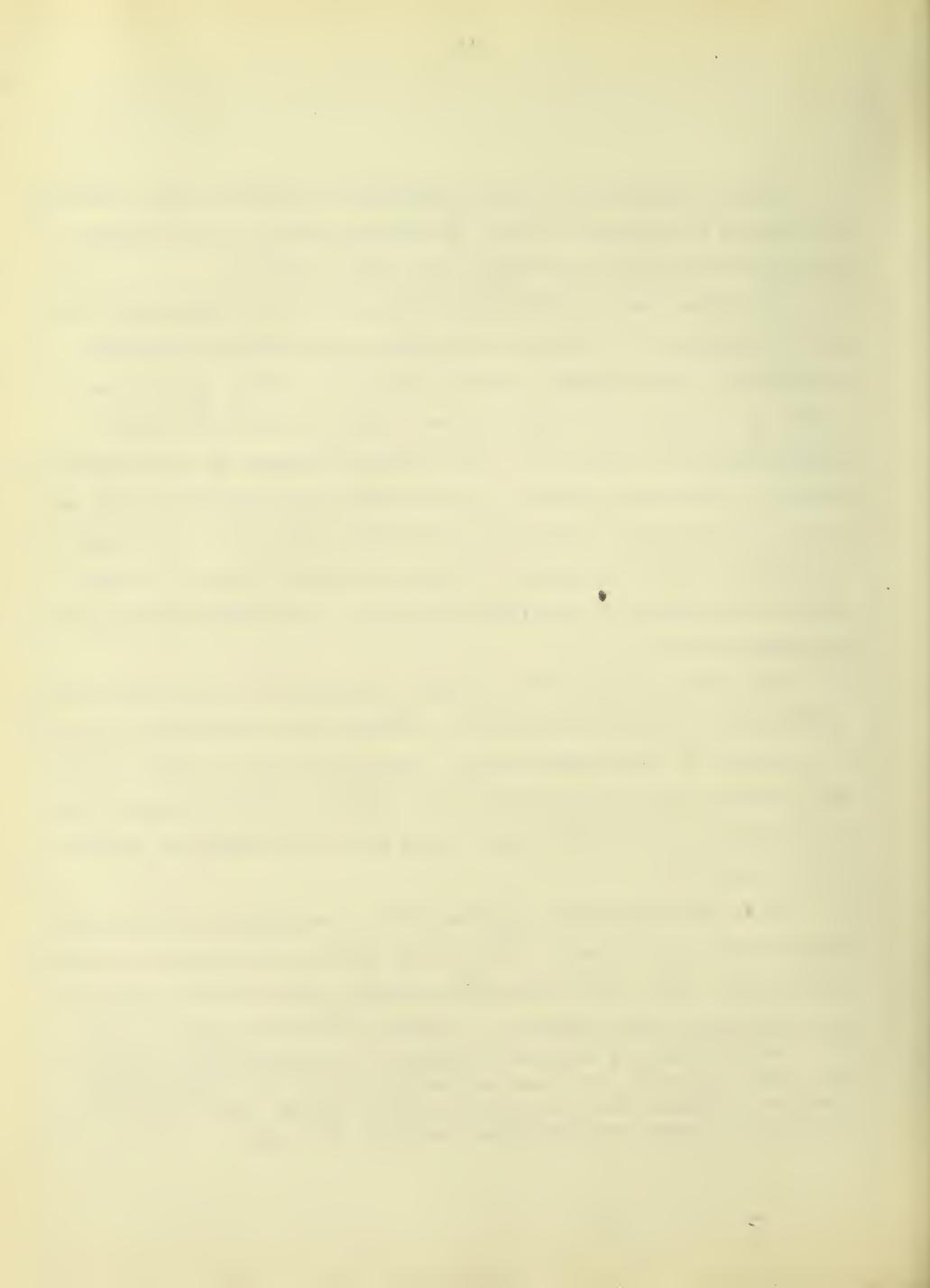
This article is a study of some types found in Terence and Molière. It is the intention to show that the latter has modelled his stock characters on those of Latin comedy.

Before comparing the stock characters or types in the comedies of Molière and Terence it will be advantageous to give a resume of the development of the Latin and French theater.

The Roman was a soldier and administrator by nature and a lawyer by training. All other occupations save farming in which he engaged now for pleasure, now for profit, he looked upon as beneath the dignity of a free citizen. Just as the right of the pater familias in the mind of the primitive Roman was to be upheld in spite of individual hardship, so the state was superior to any man or any party: this is the secret of Rome's greatness. To a Roman the state was his inspiration, his religion and his god. On that altar he was eager to sacrifice his energy, his intellectual powers and even his life.

His religion was gloomy, solemn, ceremonial, filled with superstition and not free from cruelty. Through the spectacular it strongly appealed to the Roman's vanity, gave distinction to the official and typified the glory of the state. For this latter purpose it was encouraged long after the people as a whole had ceased to believe in the gods. (1)

Since the Roman was a born warrior it naturally follows that he was not a born student. But as Rome grew, as her warriors subdued tribe after tribe, and nation after nation, they brought back not only booty but some elements of culture and learning. And as they (1) Observe Cicero's repeated attempts to strengthen the belief in the gods. Augustus, too, was very anxious that the faith in the gods be restored. This was one of Virgil's tasks, and Livy was careful not to forget the beneficent deeds of the gods.



conquered peoples more highly civilized than themselves, they perceived the necessity of education. They devoted themselves assiduously to those studies which would make them more capable rulers and thus add to the glory of the state. They were eager and successful students of architecture, that practical art, so well suited to the Roman genius, the monuments of which in the magnificence of their conception and the massive grandeur of their construction typify the Roman state. Then, the rival nations having been conquered one by one, the more progressive Roman statesmen (1) realized that if Rome ^{as} were to have an enduring place in history, if their own deeds were to be remembered there must be a distinctly Roman literary language. It must not be thought that the Roman always placed the state before himself, but it is true that the welfare of the state was his dominating idea. This trait of his character must always be given a prominent place, when considering any important Roman undertaking.

Like other mortals the Roman was not all seriousness; he had his moments of leisure. Because of his genius for war and government and the gravitas, constantia and stabilitas (2) which gave that genius vitality; because of his vigorous, active animal spirits and his disinclination for merely intellectual pursuits, those recreations which ^h appealed to his eyes and passions were always popular. In a large measure this accounts (3) for the great popularity attained by the circus and gladiatorial show, which in their turn degraded the theater. Accordingly in the drama he demanded not subtle distinctions, not intricate plots, not the portrayal of manly character, not even a didactic purpose, but rather a coarse

(1) The Scipionic Circle.

(2) Cf. Cic. De Amicitia sec. 64.

(3) See Lecky's History of European Morals, vol. I pp. 287-295.

humor. When he went to a celebration he wanted to enjoy himself: to laugh not to think. Accordingly, while it is beyond question that tragedy was considerably in vogue among the more cultured at Rome, it never occupied the place in popular favor that comedy enjoyed. And this too was far from being as popular as the less polished and more farcial dramatic productions. In tracing the development of the Roman comedy these characteristics of the Roman citizen must be kept in mind.

In addition to the genius of the Roman people, the history of Latin comedy has to do with two distinct influences: namely, the dramatic instinct and efforts indigenous to Italian soil, and the Greek comedy.

It is certain that from very early times the Italian peoples were wont to hold a harvest festival. (1) The enjoyment of these festivals was increased by the satirical jests of the rustics. Naturally these were recited in the form of dialogues, (2) very likely extemporaneous and certainly somewhat metrical. They were not essentially different in purpose or nature from the modern vaudeville. But in the eagerness of the actors for applause, and perhaps revenge, they became altogether too coarse and free in their attacks, so that they were restrained by law. (3) After that they were confined chiefly to the celebration of funerals and weddings. These verses were called Fescennine, because-- so the Romans thought-- they originated at Fescennium in Etruria.

The next step in the development of the drama was the Saturae.

(4) In the year 399, A.U.C., in the consulship of Gaius Sulpicius

(1) Cf. Hor., Ep. II. 1, 139 seqq.

(2) Hor., Ep. II, 1, 146.

(3) Ibid. ll. 150-154.

(4) M. Patin, *Études*, p. 208.

Peticus and Gaius ⁷⁴Vicinianus Stolo, Rome was visited with a severe pestilence, and in order to propitiate the gods ludi scaenici were introduced. (1) The Etrurian performers, ludiones, danced to the music of the flutes, without words or descriptive action. This gave those who had formerly recited the Fescennine verses the idea of adding music and appropriate gestures to their recitations, (2) which were called Saturae. (3) There was still lacking, however, in these scenic presentations an important element, ~~of a~~ connected plot. (4)

As the effectiveness of the plays came to depend more and more on the acting, the Roman youth gave way to regular actors who were called histriones from the Etruscan word ister. (5) The Romans moreover looked upon dancing and acting as beneath a Roman citizen, while one taking part in a play was fined and disfranchised-- unless it were an Atellana. (6) Among the reasons why the Romans refrained from acting and looked upon the actors with disfavor were: first, the actors themselves, who coming from neighboring nations were objects of contempt to the Romans, or, as was frequently the case if they were freedmen or slaves their work was beneath the proud Roman; second, the true Roman could not so far forget his gravitas as to assume a comic role: (7) and third, the Roman was not an actor.

Still another form of Italian comedy of later date (8) and

(1) Livy VII, 2.

(2) M. Patin, p. 208.

(3) Sloman, Phormio, p. 10, N. 1. "From lanx satura, a dish of of mixed food."

(4) Livy VII. 2. sec. 8.

(5) Livy VII., 2, sec. 6.

(6) Livy VII., 7, sec. 12.

(7) The Romans seemed to have looked upon the Atellanae in much the same way we look upon an amateur minstrel show, and so even the noblest youths took part in them.

(8) Livy VII, 2, sec. 11.

more extensive development was the Atellanae. (1) A very distinctive feature of the Atellanae was the fact that long after the Fescennine verses and the saturae had been handed over to the professional actor, Roman youths of the best families participated in the Atellanae and were neither fined nor disfranchised. (2) Livy adds that the regular actors were not allowed to participate in these plays, which no doubt explains why the political standing of the young nobles was not injured. From the very first the Atellanae were popular. They commended themselves to the populace by their broad, boisterous, jovial humor and licentiousness. Before the time of Terence they were not written out but were spoken extemporaneously. Later, when more dramas came to be presented on the Roman stage, they were played at the conclusion of the comedy or tragedy. One can even imagine -- though there is now no record of it-- that they were played between acts, especially if the play being presented were a little dull. It is certain that-- in this respect-- the Atellanae, and perhaps the Mimi also, occupied much the same place in the dramatic entertainments as the 'clown scenes' do in Shakespeare's comedies or as the 'coon song' and dance do in our modern farce.

As time passed, however, the Atellanae underwent many changes. Soon after the death of Terence, it may have been begun before, the professional actors, histriones, began to take part in these plays.

(3) The custom of writing them commenced about the same time. (4)

As the legitimated comedy lost popular favor the Atellanae gained it

(1) Named from the Oscan town Atella. Mommsen thinks scenery and a location for the plays were needed, and the ruined town of Atella was selected for this purpose, that no existing community should be offended. (Hist. III, p. 455.)

(2) Livy, VII., 2, sec. 12.

(3) Cicero, ad Fam. IX. 16.

(4) Still only fragments remain.

and took the place of the better comedy. (1) In fact, judging from the titles that have survived, Novius, Pomponius and other writers of the Atellanæ often used the subject and theme of classic comedy. (2) From these it also appears that under various transparent disguises the customs of the common people were attacked. But the emperor himself was not always exempt. (3)

Returning now to the pre-Terentian Atellanæ, it remains to say a word about the characters. If one were to collect the different pictures of Santa Claus, one would find that no two artists had drawn exactly the same picture, but yet in every case there would be some common and well defined characteristics, such as his pack, his gray whiskers, his round, jolly face, while somewhere in the picture you would see his reindeers. So in the Atellanæ since they were extravagant caricatures on certain trades, classes or events, (4) although each play may have had some characters of marked individuality, there were some well known and clearly defined types. There was Iappus or Casnar an extremely stupid old man; Bucco, the good natured gabbling glutton; Maccus a filthy, amorous fool; and Dossennus, the lying knave, the brains of the play. (5)

How little human nature changes! How similar in theme and^d treatment this old Latin farce must have been to the modern burlesque!

Take the so-called "Rube show" for example. There is the farmer, (1) M. Patin, Études vol II pp. 212-213 and 215.

(2) M. Patin, vol. II, p. 116.

(3) Suetonius, "Liberius", 45, having described the disgraceful

conduct of Liberius says:- "Unde mora in Aetellanico exordio proximis ludis ad sensu maximo excepta, percerebruit, hircum vetulum Capreis naturam ligurrare."

(4) Sloman's Phormio, p. 11.

(5) No attempt has been made to distinguish between the Atellanæ and the exordium, because the scope of this article excludes an intelligent discussion of this subject. It is probable however that they were at first distinct, (see Leuf. Rom. Lit. sec. 6, N. 4; Livy, VII, 2, sec. 11; and cf. M. Patin, p. 210) but were later united or at least not sharply differentiated. (Suet. lib. 10)

the awkward, stupid old man; the villain, who, unlike the Dossennus, is always eventually defeated; the lover or revised edition of the amorous fool; and somewhere in the play you will find the clown, the same jolly fellow who once pleased the Romans. In the plot, too, if the slender thread on which the jests are strung can be so named, is very similar. The Atellanae are interesting not merely because they represent a more nearly perfect drama than was developed from any other indigenous source but more especially because even our meager knowledge of them presents in a different light the people whom they amuse.

The Mimus deserves mention here, for although it came to Rome from Greece, by way of Magna Graecia it spread over Italy and entered Rome before the legitimate Grecian comedy and about the time of the Atellanae. (1) It dealt with the low life of the town rather than of the country; it had no stock characters; the actors wore no masks or buskins; and their dress was scarce; women took part in them, (2) though we have no evidence that they did so before the time of Terence; it was played at the end of the more dignified plays. The music, the dancing and the gestures were far more important than the words, in fact the story was told by the pantomimic acting. After true comedy fell into disfavor the Mimus became equally popular and coarse. (3)

The indigenous Italian drama left its imprint on the Roman stage, and for this reason is a factor to be considered in studying the Terentian drama. If Terence was not greatly influenced by this crude drama his audience was. And since his plays were not always kindly received, so that the success of the play often depended on the

(1) leuf. Rom. Lit. sec. 7.

(2) Ju. I., 38; VI. 38.

(3) Ovid, Trist. II., 497 seqq. and 515 seqq.; Ju. VII., 192 seqq.; and V., 171, with Mayor's notes.

actors, it may be seen that the stage manager would use all available means to keep the audience in good humor. (1)

The classic Latin comedy, however, was molded by more direct and more important influences. As the Romans extended their political power they were brought in contact with the more cultured civilization^{of the East}, particularly of Greece. No sooner had the Romans established themselves in Magna Graecia than the Greeks began to establish their intellectual dominion over Rome. The brave, hardy, rustic warriors who conquered Pyrrhus and his legions, found in their vanquished foes a refined culture which they themselves largely lacked. Furthermore the successful termination of the Pyrrhic war gave a little leisure to the Romans, and at the same time brought a considerable number of Grecians to Rome. Some of them, as Livius Andronicus-- came as slaves; others as merchants or adventurers. Many began to teach, perhaps because the Greek found it easier to work with his tongue than with his hands. Their influence greatly stimulated intellectual activity at Rome where the warriors and statesmen had already begun to feel the need of a national literature, one that should perpetuate the glory of their deeds and the grandeur of the state. Then came the First Punic War (264-241 B.C.) which absorbed their best men. There was but little time or money to spend on literary pursuits. The war ended, Rome undisputed mistress of Italy, Carthage temporarily humbled, ~~No~~ nation likely, for some years to threaten her with war, there was time, money and inclination for letters: in addition there was a full, proud, vigorous, national, life which was struggling for expression. Even before the close of the First Punic war, the Greek teachers had begun to translate the best Greek literature, (2) into rude Latin verses, that their

(1) Ter., Hec. 1, 11-13 and 52-57.

(2) Livius Andronicus translated the Odyssey.

pupils might have text-books. (1) From this it was but a step to the translation and presentation of dramas. So Livius Andronicus presented such a play at Rome in 240 B.C. This was followed by the translation of other plays, chiefly tragedies. How successful they were it is difficult to say. Still, whatever excellences these tragedies may have had as text-books-- and from ^{their} long, continued use they must have had many commendable qualities (2)-- one can easily imagine that the scarred veteran who had shed his own blood on many a battle-field and whose hand was more accustomed to the sword than the stylus, would not be greatly interested in deep philosophical questions nor deeply moved by the recital of a murder or the pretended death of one or two men. Although he may have been willing to study the tragedies as a task, he went to the games not for instruction but for amusement. Accordingly the successors of Andronicus turned their attention to something more entertaining. But both the playwrights and their patrons desired something more refined and artistic than the Atellanae.

Under such circumstances what were they to do but devote more attention to Greek comedy? There were three schools of Attic comedy: Old, Middle and New. Which one were they to follow, or should they follow all?

The Old comedy of which Aristophanes was the most illustrious author, was full of political allusions, mordant satire and bitter criticisms of men and measures.

The Middle comedy was not so personal in its allusions: it attacked schools and classes rather than individuals, but from a Roman standpoint it, too, was lacking in reverence for official dignity.

When Macedon subdued Athens the latter was in a great measure deprived of both opportunity and desire for political activity. The

(1) Teuf. sec. 94.

(2) Horace Ep. I., 2, 1-67-71.

free, bold speech of former orators, philosophers and poets was not possible. There was no occasion for the earnestness that had marked early literary work. The idle, corrupt social life offered a safe and convenient subject to the writer of comedy. In the New comedy Philemon, Diphilus, Apollodorus and the master of this school Menander attacked neither state nor dogma, but the social disorder; that, as we shall see, are to some extent common to every nation, thus giving a cosmopolitan aspect to their work. Their comedies depended for interest on the efforts of slaves and parasites to outwit their masters. Criticism and even satire is present but it is enjoyable because, while it never touches you, it never fails to bring ridicule on your neighbor's weaknesses. This kind of comedy was and is popular for the same reason that the unbelief of the Jews, idolatry, the narrowness of the mediaeval church and the tenets of the rival denominations are favorite pulpit topics. We can heartily condemn the other fellow without inculcating ourselves.

Neither the Old or Middle comedy was to be thought of for presentation on the Roman stage. References to Athenian men and politics would have been unintelligible: (1) both were entirely too free in their criticisms of the state and statesmen to be tolerated by the Roman people or nobles. (2) There was left, then, only the New comedy, and even that had to be moderated.

It has, already been stated that Livius Andronicus is credited with having first translated and presented a complete play on the Roman stage. (3) He had a preference for tragedy. A few years later Naevius began to exhibit plays. These were mostly comedies, though he wrote tragedies. He not only translated but he also added details of his own and even wrote a few original plays--Danae, Iphigenia and (1) That is, the mass of the people, of course the educated few would have understood.
 (2) Take as an illustration the persecution of Naevius.
 (3) MacKail p. 5.

Andromache — though they probably followed Greek models. (1) He must be credited with having done much to establish a taste for the Latin rendition of Greek plays.

Following him, continuing and advancing his work came Ennius "He" says Teuffel, "was a missionary of free thought and culture". (2) He paid, moreover, careful attention to orthography, grammar and rhetoric. The whole field of Latin literature was richer because of his efforts.

While he was enriching and polishing the language, Plautus was crystallizing the colloquial phrases of the people. Borrowing his plots from the New comedy, he was supplying the details from his knowledge of Roman life. He was casting in an enduring mold the amusing side of the life he had known. He exhibited the possibilities of the Latin tongue in repartee. Since he was a voluminous writer and had but imperfect models for composition, it is not strange that his work lacks finish. His influence on the stage literature of his country was very great: the debt of the classical French and English stage to him is not inconsiderable. Judging from the relics of the Roman drama that have been preserved, Plautus was the people's playwright.

Caecilius, a popular dramatist, of whose works we have only fragments, is the connecting link between Plautus and Terence. According to tradition (3) he was the friend and to some extent the dramatic sponsor of the younger poet.

While reading the following pages two things must be kept in mind: first, the associates of Terence: second, his task. In some way, because of his origin or beauty, or more likely because of his genius and knowledge of Greek he was an intimate friend of Scipio

(1) MacKail, p. 5.

(2) Section 104.

(3) Suetonius, "Life of Terence."

and Laelius and a member of that famous Circle which included such statesmen as Philus, Rupilius and Manilius, such writers as Polybius, Lucilius and Pacuvius.

These names stand for two things: patriotism and appreciation of Greek literature. The dominating minds of Laelius and Scipio were intensely Roman; what they did was prompted by the desire to make Rome greater. They were sufficiently educated to appreciate Greek learning and culture, and clearly to see the inferiority of their own language. Believing, furthermore, that the Greeks had reached the uttermost degree of perfection in certain lines, especially in philosophy and the drama, (1) they considered the next step in national development to be a more accurate, elegant and flexible language. So we find them encouraging Greek learning and Latin composition. For similar reasons-- whether he imbibed them from the Scipionic Circle or whether he himself was a leader rather than a follower is immaterial--Terence was desirous of preserving in pure, easy, elegant Latin diction the excellencies of Greek comedy. Therefore he wrote not so much for the masses as for the learned. (2) How well he succeeded not only from a dramatical and rhetorical standpoint, but also in perpetuating the glory of Roman literature we shall see.

THE GROWTH OF THE FRENCH DRAMA.

In the story of the French as of the Latin drama there are two influences, the native and the foreign. The latter, if traced to its source must be Latin or Greek for the influence of Spain and Italy, though great, was scarcely more than that of giving a modern coloring to the classical drama which they transmitted to France.

(1) "Nullumst iam dictum quod dictum sit prius" . *Eunuchus*, 41.

(2) *Adelphi* 1. 18-21.

In a general way the French drama owes the same relative debt to Greece and Rome that the French language owes those nations. (1) There is this difference, however, the Roman drama owes more to Greece than the Roman language. The French theater also resembles the Roman in that its best product was made possible by a study of foreign masterpieces rather than by indigenous growth. (2)

Still the latter must not be overlooked. As was the case in nearly every country of Western Europe, including England, the modern theater had its origin in the church. As the dialects began to differentiate from the Popular Latin in which the church services were held, it became necessary for the priests to employ some other means of interesting the people. (3) Accordingly we have spectacular representations of scriptural scenes.

These were called Mysteries. They gathered around two centers, Christmas (4) and Easter. Those of the latter had two themes: the Resurrection, and later the Passion. (5)

From this, very naturally, sprang the custom of honoring the Virgin and saints on their fête days, with songs and stories of their deeds. These were the miracles. (6) Of course the religious element was predominant in both mysteries and miracles, in fact the former often contained a short sermon. (7) The spectacle, however, was of more importance than the words, (8) though the story frequently

(1) As is the case with the English language the common speech of the people is but little effected by Greek influence, but it is apparent in the learned language.

(2) G. Paris, se. 168.

(3) Chassang, p. 12 says, The Christians of the VIth and VIIth centuries could not overcome the influence of the pagan theater so they opposed to it the purified drama.

(4) G. Paris sections 164 ad 166.

(5) G. Paris sec. 166.

(6) G. Paris, sec. 167.

(7) Warren, Prime of French Literature, p. 15.

(8) Chassang, p. 13.

combined farce, pathos and solemnity. By the freer use of the legendary in the miracles the way was opened for the secularization of the spectacles. We may trace the stage from the altar to the rear of the church, to the church-yard and then to some purely secular location; there is a corresponding change in the actors who were first young priests or clerks, then bourgeois and finally professional or semi-professional actors.

While these changes as to the stage and actors were taking place the plays were likewise undergoing a transformation. From telling a story in honor of some saint, it was but a step to the narration of one in order to enforce a moral principle, (1) whence the name moralities. They were didactic, dealt largely with social life, attacked prominent men, and in these respects were the prototype of the later comedy of manners. (2) They are also interesting because they are the connecting link between the sacred and profane drama.

By the beginning of the fifteenth century the theater had become secularized, possibly more popular and certainly less dignified. Four kinds of the secular drama are to be noted: farce, sottie, sermon joyeux, and monologue. Of these the farce is by far the most important. It has many characteristics in common with the Atellanae ^{and} Mimae. Both are intended to make merriment by means of ludicrous situations, apt satire and jokes, ¹stage, coarse or witty: anything which will cause a laugh. Their general style can be understood from a brief outline of Pauchelin, one of the best.

A poor lawyer induces a merchant to let him have a few yards

(1) Warren p. 83.

(2) cf. Molière's comedies.

of cloth on credit. As often happens the merchant can collect nothing save promises. The tenant of this merchant, Guillaume, has been killing his sheep and eating them pretending that they had died. Guillaume sues him. The farmer employs Pathelin, the poor lawyer to defend him. Pathelin instructs his client to say bee to all questions. Having won the suit Pathelin demands his pay, but the only answer he gets is bee. It was an instance of a rogue cheating a rogue, and the professional rascal was worsted.

The sottie is a burlesque played by buffoons called sots. At first their thrusts were directed against the church but afterwards against society in general. Nothing vulnerable escaped their raillery.

(1) The sottie has little literary value. The sermon joyeux is a parody on a sermon, keeping as a subject the text in a turned sense.

It greatly resembled the modern burlesque negro sermon or lecture.

The monologue, as its name indicates, is the dramatic recitation of the follies and foibles of the speaker.

Many of these different plays have been preserved. They are very interesting to the linguist, but more especially to one studying the manners and customs of those days. Although they are not without humor, pathos, sentiment, even dramatic worth and sometimes-- as much as the condition of the language permitted-- admirable diction, their literary value is not to be compared to the Arthurian legends and the Carolingian cycles. Nevertheless we can begin to see the tendency of French dramatic genius. To their innate love for the satirically comic is to be added an ever-increasing fondness for a

(1) Their freedom of speech was greatly restricted by Francis I.

story replete with incidents, while in the farcial attacks, on individuals, trades and professions is the germ of the comedy of manners.

Although it was not until the Renaissance that the influence of the classical drama was really felt in France, still it is worth while to note how a knowledge and even love for Plautus and Terence was maintained during the Middle Ages. The legitimate comedy had never been able to compete successfully with the circus and gladiatorial show. We are told that when the Hecyra of Terence was first presented the audience was broken up by a fight, or more accurately by the boastings of the pugilists; on its second presentation the people made such an uproar trying to get seats for a gladiatorial show that the play could not be continued. (1) By Cicero's time the stage had been largely given up to the Mimae; genuine comedy, especially when the humor was as refined as in Terence, was chiefly confined to the educated classes. In fact Terence's plays greatly resemble Browning's in that they are suited for the study-room. So it may be asserted that after 50 B.C. Plautus and Terence held much the same place in the estimation of Latin critics that Corneille and Racine now occupy in France. They were read and studied but not often played. So, too, with Seneca's tragedies which bear the same relation to dramatic art that Boileau's^u verses do to poetry; they served as examples of certain rhetorical rules. As Roman culture deteriorated and the common speech began to differ more and more from the language of Cicero, an intimate acquaintance with the dramatists was confined to an ever-narrowing circle.

With the advent of Christianity came opposition to the corrupt Roman stage. Naturally they made little effort to distinguish between the valuable and the worthless. It is doubtless^{ful} if they had either the desire or the ability to make such a distinction. But in the (1) Hecyra ll 32-42; cf. also Hor. Epistles, Bk. II, Ep. I, l. 182.

troublesome times that preceded and followed the overthrow of Rome, + those who were inclined to a studious life or who sought quiet and peace took refuge in the monasteries, either as clergy or clerks. Accordingly such students as the ancient drama had were to be found in the monasteries. (1) Many seem to have enthusiastically devoted themselves to classical studies and when not engaged in religious duties copied the old manuscripts. Then in the tenth century they began (2) to make comments. (3)

The next step was the revision of the old plays. And as long as the playwrights were under the influence of the church this revision consisted largely in the suppression of passages that might offend moral taste. It was with this purpose that Hrosvitha, a nun of Saxony, revised Terence's comedy. (4) As her work was popular it is probable that it rather tended to increase the interest in Terence. Later, at the close of the twelfth century and the beginning of the thirteenth century, Vitalis de Blois, Guillaume de Blois and Mathieu de Vendôme presented, at Paris, several pieces which were inspired by Plautus and Terence. (5) These plays owed their interest to the contrast between the slaves and their masters, a strong indication of their parentage. These were only fitful outbursts, but still taken in connection with the moralitys and farces they tend to strengthen the French inclination to satirize types.

The renaissance of the drama as well as of the arts began in Italy. In the latter part of the fourteenth century the imitation of Seneca's tragedies was frequently attempted: they were the models for tragic writings from the fourteenth century to the sixteenth century. But the Greek theater was scarcely known, (6) the old saying, græcium

est, non legitur, still had a meaning. The first and most important

(1) Chassignon p. 15 says this was true between the seventh century and ninth century, but as far as France. *was concerned this state*

(2) Chassignon p. 14 (3) Chassignon 15-16: in the latter half of 5 cent.

(5) Vitalis's Geta is taken from the Amphitruo of Plautus. Cf. Chassignon, 27 seq. (3) The general attitude of the fathers of the Church was hostile to classical study. (c) Chassignon, 41.

century would be true until fourteenth century.

imitator of Seneca was Albertino Mussato, who was crowned at Padua for his tragedies. Unquestionably he did much to revive interest in the works of his great master. The work of Mussato and his followers may be summed up in this statement: they tried to reproduce a faithful copy of Latin tragedy, and succeeded in impressing the laws of the Roman drama on the new Italian drama.

After some interest had been aroused in Seneca, the playwrights began to imitate Plautus and Terence.⁽¹⁾ At first they were content to write prose. Among these writers may be mentioned Leo Batista Alberti, author of *Philodoxios*, a comedy in the style of Terence, but having a truer conception of love and a moral: *Doxia* and *Philodoxus* are more lover-like than the insipid maidens or courtesans and the weak minded youths, who are mere puppets in the hands of wily slaves and stern fathers. Another writer of the first half of the fifteenth century was Ugoloni de Parma, who was styled "the bold imitator of Plautus". The only play he has left us is *Philogenia*: it lacks moral tone. The *Polyxène* of Brunti⁽²⁾ also shows some advancement in the art of love making, and for the first time introduces the female go-between.⁽³⁾

Towards the latter half of the fifteenth century not only influential prelates but the rival princes vied with one another in the encouragement of classical studies. No court, lay or clerical was complete without its learned men. And what classic subject lends itself more readily to display and amusement than the drama? So, partly under the patronage of the church, and partly

(1) They were not playwrights in the proper sense of the word, for they wrote comedy as a relaxation from more serious work.

(2) Chassang--p. 102-- thinks this an older play than either of the two just mentioned. He also adds that Brunti was acquainted with Aristophanes.

(3) Chassang p. 107.

under that of the secular nobles, Pomponius Laetius, in 1470 (?), assisted by young noblemen began to reproduce, as faithfully as possible, the comedies of Plautus and Terence and modern plays modelled on their style. (1) This work was encouraged by Cardinal Raphael Riario, (2) Under whose direction the *Asinaria* of Plautus and the *Hyppolytus* of Seneca were put on the stage. The interest in comedy was confined to no one part of Italy. About the same time that Riario was delighting Rome with classical plays, Harmonius presented a comedy founded on the *'Aulularia'* of Plautus, called *'Stephanium'*. It deserves notice here because it is taken from the same source from which Molière took his *L'Avare*. A contemporary, Saell^bicus, writing to the author says: "Your comedy filled me with pleasure. Everything is polished, well worked out. The style is that of antiquity, it has decidedly the turn of Plautus." From the Italian cities the classical drama spread to France by the inter-marriage of the royal families,-- the Italian princesses taking something of their court customs with them-- because the Italian actors found the northern courts profitable, but especially because the general revival of learning had made the public capable of enjoying what was artistic in classic Latin.

During the sixteenth century France was carefully studying as a literary work, the classical drama. Such a study could have but one result: to demonstrate the inferiority of the French stage. To the French mind, clear, precise, analytic and artistic rather than vigorous, inventive and imaginative, the rigorous rules of the classical drama, the art with which they were observed, appeared with wonderful force. So, under the influence of the

(1) Chassang, .129. 3. Chassang, p. 143.
 (2) 1478- 1492.

Pléiade, Étienne Jodelle wrote, 1551, Clibobattre, a tragedy taken from Plutarch and modelled on Seneca's tragedies: that is, it rigidly observed the unities of time and place, substituted narration for action, had few characters and a simple plot: a style that was to be brought to artistic perfection by Corneille and Racine. In L'Abbé Eugène, Jodelle attempted to exemplify something of ancient comedy. After Jodelle, the playwrights looked wholly to antiquity and to the Italian and Spanish imitations of it, for their models.

While the plays written under the influence of Pléiade may have been very gratifying to the classical students of that day, and they are to-day valuable to the student of the French theater, they were too dry, their long recitations too wearisome to be popular on the stage. The people needed educating, the writers needed training and genius, before a successful comedy, embodying the admirable features of classical drama could be possible.

The unities and many of the rules of the classical drama were forcibly and favorably presented to the French through Italian influences. In this connection the translations, or rather adaptations, of ^LBarivey deserve mention. From his work Molière obtained many plots.

Beginning with the seventeenth century the French playwrights borrowed much from the Spanish theater. To this we owe: first the fondness for intricate plots which characterizes the drama during the first half of the century, and which is seen in many of Molière's comedies: (1) second, it received the old farcial style of satirizing types, and popularized that phase of classical comedy; third these imitators, of whom Hardy was most important, created

(1) It was, no doubt, ^{for} toward this purpose that in writing a comedy he often used the plots of two or three old plays: as L'Avare from Les Amalgame, Le Tartuffe, and Le Censeur de Sarcelle; and Les Femmes de bien from Le Censeur de Sarcelle and Le Censeur de Sarcelle.

a greater popular interest in the theater than had previously existed. Thus, although these writers were far from being dominated by the Pléiade, they made many of the dramatic rules enunciated by the Pléiade effective, and prepared the way for Corneille, Racine and Molière. The comedies of Corneille, - I do not include his tragedies-- Routrou and their contemporaries can scarcely be said to have done more than advance the work of Hardy, the tendency being always toward a more classical form.

Thus far the effort has been to show that the French comedy was to some extent a product of the old Latin comedy, somewhat modified by the transition and the indigenous drama of France. But it must not be forgotten that the comedies of Terence and Plautus, the tragedies of Seneca and to a less degree the Greek theater were known and appreciated. So, in considering the influences that molded the classical French drama it is safe to say the most important ^{work} ~~work~~: first, the impress left on the stage by the innate, dramatic genius of the people: second, the study of the Latin masterpieces: third, the French character, which was affected not merely by its national traits but by the changes which time and Christianity had wrought in human nature.

A STUDY OF SOME TYPES.

I. TERENCE AND MOLIERE.

In order to prepare for the following discussion a few general remarks on the comedies of Terence and Molière will be helpful. Aulularia of Plautus and La Veuve of Larivey: and Les Fourberies de Scapin from Phormio and Le Pedant Joxé de Cyrano de Bergerac.

In each case we have a comedy of manners; the types, as will be shown, are those common to all countries and all time: each author took his plots from an older theater than his own, hence the minor incidents and sometimes the characters are foreign to the the author's own:- Terence, it is understood, lays the scene of his plays in Athens and so far as they have any local coloring ^{they} are Athenian-- as might be expected the comedies follow the same general rules: each writer was a master of his own language: but Terence entertains one with humor, Molière with wit. Terence, while presenting Greek customs and characters, which are consistently Greek does not make many allusions which would not be understood by a Roman of ordinary intelligence. Molière although relying on others for his plots and sometimes his characters, as in L'Avare and Les Fourberies de Scapin: portrays contemporary French life. But he occasionally follows his models so closely, especially in his earlier and inferior work, that he reminds us not of France but of Greece or Rome. (1)

They appealed to wholly different audiences. The Romans were too full of animal spirits, their minds too concrete, their pleasures too sensual to enjoy fully the refined and often subtle humor of Terence, or his clever delineation of character. (2) The Roman

(1) In Les Fourberies de Scapin Zerbinette is held by the gypsies for a ransom, a clumsy substitution for the slave dealer in Phormio. The servants, too, are a cross between the confidential, trusted and abused slaves and the fawning, scheming parasite.

(2) It is frequently asserted that the Romans were dramatic by nature. If by 'dramatic' is meant a fondness for the circus, the gladiatorial show, the coarse farce and the voluptuous dance, then they were dramatic. But their fondness for the true drama, if we except the comedies of Plautus and possibly those of Caecilius, never extended beyond endurance. I am, of course, speaking of them as plays, not as literary studies, nor do I include the togata, a distinctively Italian comedy of which we have only fragments. (See Mac Kail p. 15.bottom).

gloried in his death-dealing arm, the Frenchman in his stinging tongue; the former was the conqueror of many a battle field, the latter of many a salon; the one had set for himself the task of conquering the world and ruling it, the other that of amusing himself; the one was a citizen who loved and served his country, the other a dandy who loved his mistress and served his king. (1) Is it surprising that on the stage, the French comedy was more successful than the Latin?

Another important difference is to be ascribed to Christianity. Terence's standard of morality was lower than ours nor did he aim at a moral reformation; his young men are not models of propriety: the slaves and parasites have more brains than their masters, but less truthfulness, if that be possible. We are not expected to think less of the young men because of their loose conduct. (2) If Terence intends that any lesson should be drawn from his young men it is this: be lenient with the excesses of youth. (3) The trickery of the slaves and parasites is not considered worthy of punishment: they are to be laughed at rather than judged. The old men, as a rule, are sufficiently punished, but in such a way that the ethical value of the infliction is largely nullified by the immunity of the youths and the parasites. Still it must not be thought, from what has been said that Terence encourages vice, he does not. In Molière, however, the maidens are seldom debauched; the young men, if weak and effeminate, are respectable; the questionable schemes are left to the servants and villains: and in his more

(1) This applies to the theatre going public of Paris.
 (2) Aeschylus, although severely condemned for his profligacy by his father, is--and intentionally so--a pleasing character. We do not feel that Terence wishes us to share Molière's opinion.
 (3) This is certainly one of the lessons taught by the old men in Adelphi and Haut. Tim.

pretentious comedies right triumphs.

Terence's plots resemble one another so much that he may be said to have had but one. There is a young Athenian noble-- sometimes two-- idle, thoughtless, more or less dissipated, who meets, loves and ravages, under the promise of marriage, some maiden, a music girl, an orphan, a ward of some harlot, a girl who is ignorant of her parentage or who has no father, but who is always proved to be the daughter of some Attic citizen. There are generally two old men, fathers of the boys or girls. Their function is four-fold: to scold, to be deceived, to forgive, and to furnish the money. And their reward is ridicule. The lack of ability in the young masters is supplied by the slaves, who busy themselves in defrauding the old men of their money and self-conceit, and in furthering the amours of the young gentlemen. Sometimes, the role of master-knave is taken by a parasite, as in Phormio. The maidens seldom appear on the stage: (1) good evidence that the purity of woman was held in higher esteem than the plays would lead one to think. The old nurse, a weak, inefficient guardian of the young maidens, helps to prove the parentage of her mistress. When this is accomplished, the damsel's father gladly gives her to her lover. Her desires are seldom considered nor did she expect it. All ends happily: the lovers are satisfied, the old men being old friends or brothers are delighted: the parasite if there be one is given a perpetual invitation to dinner: while the slave rejoices because he has escaped punishment. To this outline add a few minor characters: (1) Antiphila (Haut. Tim.) does appear on the stage and says a few words. Pamphilus (Eunuchus) appears on the stage but says nothing. There are two reasons for not assigning a prominent part to the maidens: first, they were not accustomed to arrange their marriages or to have any voice in selecting a husband: second, if they had showed their love on the stage, they would have placed themselves on a level with the courtesans.

acters, change the incidents as much as you please, provided you do not alter the final results, make everything ridiculously humorous and you have a typical Latin comedy.

Molière frequently used this scheme, making such changes as modern civilization and French temperament demanded. (1) Terence was more anxious to present a polished literary product than to amuse the people; to correct existing evils he made no attempt. Molière desired to amuse as well as to produce a great drama: In fact it was necessary that his comedy ^{it} be popular, and this would be impossible, if they were not entertaining. Again he unquestionably intended to improve society by ridiculing some of its objectionable features. (2) It may be truthfully said that he had a high moral purpose.

Some changes had to be made in the plot when he was using one taken from the classics. Slavery did not exist, another means--not always a happy one--was necessary to account for the detention of the maidens. Her citizenship was not essential to make the marriage legal. Hence the hero, because the morality of the French was higher than that of the Romans, endeavor^{ed} to obtain not to retain a wife.

In conformity with the changes of purposes and plot the characters were also altered. The greatest of these changes was the important and respectable role assigned to women. The principals were punished for their misdeeds by ridicule, a terrible scourge when wielded by Molière. (3) The characters were made sport of not because they were old men, deceptive servants or effeminate

(1) This was the case in L'Avare, Fourberies de Scapin, L'Etourdi, and Le Petit amoureux.

(2) As in Le Misanthrope, Tartuffe, Les Precieuses Ridicules, L'Ecole des Maris, and many others.

(3) L'Avare, act. III, Sc. V.

youths, but because they represented an obnoxious type. The causes of their mishaps, and sufferings, if they are capable of that, is to be sought in their own natures. Take for illustration, Oregon and Tartuffe, in Le Tartuffe, and Alceste in Le Misanthrope.

§ Writers of comedy frequently, in order to make the personages of the play more distinct or to produce a humorous effect, lay undue emphasis on a particular trait of character or custom of the people. Again an audience may very much enjoy a time worn joke aimed at a foible which scarcely exists in its own country or which, if it does exist, is far from being common. For example, our comic papers never tire of ridiculing the stolid, dishonest policeman, the impudent housemaid, the young wife's cooking and the ignorant farmer. These jokes are read and doubtless enjoyed; if not why are they printed? But what folly it would be to base a serious opinion concerning any of the above classes on such jests. Again, take the so-called realistic novels of Zola. He claims to paint life as he finds it. Perhaps he does, but because he chooses to dig in muck-heaps, is that any reason why we should believe there is nothing but muck-heaps, especially when we can see many a clean lawn and beautiful flower bed? Terence, moreover, portrays Greek life. So, although the types and events he describes must have been known to the Romans, and, although, to some extent, they are common to all times and countries, it would be wrong to suppose that he gives us a photograph of Roman life under a Grecian name. The typical Roman boy had a genuine respect as well as fear for his father. It was Roman nature to respect the dignity and experience of old age. The Roman gentleman of this time was not dependent on his slaves for his brains. There was more of the ^{man} ~~fan~~ and less of the scolding old woman in his constitution. The same general criticism

may be extended to the youths. If the Roman stands for anything, be he young or old, it is strong, robust, valorous manhood, which is certainly not a characteristic of Terence's young men. Nor is it to be concluded that the majority of men found marriage as oppressive as Demea did, or that all wives ruled as despotically as Nausistrata.

Molière, too, owing mainly to Latin influence sometimes severely taxes our credence. One gets the opinion from his drama that there was much fear, some respect and very little genuine love between parents and children. The servants, like the Greek slaves, have more brains than their masters, a smooth, oily tongue and no perceptible conscience. The young men-- one can scarcely call them lovers-- have an abundance of time, a sufficiency of tears, much rashness and a few small, stunted virtues. The skilful manner in which the truth is ^vavoided by some characters would make a Greek envious.

These remarks must not, however, be applied to any single comedy, for Molière was too good an actor to write a comedy or picture a character which was impossible; it is only by viewing his work as a whole that one realizes that he has, in spite of his great genius failed to give a complete picture of society. So, although both Terence and Molière ^{have given us} some common and unquestionably truthful characters we are not to think of these types as constituting all of society.

II. THE OLD MAN.

Of all the types which Terence portrays, the old man is the most interesting. He stimulates our sympathy by his misfortunes,

our admiration by his shrewdness, our scorn by his meanness, our pity by his childishness and our laughter by his absurd self-delusions. Though he is far from being a model, he is the nearest approach to a virile man ⁱⁿ ~~as~~ Terence. The other male characters are well drawn ^w but they are dudes, fools, parasites or scoundrels, not men.

The old man is of great dramatic importance. As the father of one of the lovers his consent is necessary for the happy consummation of the marriage. A few examples will suffice to illustrate this. ^{although the court has decided} Phormio (in the Antipho must marry Phanium, he is not sure he can keep his wife until his father consents; in the Ueoyra Laches and Phidippus make the match because it pleases them; and then they are kept busy making the family machine run smoothly; in the Adelphi Aeschylus is fearful of the stability of his marriage, until with Micio's consent he takes his wife home; in the Eunuchus the first question Thais asks Chaerea, when he informs her of his intention to marry Pamphilus is "Will your father consent?"; in the Andria, Pamphilus suffers very keenly because he fears there is no way to make his father give him the wife he wants and has taken; in the Hauton Timorumenos it is the old man who suffers because he did not give his consent.

Molière gives the father quite as much authority in this respect as Terence does. Lélie (1) in spite of his unfortunate adventures is forced to wait until his father, Pandolfe, consents; in Le Dépit Amoureux the marriages are not consummated until the fathers have reached an understanding; Léandre and Octave (2) are far from tranquil happiness until their fathers have consented.

(1) L'Etourdi.

(2) Les Fourberies de Scapin.

The same is true of the lovers in L'Avare, Le Tartuffe and many others. As to the suzerainty of the parents in the love affairs of their children Greek, Roman and French customs harmonized.

Custom in this respect was strengthened by the laws of finance: ^tthe father was banker for his family. Whatever any members of his household undertook his financial support was required, and good financial backing is an important consideration when one is taking a wife. The old man is such a careful banker, moreover, that his patrons never think of asking him for a loan-- it is much easier to cheat him. Terence uses the slaves and parasites for this purpose, Molière the servants and go-betweens. (1) The attempts to extort money are the occasion for some extremely ludicrous scenes. (2) Although the father is generally forced by the clever slaves to give up some of his carefully hoarded gold, it does not pass out of the family nor is it usually spent in a way of which he does not finally approve. (3)

Of course the greedier, stingier the old man, the ^{more} interested and amused we are. Both our authors make the most of this trait. It is Demipho's stinginess that makes Phormio's interview with the old men so laughable when they are trying to make him return the money they gave him: it is this that gave Phormio an excuse for telling Nausistrata of Chremes' faithlessness. The agony of Chremes, in the Hautor Timorumenos, when he finds that the expensive Bacchis is going to drain his own purse not his neighbor's is thoroughly enjoyable. Demea's (4) wrath at the conduct of his son, is due not more to his love for virtue than to his

(1) Cf. Phormio's with those of La Flèche and Frosine, L'Avare and of Scapin in Les Four de Scap.

(2) Phormio 642-681 and Les Four de Scap, act III.. sc. II

(3) Chremes (Phor) is not really an exception for Nausistrata is really the head of that household.

(4) Cf. Adelphi 134-5, 381-385, 723-750.

love for money, and we despise him accordingly.

The avarice of Harpagon is too well known to need comment. Of course Céronte like his proto-type, Demioho, is excessively stingy. Argan (1) wishes to marry his daughter to a young physician so that he may save a doctor's bill.

But when it is remembered that the young men are not given to carefulness in money matters, the old men are not inexcusable. If they did not keep a firm hold on their treasure boxes, they would soon have nothing to keep.

Avarice makes one harsh, thoughtless and selfish: qualities that neither attract friends nor stimulate affections. The fear, disrespect, and even hate which the children show toward their father may, in most cases be traced to avarice and the malformation of character which it has produced. One can easily understand how a timid milk-sop like Antipho (2) would fear the vituperations of his justly indignant father. The soliloquy of Demea (3) shows that he has some perception why his brother is loved while he is only feared. He passes from the comic to the pathetic in the verses:

"Ita eos meo labore eductos maximo hic fecit suos

Paulo sumptu: miseram omne ego capio, hic potitur gaudia." (4)

There is a suggestion of repressed feeling and loneliness in

"Ego quoque a ^{meo} ~~meo~~ me amari et magni bendi postulo," (5) which is all the more striking, because of his undemonstrative nature.

But even here, when he is deeply moved, he restores the comic effect by his stinginess. So Chremes (6) has failed, because of his

(1) Le Malade Imaginaire. (2) Phormio (3) Adelphi, 265-281.

(4) Adelphi 875-6. (5) Ibid. 879. (6) Haut. Tim.

stinginess, to inspire Clitippe with filial love," and for the same reason we have no sympathy for his misfortunes.

In Harpagon (1) Molière has given us an excellent picture of a father made loathsome by avarice. He becomes unbearable to every one with whom he associates. His son defies his authority, his daughter deceives him, does not even dare tell him that Valere has saved her life, his servant -- acting on a hint dropped by the master himself -- robs him, while the coachman takes delight in making him ridiculous. Yet this is not so surprising as that his children have even a little respect left. Undoubtedly Céronte (2) richly deserves the beating he receives. Nor do we regret that the gypsies have his five hundred crowns.

An excessive love for money makes a man suspicious. And there is no surer way of inviting deception than to be unjustly suspicious of another. All the old men of Terence are so distrustful of their sons that the latter never think of telling their fathers when in trouble or of asking them for any kind of help. If the young man is to get any money from his father it must be by a trick. If Harpagon had not been so afraid that his treasure would be stolen he would not have searched La Flèche for the money that had not been stolen. By his own senseless suspicions he made subsequent theft possible.

But the suspicious character of the old man is not always due to greed. His suspicion is frequently well founded and foolishly displayed. Simo (3) made skeptical, perhaps by past experience will not trust Davus when he is inclined to be truthful. This

(1) L'Avare.

(2) Les Fourberies de Scapin.

(3) Andria.

leaves us free to laugh at the old man without blaming the slave. Syrus (1) trusts to the suspicious nature of the old man, of Chremes particularly, when he proposes to deceive them by telling the truth. Can one blame the masters for being deceived by such an unheard of scheme? Chremes is so sure that Clinia is going to ruin Menedemus that he never once imagines that he is to be the victim. Molière has developed this trait with greater dramatic skill than Terence. Orson, blinded by religious fanaticism, distrusts every one except Le Tartuffe, the high priest of hypocrites. Argan, (2) his mind filled with the nonsense of the physicians and his stomach with their pills, is a fit subject for the wiles of his designing wife. He, like the other old men is suspicious of the only persons worthy of confidence, and forces them to practice deception. (3) So we are scarcely less gratified at the discomfiture of his wife Beline, (4) when she finds that her husband is still living, than at the blow Argan's self-love received. Still he is just as ready to be deceived again; the doctor's physic has completely removed all the common sense from his system.

When the slave or servant has completely exhausted his resources of deception, the old man himself comes to his rescue. When Simo (5) sees the midwife enter Glycerians' ^{wife's} house it seems as though he must discover the true condition of affairs. Davus thinks so too, and asks himself, "Quod remedium nunc huic malo inveniam?" (6) But Simo comes to his assistance. He is no blockhead, he under-

(1) Haut. Timor. (2) Le Malade Imaginaire. (3) See act III, sc. XIV in which Toinette impersonates a learned doctor.
 (4) Act III sc. XVIII. (5) Andria 459-480. (6) Andria 468.

stands the trick. oh, yes, Clytemnestra is going to pretend that she has given birth to a child so that Orestes may be induced to refuse to give his daughter. It is a very plausible supposition if it were only true, but in any event it is a great boon to Davus. Demea is so sure that the son who has had the benefit of his wife's precepts and austere example can not err, that he never once thinks of upbraiding that youth. On the other hand he is so thoroughly convinced that Micio's system is abominable and that it has not only ruined Aeschinus, but made him incapable of doing anything creditable, that he almost drives poor Micio crazy with his railing. His conduct is all the more amusing because we know that Ctesipho has all the undesirable qualities of Aeschinus and none of his virtues. (2) Notwithstanding the fact that Terence is not didactic, the brothers are an admonition for the avoidance of extremes and Demea finally reaches the conclusion that you are not to be overconfident of your own infallibility.

Demea has many points in common with Harpagon, and one of the most striking is this power of self-deception. The latter fancies that his treasure is as dear to every one else as it is to himself. What agony he endures and what delight we take from his groundless

(1) Adelphi

(2) Aeschinus has associated with courtesans, so does Ctesipho. but he lacks the courage or the ability to conduct his own intrigues. And surely no one can help admiring the bold urbanity with which Aeschinus treats Sannio, or the manliness with which he promised to make restitution to Pamphila. Does his brother exhibit any of these qualities? Again, if Aeschinus is given to wine sippers and carousals, is not his brother quite as eager for them? (517 seq)

suspicious! But the climax of his self-deception is reached when Frosine⁽¹⁾ tells him what a handsome man he is. This whole scene recalls the interview between Demea and Syrus.⁽²⁾ How similar these two scenes are!

Frosine. Hé cela est bien bâti auprès d'une personne comme vous! Voilà ^{un} homme, cela! Il y a de quoi satisfaire à la vue: et c'est ainsi qu'il faut être fait et vêtu pour donner de l'amour.

Harpagon. Tu me trouves bien?

Fro. Comment! vous êtes à ravir et votre figure est à peindre. Tourner-vous un peu s'il vous plaît. Il ne se peut pas mieux. Que je vous voie marcher. Voilà un corps taille, libre et dégagé comme il faut. et qui ne marque aucune incommodité.

Harp. Je n'en ai pas de grandes, Dieu merci: il n'y a que ma fluxion qui me prend de temps en temps! ⁽³⁾

Compare the dramatic purpose of the foregoing with this:

Syrus adortus iurgiost fratrem anud forum de psaltria istac.

Demea ain vero? Sy.a. nil reticuit.

nam ut numerabatur forte argentum, interverit homo de improvise coepit calanare 'o Aeschine. Haecne flavitia facere te! huc te admittere indigna generositate! De. ob, lacrumo audio.

Sy. 'nox tu hoc argentum perdis. sed vitas tuas.'

De. Salvos sit: spero, est similis maiorum ^{su} Sy. hui.

De. Syre, praceptorum plerumq in forum ille. Sy. phy.

domi habuit unde disneret. De. fit sedulo nil praetermitto: con-
suefacio: denique inspiciere famquam in speculum in vitas omnium.
iubeo atque ex aliis sumere exemplum sibi.

Hoc facite. Sy. recte sane. De Hoc fuvito! Sy. callide.

(1) L'Avare, act I., sc. VI.

(2) Adelphi 295-42.

(3) L'Avare act II. sc. 6.



Dé.'hoc laudist' Sy.istaec res est. (Dé.) 'hoc vitio datur'
 Sy.probissume. (1)

Argan (2) represents a different phase of the same theme. He is so wrapped up in his own fancied ailments that he believes neither friends nor Nature, for him all truth, all learning is to be found in the imposition and ignorance of those who pander to his whims. Le Malade Imaginaire is not merely a satire on quack doctors but also on those old men who take a childish delight in magnifying their slight infirmities. (3)

Still another class of these self-deceivers are those who ride a hobby. Thus Laches (4) is so sure that Sostrata has been conducting herself like the traditional mother-in-law that no denial which she can make is strong enough to shake his opinion. Molière has truched on the same subject in George Dandin. The poor husband can not convince his conceited father-in-law of the unbecoming conduct of the latter's daughter, because, as M. de Sottenville says, (5) she is from a house in which there has been no loose characters therefore she must be virtuous. It must be that their characters have been more creditable than their brains. So, too, M. Jourdain, possessed by the idea that he is a gentleman, permits the disguised footman to establish the gentility of his family thus:

Covielle. ^L Qui marchand? c'est pure médisance il ne l'a jamais été
 Tout ce qu'il faisait, c'est qu'il était fort obligeant, fort
 officieux; et, comme il se connaissait fort bien en étoffes, il
 en allait choisir de tous les côtés, les faisait apporter chez
 lui, et en donnait à ses amis pour de l'argent. (6)

(1) Adelphi 404-419. (2) Le Malade Imaginaire. (3) Cf. Le Bourgeois Gentilhomme, act IV, sc. 5. (4) Hecyra. (5) Act I, sc. IV.
 (6) Act IV, sc. V, Le Bourgeois Gentilhomme.

And what a climax of the ridiculous when the rejected suitor-- rejected because he was just a respectable bourgeois--disguised as the son of the Grand Turk is given the hand of Lucille!

We are not to think, however, that the old man is foolish or weak minded, for he is, if we except his peculiar failings, very shrewd. Simo(1) exhibits considerable cleverness in the treatment of his son. While the latter was visiting a courtesan's house, Simo was careful to enquire about his son's relations with her. By a chance, which might have befallen any one, he has failed to ask the right question. His statement of the case to Sosia and Davus (2) shows not only a fatherly solicitude but a fairly accurate conception of human nature. Demipho (3) is a good business man, but he is not a capable accomplice in a love affair. Yet he is able to prompt Chremes. Syrus (4) pays a tribute to Chremes' shrewdness in money matters when he tells him how Bacchus is going to get a thousand sesterces from Menedemus for the rich Carian maiden, who is said to be held as a pledge. Of course, he expects Chremes to advance the money for the hope of the reward which the maiden's parents will give. This ability is still further shown when Chremes having discovered that Bacchis is his son's mistress plans to put all his property in his daughter's name so that it may not be squandered. But Micio in the Adelphi is the nearest approach to a sensible man in Terence. He has, moreover, a truer sympathy with youth than any other.(5) The explanation for both these facts is that he has found his happiness in helping others. "ille (Micio) suam egit semper vitam in otio, in conviviiis, clemens, placidus, nulli laedere os adridere omnibus:

(1) Andria. (2) 28-226 (3) Phormio (4) Hauton Tim. 599-612

(5) Cf. 48-80.

sibi vixit: sibi sumptum fecit: omnes bene dicunt, amant." (1) His brother, however, is much shrewder. He not only has business ability of a Chremes or a Demipho, but he has in addition the rare sagacity to perceive that he has been worsted. (2) By a death bed confession, as it were, he saves himself and takes unmerciful vengeance on Micio. (3)

It would be a difficult task to find an adjective too severe for Harpagon, but he is shrewd. How skilfully he dismisses Frosine, when she begins to ask him for money. (4) Could any but a master mind direct the preparations for the betrothal feast as he does? (5) He succeeds better than Simo did, in discovering Cléante's affection for Mariane. (6) Molière has given us no shrewder character than Harpagon. Orgon, too, is sufficiently sane, except when under the hypnotic influence of Le Tartuffe. (7) Molière, however, unlike Terence, devotes all his dramatic powers to present not a complete man, but the particular phase of his character which has been selected for ridicule. Thus it often happens, as in Le Malade Imaginaire and Le Bourgeois Gentilhomme, ^{that the old man} is so completely dominated by his hobby that little opportunity is given us for judging what sort of a man he has been.

The old men in Terence are almost as much given to philosophizing as the slaves. Demea's soliloquy beginning with the verses, "Numquam ita quisquam bene ^u subducta ratione ad vitam fuit, quin res aetas usus semper alicuid abortet ^u novi, alicuid ^{zae} mon^eat: ut illa ^{zae} te scire credas nescias, et ^{zae} qui tibi butaris prima, in ^{ex}periundo ut repudies." (8)

(1) 863-865. (2) Cf. 855 seqq. (3) Cf. his reformation with Shylock's, Merchant of Venice. These reformations, brought about by inexorable necessity are effective and final for the same reason that death-bed repentances are: there is no chance to sin again and we are glad that they are safe, as well as ourselves.

(4) L'Avare, act II, sc. 6. (5) Ibid, act III. (6) Ibid act IV, sc. 3. (7) Cf. Argante and Céronte, Les Four de Scap.

(8) Adelphi 855-858.

is typical of the man. Nor is Micio less given to reflection^c on human conduct, but he looks at life through different spectacles. How modern this pedagogical theory which is his justification for overindulging Aeschinus!

"hoc patriumst potius consuefacere filium
sua sponte recte facere quam alieno metu:
hoc pater ac dominus interest: hoc qui nequix^t
fateatur nescire imperare liberis." (1)

That long nosed busybody, Chremes, (2) is a life-like picture of a man who is always ready to give away good advice which he himself needs. (3) These old men like to repeat old saws and jokes, many of which are ^{as} current to-day as they were two thousand years ago. It is this fondness of the old men and slaves for philosophizing that led the students of the Renaissance, especially the French students, to take such delight in Terence.

While this trait is not so prominent in Molière's men, it is present Harpagon has evidently given much thought to some of the contemporary social problems as his admonitory talk to Cléante indicates. He is also an ardent admirer of natural beauty because it costs nothing.

"Je voudrais bien savoir, sans parler du reste à quoi servent tous ces rubans dont vous voilà lardé depuis les pieds jusqu'à la tête et si une demi-douzaine d'aiguillettes ne suffit pas pour attacher un haut de chausses. Il est bien nécessaire d'employer de l'argent à des perruques, lorsque l'on bent porter des cheveux de son cru, qui ne co^utent rien." (4)

He has been, on his chosen lines, a careful observer of human nature.

"Vous, Brinda^{vo}xine, et vous, La Merluche, je vous établis dans la

(1) *Adelphi* 74-78. (2) *Hauton Tim*. (3) Cf. 440 seqq: See also Laches remarks on mother-in-laws (*Hecyra* 197-204)

(4) *L'Avare*, act I, sc.5.

charge de rincer les verres et de donner à ^bboire, mais seulement lorsque l'on aura soif, et non pas selon la coutume de certains impertinents de laquais qui viennent provoquer les gens, et les faire aviser de ^bboire lorsqu'on n'y songe pas. Attendez qu'on vous ~~ex~~ⁿ demande plus d'une fois, et vous ~~ressouvenez~~^{vez} de porter toujours beaucoup d'eau." (1)

The old man have a genius for lying, when occasion demands. Sometimes it is for amusement, (2) but more frequently it is to gain a definite end. (3)

Although the old men of Terence are seldom hampered by the truth they are not as skilful liars as Molière's. Simo's plan to deceive Pamphilus (4) by pretending that he was going to give him a wife immediately seems commonplace and clumsy when compared with the clever way in which Harpagon (5) makes Cléante reveal his passion. Occasionally they act the lie to the detriment of their dignity and sometimes of their self esteem. (6) Not all Molière's old men, however, can lie as successfully as Harpagon. M. Jourdain (7) is devoting himself so earnestly to acquiring the manners of a gentleman, that he has not sufficient ability left-- if he ever had enough-- to deceive his wife.

Their domestic relations are rarely happy. The husband has little affection, confidence or respect for his wife. He never loses an opportunity to assert his own superiority nor is he at all considerate of his wife's feelings. (8) Molière ~~is~~ closely (1) Act III., sc. 2. Cf. also Scaparelle, Le Amour Medicin, Act I. sc. 1. (2) Adelphi 646 seqq. (3) Hauton Tim. 175 seqq., and Phor. 910 seqq.; but the oldmen are not a match for Phormio. (4) Andria 155-170. (5) L'Avare Act IV. sc.3. (6) Le Mal. Imag., act III, sc. 18 (7) Le Bour. Gent. (8) Haut. Tim. 639 seqq. and 1005.

follows Terence in this respect, particularly when the old man is a bourgeois. Thus M. Jourdain (1) reminds one very much of Chremes. (2) though Mme. Jourdain is far from being a timid Sostrata. It is very amusing to hear M. Jourdain say to his wife who has enough common sense to equip several M. Jourdain: "Vous parlez toutes deux comme des bêtes et j'ai honte de votre ignorance. (3) By contrasting the monomania of the husband with the sensible wife Molière has presented a more striking and comical character than Terence did in Chremes. Who can imagine Harpagon thoughtful of another's comfort. Argan, (4) Orgon, (5) infatuated with Le Tartuffe, and Albert, (6) like the fathers in Terence, (7) think only of their own desire and not of their children's happiness.

Almost without exception the old men are ridiculous. Against them are aimed all the plots and schemes of slaves or servants. In many plays the comic element is almost entirely due to the deceptions practiced on the old man and the exhibition of their foibles. Sometimes a scene is introduced for no other purpose than to make the audience laugh at the old man. (8) In developing this phase of the old man's character Molière unquestionably used

Terence as a model.

(1) Le Bour. Gent., act III, sc. 3. (2) Haut. Tim.

(3) Le Bour. Gent., act III., sc. 3. (4) Le Mal. Imag.

(5) Le Tartuffe. (6) Le Debit Amoureux.

(7) There are some exceptions: Simo and Chremes in the Andria, Menedemus, in the Hauton Timorumenos, Micio in the Adelphi and Laches in the Hecyra strive to do what they think will be for the happiness of their children; they consider that rather than their own desires; but even they wish to arrange the match.

(8) Take for example Adel. 373 seq. and Le Bour. Gent., act II, sc 6 There is scarcely a comedy by either author that does not contain at least one such scene.

Occasionally, however, the old man presents not a laughable but a pathetic spectacle. This is the case when the strong self-reliant Demea cries out: "

"Munc exacta aetate hoc fructi pro labore ab eis fero,
~~o~~idium: ille alter sine labore patria potitur commoda" (1)

and

"ego cuoque a meis me amari et magni pendi postulo." (2)

Molière's old men are not so human as those of Terence for the former often makes no attempt to portray more than one phase of a character, So, from what we see of some of his characters we can no more form an accurate opinion of their life as a whole, than we could of a woman's ^{bea}duty by looking at the back of her head.

We can rarely stop laughing at his old men long enough to pity them, even when they deserve our sympathy, which is not often. Still he does give a few examples of pathos as when Don Louis forgives his son. (3)

There is one trait which the old men of Terence never lack - fatherly pride, and on their sons is bestowed whatever love they feel. In some it is cramped and dwarfed by avarice, as in Demea and Chremes, (4) and again it is the full deep, unselfish love of a tender father. (5) But it is to be remembered that Terence lived in Rome at a time when a son was considered a blessing sent by the gods, a means of bringing honor to both the father and the state. To the Parisian of the seventeenth century, however, there were other ways of perpetuating his fame. Paris, moreover had already reached a social condition in which children were looked upon by their fashionable parents as something of a burden. It was not

(1) Adelphi 870, 871. (2) Ibid. 879; See also Hecyra 223-227 and Hauton Tim. 94 seq. (3) Don Juan, act V., sc. 1.

(4) Haut. Tim. (5) Cf. Laches, Hecyra; Chremes, Andria; and Menedemus, Haut. Tim.

good form to show much affection for one's children. The extravagance of aristocratic youths brought up in idleness and luxury, was a source of constant anxiety to their fathers. The daughters had to be provided with a suitable dowry, a heart-rending duty for the Harpagons. So, especially among the type represented by Molière fatherly affection was not as prominent nor as deep as among the Romans of Terence's time, or even the Greeks of Menander's.

Thus it happens that in Molière, the father usually manifests his love for his children by trying to marry them according to his own whims. Still the girls' feelings are considered-- owing to the advancement of the human race, rather than to Molière-- quite as much as the boys. But aside from this, fatherly affection had deteriorated rather than advanced. It can not be said that Molière took his old men from Terence or from any other writer. He may have taken-- and frequently did-- the skeleton and perhaps some of the flesh but he molded their features and gave them an individuality of expression. Yet his tendency to make the old man such an important character is undoubtedly due to a close and appreciative study of Plautus and Terence. This view is confirmed not merely by the similarity of treatment, which has already been noted, but also by his earlier works, which whether copied directly from the Latin classics or not, showed that he was adapting the artistic qualities of that drama to his own audiences. How could he fail in such an experimental study to perceive the dramatic possibilities of the old man? And as a result of this study we have Argan, Orgon, Jourdain and Harpagon.

III. THE MATRONS. (1)

The matron occupies a very humble place in Terentian comedy. This is partly because the Roman and Greek world looked upon woman as man's inferior, partly because men played female parts, but chiefly because the mother was too sacred to be made the victim of rascally slaves and rebellious sons. The husband could find fault with his wife, call her a blockhead, a cheat, a liar, a mistress in the art of mischief making, and other endearing terms, but to find fault with his mother, never!

Terence does no more than outline a few matrons. The most interesting of these is Nausistruta. It is no tax on one's imagination to supply the missing links in her married life. Cupid tipped his arrow with her dower and shot it at Chremes. Stunned by this deadly missile the poor fellow was captured and bound by the cruel bond of matrimony. Since she had paid for his love Nausistruta had many privileges. The chief of these was to scold. And she had unusual talent for this art: a long, sharp tongue, quick wit, a strong, masculine mind, contempt for her effeminate husband, a minimum of womanly gentleness and a maximum of womanly jealousy. She was just the kind of a wife to make a feeble, trifling husband realize what kind of a place Tartarus might be. She was at once master and mistress of the household. Her wish "virum me natum vellem" (2) is characteristic, but one wonders if she did not have more privileges than a man. What did Chremes dare do without her consent? Can you conceive of her asking Chremes' permission? Yet we must admit, it would have seemed more fitting if

(1) See p. 114.³⁸ It must be remembered that the position of woman in Rome was always more respectable and influential than it was in Greece. The care and veneration given the Vestal Virgins is an illustration while the letters of Pliny the Younger show that the Romans appreciated womanly virtues.

(2) Phormio, 792.

she had been the man and Chremes the woman. But she loved in her way, and if she is shrewish she is also virtuous and though she has doubtless accused Chremes of faithlessness she has never really believed it. Therefore the positive proof is a cruel surprise. Her sturdy spirit rallies, however, and having promised to receive her spouse again, the curtain falls on her love tragedy. But behind the curtain the wronged wife is entertaining the informer, Phormio, choosing for him the choicest morsels, while ever and anon she taunts the humiliated Chremes with the failing crops, the falling prices and the anxiety incident to marrying a daughter. Still this is only a beginning. It is doubtful if even the stern Minos can invent severer punishment than Nausistrata will inflict. In this woman Terence has given us a short, vivid sketch of a shrew.

In the Hauton Timorumenos we have the fearful, submissive wife. Her Chremes has so often and so successfully asserted his authority that she has no independence left. Long years before she gave proof of her obedience, when she exposed her baby girl. But the supreme evidence comes when, having proved to Chremes that their daughter has been found, she receives his abuse and, without a single plea from her aching heart, awaits his decision. Only a mother can realize her self-effacement. What a pitiful comment on this man's tenderness! (1)

In the Sox^astr^{the}ta of Hecyra we have an ideal mother-in-law. Her personality is not striking, but her conduct is laudable. Terence chooses to forego the comic possibilities of the traditional mother-in-law that he may portray one free from jealousy, eager for the happiness of her son and his wife, self-sacrificing, loving and loveable. Sostrata is the most womanly of Terence's matrons.

There is no more comparison between the matrons of Terence and (1) Myrrina, Hecyra, is not dissimilar.

Molière than there is between a Grecian shepherdess and a Parisian belle. Just as the women of Molière's day occupied a higher social position than those of Greece or even of Rome, so, too, they hold a more important place in the drama!

IV. THE MAIDENS.

Terence rarely allows the maiden, the embryonic heroine to appear on the stage. We know her by report only, as a girl meanly clad, dirty, untidy, ^{with} dishevelled hair weeping over her dead mother; as one fainting at the funeral pile of her dead sister; as a music girl; or as a poor fatherless Attic citizen. The highest compliment that can be paid them is that they are better than their husbands. In *Antiphila* (1) we have a charming, modest, loving sweetheart. All we hear of her excites our admiration, while her meeting with *Clinia* is the tenderest love scene in Terence. We see and hear so little of the other maidens that we are neither attracted nor repelled. They furnish a motive for the son's rashness and the fathers' harshness, that is the beginning and the end of their dramatic importance.

Owing partly to the influence of Latin comedy and partly to social customs Molière rarely gives the chief role to his heroine. She is subject to the will of her parents. Like the Greek maidens she clearly demonstrates that Cupid strikes her sex with blindness. otherwise how explain her infatuation for such a chap as *Lélie* (2) or *Cléante*! (3) Very rarely is she of sufficient importance ^{to draw our attention} from the leading character, unless as in *Les Précieuses ridicules*, she is the one satirized. But though she has only a secondary part she is

(1) Haut. Tim. (2) L'Etourdi (3) L'Avare.

of much more importance than the Greek maidens. She has an individuality, occasionally some wit and a large vocabulary of gushing words. She is as far beneath the Portia's and Juliette's of Shakespeare as she is above the maidens of Terence. (1)

V. COURTESANS.

In the time of Menander Athenian society was very corrupt. The position of the wives and daughters was little better than that of eastern women, to-day. The girls, brought up in seclusion, remained under the absolute control of their parents until they were given into the despotic power of a husband. They have ^a little opportunity for developing either their minds or their characters. Is it any wonder that they are dull and uninteresting? The daily routine of household cares either crushed their spirits or made them shrewish. In any event neither the home, if such a name can be given to the place where they lived, or the humdrum wife satisfied the more cultured husband. He sought companionship elsewhere. On the other hand there were some women, fond of pleasure, keen-witted, entertaining conversationalists, restive of restraint and unhampered by moral considerations, who were willing to throw aside all womanly modesty and for the sake of gain or passion entertain these wearied husbands and the young men about town, who had no conjugal ties.

(1) In his comedies of manners, however, in which he is most independent, Molière gives his heroine a very prominent part. Then, from an artistic standpoint, she is to be compared with Shakespeare's heroines. This is true of Célimène (Le Misanthrope), Madelon (Les Précieuses ridicules), Armande and Henriette (Les Femmes savantes) and Donna Elvira (Don Garcia de Navarre), though the latter is not a comedy of manners. But among his women Molière has no lover that can, ^{be} compared with Portia, Juliette or Beatrice.

These courtesans, meretrices, were many, their influence on Athenian life great and their effect on domestic relations disturbing. They neither expected nor received respect, hence there could be no diminution of their dignity in putting them on the stage. Besides they were witty and fairly well educated, two essential qualities in a dramatic character, while the audience could be made to laugh at or with them. Thus the courtesans naturally became the most important female characters in Terence's comedies.

They were a disturbing influence. Although the standard of Grecian morality was low, the Grecian father had some appreciation of cause and effect. He knew that if his son became enamored with a courtesan he was apt to waste time, strength and money. At the same time his chances for making a satisfactory marriage were lessened for no father was willing to give his daughter to a man who would spend his wife's money on another woman: sometimes the daughter's happiness was considered as well as her dower. (1) Again the courtesan having once attached a liberal young gentleman to herself was loath to give him up. (2) Occasionally as in Eunuchus, where the father paid but little attention to his sons, the courtesan encouraged two lovers and then there is jealousy. (3)

These courtesans are sometimes coarse. Like the modern kitchen girl they have a fondness for expletives more picturesque and emphatic than elegant such as ecastor, pol, edepol, and hercule. They are not troubled with modesty or convention. Yet, considering their vocation their conversation is quite free from vulgarity. As a rule they are not offensive, never so on the stage. But

Chremes gives us a peep behind the curtain in:

(1) Cf. Chremes, Andrea. (2) Cf. Hecyra 834, 835.

(2) Bacchis, Hecyra, is the means of restoring his wife to Pamphilus. See act V.

"Sensi nam unam ei cenam atque eiuscomitibus
 dedi: quod si iterum mihi sit danda, actum siet.
 nam ut alia ^σmittam ^apytassando modo mihi
 quid v^lni absumpsit 'sic hoc', dicens asporum,
 pater, hoc est: aliud lenius sodes vide:
 relevi dolia omⁿⁱta, omnis serias:
 omnis sollicitos habuit: atque haec una nox."(1)

But if they are extravagant they are likewise generous and kindhearted. Thais (2) bends all her energy and arouses the jealousy of a follower whom she really loves in order to restore her foster sister to Chremes. It is true that she is led to this course partly because she desires an influential protector, still her generous heart is an important factor. So Bacchis, (3) because Pamp^hilus has treated her well, does all she can to bring his wife back to him and rejoices that she has succeeded. Chrysis (4) ^{is} was mindful of her adopted sister while on her deathbed. It is also evident that she has shielded her, to some extent, from the shame of her own life. Even Bacc'is, (5) the least attractive of the courtesans, displays a kindly solicitude for Antiphila.

While their faults are unpardonable, because of their many attractive qualities they are lovable. They owe not a little of their magnetism to a generous sympathetic heart-- a feminine attribute that has always held the admiration of men. They seek, moreover, to make themselves agreeable to their lovers, both in conversation and dress--(6) a feature of their character that the modern woman might study with profit. These qualities as well as the sensual pleasures held the young men. With the possible exception of

(1) Haut. Tim. 455-461. (2) Eunuchus. (3) Hecyra.
 (4) Andria, 284 seq. (5) Haut. Tim., 381.
 (6) Haut. Tim., 389 seq.

Antiphila, (1) the courtesans are more lover-like than any of the women in Terence. Our author is not a master of the art of lovemaking, but the scene between Phaedria and Thais is not lacking in true sentiment. Thais reveals not only a loving but even a noble character in this soliloquy:

"me miseram, forsā hic mihi parvam habeat fidem
 atque ex aliarum ingenis nunc me iudicet.
 ego pol, quae mihi sum conscia, hoc certo scio,
 neque me finxisse falsi quicquam necue meo
 cordi esse quemquam cariorem hoc Phaedria:
 et quidquid huius feci, causa virginis feci." (2)

Still, in spite of their many admirable qualities the courtesans could not but degrade society. And those in the Terentian comedy had just that effect on the Roman audience. The people had no inclination to make a character study; the finer work of Terence was overlooked and they saw only the grossness. In this way Terence helped to spread both Greek learning and Greek debauchery.

It is needless to say that Molière has omitted the courtesan. French morality of the seventeenth century was much higher than that of Greece; loose characters were scarcely an important social ^{factor} character; it was permitted to represent respectable women on the stage, hence there was no dramatic necessity for the courtesan. In her place we have the coquette. (3) But the comparison is not to be carried too far for while she has the personal magnetism of the courtesan and often comes to the very boundary line of propriety she rarely steps over it. In one respect the go-between resembles the courtesan, she is a disturbing element in society coaxing with slight skill, the coins from an unwilling purse.

(1) Haut. Tim. (2) Eunuchus 197-203.

(3) Cf. Célimène, Le Misanthrope, and Angélique, George Danbin.

She may be clever but she is not attractive.

VI. THE MAIDSERVANTS.

Terence assigns only an insignificant part to the maids. Their function is to act as messengers. The only exception is ⁱⁿ the Eunuchus, in which Pythias assumes the rôle of female clown. She has a keener sense of humor than any other character in the comedy. She makes one wish that Terence had given us more Pythiases. With quick perception she sees that Parmeno has been an accomplice of the false eunuch and plans her revenge (1) which she executes most skilfully. How acute Parmeno's anxiety, when she tells him that Chaerea has been apprehended and is about to be mutilated! It is so great that he must, urged on by revengeful Pythias, tell the whole painful story to his old man, Laches. Then the entire company gets an opportunity to laugh at the groundless fears of the father. But Pythias is not yet done with Parmeno, she must dress his wounds. How gently she cleans ^{es} them with:

"nunquam pol hominem stultiore^bm vidi nec video. a,
non possum satis narrare, quos ludos praebueris intus.
at etiam primo callidum et disertum credidi hominem,
quid? illicone credere (ea) quae divi oportuit te?
an paenitebat flagiti, te auctore quod fecisset
adulescens, ni miserum insuper etiam patri indicares?
nam quid illi credis animi tum fuisse, ubi vestem vidit
illam esse eum ^uidutum pater? quid? iam scis te perisse?" (2)

And then she pours on this balm,

Pa. "hem quid dixisti, pessuma? an mentita's? etiam rides?
itan lepidum tibi visumst scelus, nos inridere? ^{Py.} nimium.

(1) Line 718.

(2) Eunuchus 1009-1016

Pa. si quidem istuc inbune habueris. Py.verum? Pa. reddam hercle.

Py. credo:

sed in diem istuc, Parmeno, est fortasse, quod minare.

tu iam pendebis, cui stultum adolescentulum nobilitas

flagitiis et eundem indicas: uterque in te exemola edent."⁽¹⁾

In sharp repartee, ^{she reminds one} of Toinette (2) or Nicole. (3)

In Molière, however, the maid is incomparably more important than in Terence. Still in those plays taken from Plautus and Terence as, L'Avare, Amphitryon and Les Fourberies de Scapin, the maid, if present, has but a subordinatè rôle. It is in his satires on contemporary society, in which he allows himself the greatest latitude that his maidservant is at her best. If classical comedy in any way influenced his delineation of the maidservants, it was through the male slaves. It is possible that, realizing the dramatic effectiveness of the latter, he was led to treat the maids in a similar way. (4) And it must be admitted that to an American they seem more natural than his valets.

Molière uses these maids for the same purpose that Shakespeare uses his lady companions, as the confidants of their mistresses, thus giving the latter an opportunity to tell us their true sentiments. Sometimes the maids serve as a foil to their mistresses, either from the similarity (5) or the contrast (6) of their characters.

But while Shakespeare never allowed his maidservants or lady companions to exceed their mistresses in importance, Molière frequently does so. Who would for an instant prefer Angélique to her maid, Toinette, (7) or Marianne to Dorine? (8) and as Molière

(1) 1014⁶-1022. (2) Le Mal. Imag. (3) Le Bour. Gent.

(4) He was also greatly influenced by Italian and Spanish comédies.

(5) Le Bour. Gent. (6) Dom Garcie. (7) Le Mal. Imag.

(8) Le Tartuffe.

entertains us with his characters rather than his story he does not detract from the literary merit of his work.

These girls are clever, resourceful, conscious of their own worth and as a result impertinent. Their wits are as quick and sharp as their tongues. They exert themselves as effectively in behalf of their mistresses as the slaves of Terence do for their masters. (1) They have a lively appreciation of humor and without lowering themselves to the level of a clown, are quite as amusing. As when M. Jourdain having set forth the advantages of fencing hands a foil to Nicole saying:

"Là, pousse-moi un peu. pour voir."

Nicole. Eh bien, quoi? (Nicole pousse plusieurs bottes à M. Jourdain.)

M. Jour. Tout beau. Hola! ho! doucement. Diantre soit la coquine!

Nic. Vous me dites de pousser. M. Jour. Oui: mais tu me pousse en tierce, avant que de pousser en quatre, et tu n'as pas la patience que je pare. (2)

Or this scene where Orgon having returned from a few day's absence asks:

"Comme est-ce qu'^{il} se porte?"

Dorine. Madame eut avant hier la fièvre jusqu'au soir, Avec un mal de tête étrange à concevoir.

Orgon. Et Tartuffe?

Dor. Tartuffe! il se porte à merveille, Gros et gras, le teint^{si} frais, et la bouche vermeille.

Or. Le pauvre homme!

Dor. A la fin, par nos raisons gagnée,

~~Tartuffe~~ Elle se résolut à souffrir la saignée:

(1) Cf. Toinette, Le Mal. Imag., act II., sc. 10 seq. and Dorine, Le Tartuffe, act II., sc. 4. (2) Le Bour. Gent., act III. sc. 3.

Et le soulagement suivit tout aussitôt.

Or. Et Tartuffe? Dor. Il reprit courage comme il faut:

Et, ²¹contre tous les maux fortifiant son ame,

Pour reparer le sang qu'avait perdu madame,

But, a son déjeuner, quatre grands coups de vin.

Or. Le pauvre homme: Dor. Tous deux se portent bien enfin,

Et je vais a madame annoncer, par avance,

La part que dous prenez à sa convalescence. (1)

In short these servants are active, energetic sensible women, worthy of the interest which they never fail to arouse.

VII. THE NURSES.

The nurses are faithful old women with long, loose tongues.

Their dramatic duty is to identify lost maidens. Molière has retained them in one or two comedies taken from the Latin sources as in Les Fourberies de Scabin and L'Etourdi. (2) But in most cases he is able to find a more original denouement.

VIII. THE YOUNG MEN.

In the modern novel or drama the young man is one of the leading characters. He is, moreover a lover. but in the comedies of Moliere and Terence he is less interesting and less deserving of approbation than the old man, ^{and} of less dramatic importance than the parasite or slave. While his love is more passion than affection.

Like the young French nobles of the eighteenth century he has no occupation. Only two are mentioned as having engaged in any work: Chaerea (3) is supposed to be on duty at Piraeus, ² but could

(1) Le Tartuffe, act I., sc. 6. (2) act V., sc. 14, but they do not appear on the stage.

(3) Eunuchus, 289-290.

not have been very exacting, for he finds opportunity to plan and prepare a banquet and to follow a slave girl to Athens: Clinia, (1) driven from home, enlists in the army, but finding it more laborious than spending his father's money returns.

As a rule Molière's young man is quite as idle as his prototype. Yet, now and then there is one who does or has done something (7)

Give a young man nothing to do and some money and you will be very apt to make him a spendthrift. But ready money is not always necessary, when as in Phormio or Hauton Timourmenos there is an oily tongued parasite or slave to cheat the father. Yet he is not without some excuse for he has never had an opportunity to learn the value of money. It is never necessary for him to earn his own money, and what he spends is given him so freely (2) or so sparingly (3) that he does not know how to spend it properly.

All this applies with equal force to the French youths if their father appears in the play. Cléante (4) gets his spending money at the card table, and he spends it too. He likes to dress well, (5) make a good impression on visitors (6) and make rich presents to his beloved. (8) Moreover he mortgages his inheritance and assures the broker, as a special inducement, that his father can not live long. (9)

Human nature, like water, follows the line of least resistance. So these young Athenians, being spurred on neither by necessity nor ambition and being restrained by no moral considerations, drifted into all the vices of the day. Companions of courtesans,

(1) Haut. Tim. (2) Aeschinus, Adelphi. (3) Ctesipho, Adelphi.

(4) L'Avare. (5) Act I., sc. 5. (6) Act III., sc. 14.

(7) Cf. Cléante, Le Bour. Gent. ; La Grange, Les Précis. rid.; and Alceste, Le Misanthrope.

(8) Act III., sc. 12. (9) On this point cf. Damis, Le Misanthrope; Léile, l'Etourdi; Octave and Leandre, Les Four. de Scap.

ravishers of maidens, cheats and liars, they certainly ^{are} are not the young men to command our respect nor is their example helpful. (1) It assuredly did not improve Roman society.

French society, owing to Christian influence, was purer than that of Athens. Thus the young fellows of Molière's comedies, since they are not of a vicious nature but only weak, are saved from some of the vices of the Greek youths. They have kept, however, the ability to lie and cheat. (2) They have developed a love for gambling, though Molière aims nearly all his attacks on card-playing against the women. No doubt the Athenian youths gambled also. But Terence has kindly spared them this ignominy. Occasionally one of Molière's lovers has a conscience and a desire to keep it clean. (3) Molière does not assign to his characters the coarser qualities of the Athenian youths which might be offensive to a refined audience, but he retained their minor shortcomings which amused without shocking.

They are weak effeminate creatures, one can scarcely call them men. One can never wholly recover from the surprise caused by finding such saw-dust effizies in Latin literature. They have no self-reliance, no ability to think for themselves. If aught happens to them, they must have the assistance of a slave or parasite. At the least little mishap they cry out, "ei mihi occidi" and "perii", until one almost wishes-- if an Irish bull is permitted-- that they were speaking literally. Their courage is conspicuous by its absence. Antipho, (4) Ctesipho (5) and Chremes (6) tremble at the very mention of danger. Even Aeschinus, (7) who displays considerable recklessness, keeps his marriage secret for nearly a year because he is afraid to tell Micio. Of course all of them (1) But they are nowhere pictured as vicious. (2) See note 9 p. 64 (3) Cf. Cléonte, Le Bour. Gent., Act III.. scs. 12 and 14, and Alceste, Le Misanthrope. (4) Phor. (5) Adel. (6) Eunuchus, 775 seqq. (7) Adel.

have a guilty conscience, if they have any at all, and that is not an incentive to courage.

They are not so uniformly weak in Molière. Yet even here some of them resemble ^awalking clothes dummy rather than a man. There is Léile with his 'vivid imagination' his blundering stupidity and his clever servant. Cléonté, (1) who elsewhere exhibits some manliness ^{threatens to die} just because his sweetheart is a little wilful. He too, when in trouble, relies on his servant. Damis (2) has some good qualities but they are obliterated by his childish anger. (3) There are some, nevertheless, who possess a sturdy manliness. Alceste (4) may look at life through very defective spectacles yet he has some conviction and the courage to maintain them. Don Juan has strength and courage of a kind-- but it is such a ^{poor} weak kind. One does not see much of La Grange (5) and du Croisy, still they seem to be sensible fellows. While the class of young men whom Molière portrays were really somewhat effeminate, he, like Terence has rather overdrawn this trait. Is it possible that the servant were invariably 'smarter' than their masters?

For manliness, Terence sometimes substitutes urbanity. Phaedria carries himself with an ease which commands our attention when he is pleading with Demipho for Antipho. (6) But Aeschinus (7) is the best example of an urbane gentleman. He has grown up in the city and been supplied with money and inclination to enjoy all the pleasures of the city, he has learned what money and influence may accomplish. So when his unsophisticated country brother falls in love with the music girl, what more natural than that Aeschinus should take charge of the affair? While the successful way in which he manages the affair, as well as the lordly manner in which he beats (1) Le Bour. Gent., act, III., sc. 10. (2) Le Tartuffe. (3) Cf. also the young men in L'Avare, Le Dépit Amoureux and Le Mal. Imag. (4) Le Misanthrope. (5) Les Précieuses Rid. (6) Phor. 255 seq. (7) Adel.

and bulldozes the leno suggests that he is not without experience in such matters.

As to the urbanity of Molière's young men it is sufficient to state that they are Parisians.

As lovers-- if this term can be properly applied to them--they they are insipid. An American is not greatly attracted by a lover who is overcome by every insignificant obstacle, and who is forced to depend for his happiness on a slave or servant. A true lover should show some worth. They are, as a rule, incapable of deep feeling. Yet there are some exceptions: Clinia (1) must have had true and deep affection for Antiphila or he would not have left the comfort of home for the hardships of the camp. (2) On the whole Clinia is the nearest approach to an honorable man, giving and demanding fidelity and loving his sweetheart for her good qualities rather than because of some fleeting passion. But Phaedria (3) displays more sentiment. He is so madly in love that he is jealous and incapable of tearing himself from his mistress. The mere thought of leaving her is unbearable and he exhorts her in these passionate words:

"Egone ovid velim?/cum milite isto praesens absens ut seis:
dies noctisque me ades, me desideres, / me somnies, me expectes,
de me cogites,
me speres, me te oblectes, mecum ^{ed} tota sis:
meus fac sis postremo animus, quando ego sum tuos." (4)

French social customs favor the retention of such a lover. The parents had absolute control over their children and usually arranged marriages, so it seemed natural enough to the French audience for Molière to bring out a young fellow labeled lover and make him go through the usual love drill of sighing and raving, (1) Haut. Tim. (2) See 256 seq. (3) Eunuchus. (4) Eunuchus (191-196)

hoping and doubting, quarreling and being reconciled. It was comic and highly dramatic but did not raise the youth in any one's estimation.

From the Spanish, possibly influenced by Corneille also-- he sets the bombastic Don Garcie type. This style of lover is always making a display of his pierced, bleeding heart, his love, more precious than life, and his willingness to do anything for his beloved -- except to act like a sensible man. In spite of their gushing protestations, or rather because of them, one doubts their capacity for deep feeling.

There is still another class of lovers, represented by Alceste and Philinte, (1) who though sometimes extravagant and insanely jealous still command our respect. They are not striplings, but men of experience, and some importance. They are capable of manly love, and among them are found the Romeo's of Molière. (2) This class comes nearer representing the real French lover than any of the others.

With no more serious occupation than to amuse themselves, it is not strange that the young men are thoughtless and selfish. Never once do they stop to ask if their intended action will cause another trouble. It is only after the folly has been committed that they begin to consider papa. What is true of Terence in this respect is also true of Molière.

Yet they have a few redeeming qualities; they are kind and generous. Aeschinus (3) takes upon himself the disgrace of the music girl escapade, even at the risk of his own happiness, in order to shield his brother. Clinia (4) jeopardizes his chances of a speedy and happy marriage that he may help his friend. Pamphilus (5)

(1) Le Misanthrope. (2) But as impassioned lovers not one is to be compared with Romeo. (3) Adel. (4) Haut. Tim.

(5) Hecyra.

willingly receives the unjust suspicions and reproaches of his father and father-in-law that he may shield the good name of his wife. They treat their mistresses kindly, and are apparently more lenient masters than the ^{old} men, for the slaves invariably espouse the cause of the younger men.

The same is true of Molière's youths, but to a less degree, for they have but few opportunities to display generous, noble qualities. And when they do have one they are so blinded by jealousy that they can not see it.

The chief difference between the young men of Terence and Molière is that the latter does not allow his lovers to commit any crime against morality. Otherwise these characters are very similar.

IX. THE PARASITES.

There are only two parasites in Terence, Phormio and Gnatho. Both are sharp, lazy, gluttonous, daring, for they have nothing to lose, long-tongued, brazen-faced, with much ability and unlimited gall. Their chief aim in life is to get a good meal at another's expense.

Terence has appropriately named his comedy Phormio, for the parasite is the brains of the play. Phormio himself tells us why he has no fear of the law; (1) he has no property and no one would take his person to satisfy the judgment, because they would not wish to feed such a glutton. ^{first} Then, how much better to be a parasite than a glutton! The former, fresh from his bath, care-free, takes his place at table, and helps himself to the choicest viands, while the latter is tired by his exertions and worried by (1) 330 seq.

the expense. This is ^{his} creed, and however much he may mix in the affairs of others-- and except eating there is nothing so agreeable to him-- he is always consistent.

For bold, impudent lying he is without a peer. Ceta and Syrus (1) are no tyros, but they are somewhat restrained by fear of their masters. How plausibly he tells his story! How feelingly he speaks of his dead friend so neglected by the proud, stingy Demipho! He is so eloquent as to half convince Demipho, who knows he is lying. Most people are content to lie with their tongues but he lies with his whole body. With what scorn he withers Demipho, when the old man asks the name of his alleged relative! What acting, for we know he has forgotten the name he himself gave! How eager he is to marry Phan^{ura}ia, when he is assured the old men will never give her up! Then the clever scheme he and Ceta conceive for extorting the thirty minae. It is a long life, and has many details, yet the astute Demipho can detect no flaw.

If he were living to-day he would make an ideal umpire or poker player, he was such an accomplished bluffer. He is not only able to save himself by putting on a bold front, but to put the old men to confusion. (2)

Gnatho, like Phormio and many a self-made man is fond of talking of his own cleverness. Thus he is led to say of himself and his profession:

"Hoc novomst aucubium: ego adeo hanc primus inveni viam.

est genus hominum, qui esse primas se omnium rerum volunt,

nec sunt: hos consector: hisce ego non paro me ut rideant.

sed ultro adrideo et eorum ingenia admiror simul:

quidquid dicunt, laudo: id r rsum si neganti laudo id ououue:

(1) Adel.

(2) Cf. 385 seqq. and 900 seqq.

negat quis; nego; ait: aio; postremo imperavi egomet mihi omnia adsentari is quaestus nunc est multo uberrimus." (1)

He is a consistent philosopher and practices his own maxims. "labore alieno magno partam gloriam verbis saepe in se trans-movet, cui habet salem,

quod intest. Thraso. habes. Cn. rex te ergo in oculis.

Th. scilicet.

Cn. gustare? Th. vero: cedere omnem exercitum,

concordia. Cn. mirum. Th. Tum sicubi eum satiates hominum aut negoti signando odium ^eperat.

requiescere ubi volebat, quasi: nostin? Cn. scio:

quasi ubi illam expueret miseram exanimo. Th. tenes.

tum me conviviam solum abducebat sibi. Cn. hui,

regem elegantem narras. Th. immosic homost:

perpaucorum hominum. Cn. immo nullorum arbitror,

si tecum vivit." (2)

He is a most abject flatterer, yet, as in the passage just quoted most of his sycophant phrases are capable of a double interpretation. The audience perceives both meanings, Thraso, only one.

He is almost as cowardly as the Captain. But the Captain is so anxious to save himself that Cnatho has no great difficulty in averting a battle. (3)

Molière has no parasite; his place is taken by the servant. This substitution is not always happy. The beating Scapin gives Géronte is laughable; (4) but does the boldness of Phormio become a servant? The same criticism applies to Mascarille: (5) he is too impudent for a valet. Scapin's anxiety to get a place to eat is far-fetched; one can scarcely imagine that Géronte would keep any servant who did not earn his board, and then as a servant what

(1) 247-253, Eunuchus. (2) Eunuchus 399-410. (3) Cf. ibid. 770 seq. (4) Act II., sc. 2. (5) L'Etourdi.

more or better food is he likely to receive after this little comedy than before? Molière is happier and more consistent in his treatment of Mascarille, (1) whose cowardice, garrulity and gluttony recall ~~Gnatho~~.

X. THE SLAVES-- VALETS.

Next to the old men the most interesting characters in Terence are the slaves. The planning and execution of the intrigues rests with them and for this reason we follow the slaves more attentively than any other character. They are especially suited for comedy: as a class they have no rights that need to be considered; the comedian could satirize them with perfect safety; the audience was as ready to laugh at them as Shakespeare's audiences were at the constables: the only reward which they expect or receive is to escape the lash. °

One of the first characteristics of the slave to attract our attention is his faithfulness. Of course as the companion or guardian of his young master his allegiance is given to him rather than to the father. Even ~~at~~ the imminent risk of being beaten or sent to the mill--(2) the worst punishment that could be inflicted on a pampered house slave -- fails to shake ^{Davus'} his devotion to Pamphilus. All that the slave possesses of ability or money (3) is at his master's disposal. This devotion is due not so much to the hope of a reward as to love, for the old men are certainly in a better position to reward their services than the young men.

Geta (4) is almost as eager to have the love affairs of Phaedria and Antipho end happily as they are. Parmeno (5) is thoroughly

(1) Le Dépit Amoureux, act V. sc. 1. (2) Andria 109.

(3) Phor. act 1., sc. 1. (4) Phor. (5) Eunuchus.

° This is not true of every slave.

loyal; he cannot endure the taunts of Gnatho, and loses no opportunity to uphold his master and humiliate the parasite. Thais' pleasure on receiving the eunuch offers an opportunity for cancelling several old scores.

"Atque haec qui misit, non sibi soli postulat
te vivere et sua causa excludi ceteros,
neque pugnas narrat neque cicatricis suas
ostentat necue tibi obstat, quod quidam fecit:
verum ubi molestum non erit tibi tu voles,
ubi tempus tibi erit, sat habet, si tunc cinitur." (1)

So the valet in Molière in spite of threats, cuffs and kicks remains faithful. If his master needs a comforter or accomplice in a love intrigue he is at hand; if the master quarrels with his sweetheart he quarrels with her maid; if there is strife between father and son he helps the latter. But loyalty is not the only thing which urges them on; they enjoy these things as thoroughly as an old gossip does a bit of scandal. Syrus (2) sends Demea on a fruitless search not so much because there is a dramatic necessity therefor, as for the mere pleasure of fooling the old man. Davus (3) likewise has a very pleasant task in 'pulling the wool over Simo's eyes.' Nor does Syrus (4) seem at all reluctant to apply Chremes' advice about getting money for the courtesan. The pleasure of fooling the old man is worth some risks.

La Flèche (5) steals Harpagon's treasure as much to avenge himself as to help Cléante. Mascarille (6) meets with many disappointments in the execution of his cleverly laid scheme, yet he derives much satisfaction from his cutting reproofs to Lélie, and the latter's humble repentance. Coville, (7) too,

(1) Eunuchus 490-485. (2) Adel. 570 seqq. (3) Andria.

(4) Haut. Tim. (5) L'Avare. (6) L'Etourdi.

(7) Le Four. Gent.

finds great pleasure in presenting the son of the Grand Turk to M. Jourdain.

Cleverness is essential to the successful execution of their schemes. And in fact, they have more brains than their masters, young or old. Even supposing that Phormio had told Ceta how to persuade Demipho to give the thirty minae, it required no little skill to tell a convincing story to the alert stingy old man. It indicates much experience in the noble art of lying. He is always ready with a plan. Notwithstanding many setbacks Davus is always ready to take advantage of every favorable circumstance. (1)

Molière's valets are not as clever as the maids, but yet they are more than a match for their masters. It is not the fault of Mascarille (2) that Léile does not sooner obtain his sweetheart. Cléonte (3) would never have thought of becoming a Grand Turk in order to win Lucile; the conception and execution of that scheme is Covielle's. Mascarille (4) has almost enough brains and tongue to conceal his cowardice.

Both slaves and servants are unscrupulous. If they have ever had a conscience it has died from neglect. Not once do they the question whether an act is right or wrong. The only argument for right doing that the slave can understand-- very likely the only one he has ever heard-- is the whip. It is not surprising in the Greek slave, so long as the master could secure obedience through fear, what need was there of arousing the slave's sense of justice?

But it is different with the French servants. They have surely had some moral training! It can not be possible that the nobility have reaped all the benefits of Christianity and that the servant class is living on no higher plane than the Greek slave did two (1) Andria, 37^e scq.; 470 scq. ; 740 scq. (2) L'Étourdi. (3) Le Bour. Gent. (4) Le Débit Amoureux.

thousand years before! Beyond question here is an instance in which Molière has followed the Latin drama rather than French life.

Like the old men, the slaves are fond of aphorisms, as these characteristic utterances show:

"in amore haec omnia insunt ~~X~~vitia: invidia, susbitiones inimicitiae, indutiae, bellum, pax rursus: incerta haec si postules ratione certa facere, nilo plus aeras, quam si des oneram ut cum ratione insanias." (1)

Of Phormio: (2)

"Non maxumae, quae maxumae sunt interdum irae, iniuriae faciunt: nam saepe est, quibus in rebus alius ne iratus quidemst, quom de eadem causast ira-^l cundus factus inimicissimus."

Of Ceta: (3)

"nam quae insciatast, adversum stimulum calceast!" And, "in me omnis spes mihist."⁽⁴⁾ And, "fortis fortuna adiuvat" (5)

Molière for obvious reasons has kept this characteristic. Gros-René in his dissertation on women says she is hard to make out and naturally inclined to mischief: the head of a woman is like the weathercock on top of the house, which turns with the slightest wind. (6) So Mascarille (7) says: "Allons, camarade, allons chercher fortune autre part: je vois bien qu'on n'aiz^{ait} ici que la p^eaine appareance, et qu'on n'y cōsidère point la vertu toute nue." It is scarcely necessary to add that Scapin, like Ceta and Phormio can use old saws-- it is the only thing he cares to use. (8)

(1) Parmeno, *Eunuchus* 59-64. (2) *Hecyra*, 307-309. (3) Phormio 77-8
 (4) *ibid* 139. (5) *ibid.*, 203. (6) *Le Dép. Amour*. act IV., sc. 2
 (7) *Les Précis. Rid.*, sc. 16. (8) Cf. *Scapinelle*, *Don Juan* act I, sc. 1.

One does not expect to find courage in a slave. And there is very little in the slave of comedy. How could there be much? Kept in servitude by brute force, subjected to the caprice of childish old men and callow youths, alternately beaten and pampered and wholly spoiled, what incentive was there for courage? Yet it must be admitted that they face impending danger more bravely than their young masters. But if they lack courage they also lack cowardice.

Molière has transferred the cowardice of the parasites to his valets. They are the only persons in his comedies who could be made cowardly, for it would not do to give such a role to a lover, and it had not been customary to represent the old man in such a despicable light. (1) The valets submit without serious protest and without apparent resentment to the abuse and violence of their masters. Scapin is desirous of checking the excesses of Don Juan, but he has not sufficient courage to say anything which might offend him. (2) Mascarille and Jodelet (3) resist the attack of their masters with nothing but empty words. But it is in such a character as Mascarille (4) that Molière exhibits the cowardice of the valet most comically. In this respect Mascarille is comparable to Thraso. (5)

Beyond doubt the slaves of Latin comedy were the prototypes of Molière's valets. He studied them quite as much as he did the French servants.

CONCLUSION.

Molière was a great actor and a great dramatist. In the latter (1) Scapin, act II., sc. 9 and act III., sc. 2 succeeds in terrifying Argante and Géronte. (2) Cf. act I., sc. 2 and act II., sc. 7. (3) Les Précieuses Ridées, sc. 13. (4) Le Débit Amoureux. (5) Act V., sc. 1. and sc. 4.

capacity he was familiar with the works of Plautus and Terence. As has been shown his stock characters greatly resemble those of Terence. The principal changes that he has made in them are due to improved social conditions, and in some cases to superior dramatic talent. But occasionally he follows the Terentian model so closely that the character seems overdrawn.





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