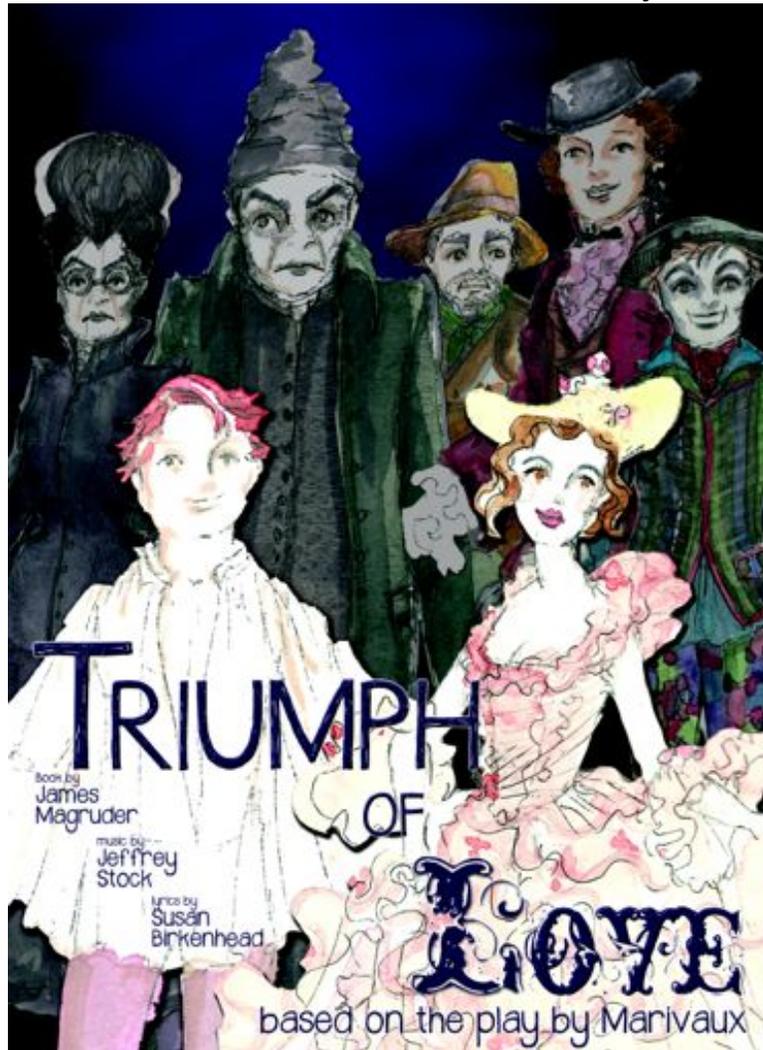


Triumph of Love

A Dramaturgical Casebook

Music by Jeffrey Stock
Lyrics by Susan Birkenhead

Based on the play by Marivaux
Book by James Magruder



Production Dramaturg: Kelsey Shapira

Marymount Manhattan College
Theresa Lang Theatre, March 2013

Graphic Design: Matthew J. Land

Triumph of Love Production Team

Director: Kevin Connell
Musical Director: Christine Riley
Choreographer: Ryan Kasprzak

Scenic Designer: Ray Recht
Lighting Designer: Devon Brown
Costume Designer: Elizabeth Bourgeois
Sound Design: Josh Millican
Technical Direction: Robert Dutiel
Production Stage Manager: Alexis Ortiz
Dramaturg: Kelsey Shapira

Assistant Directors: Lucca Damilano, Bryan Jager, Hunter Johnson
Assistant Musical Director: Laryssa Schoeck
Assistant Choreographer: John Napolitano
Assistant Stage Managers: Tanya Degray, Rachel Kitto
Assistant Lighting Designer: Chris Steckel
Assistant Costume Designers: Sarah Dixey, Sadye Naizer, Amber Presnell, Bianca Rogers
Wig and Makeup Design: Rita Sylvester
Makeup Design: Will Toborowski
Master Electrician: Meghan Mirsch

CAST

HERMOCRATES.....Robert Dalton
HESIONE.....Devon McFadden
AGIS.....Christopher Sheehan
LEONIDE.....Alison Alampi
CORINE.....Melissa Hirsch
HARLEQUIN.....Spencer Wilson
DIMAS.....Angelo McDonough
LADY'S MAID (Female Understudy).....Alyssa Jones
VALET (Male Understudy).....Zakk Mannella

ORCHESTRA

Piano/Conductor: Christine Riley
Woodwinds: Daniel Bennett
Bass: Greg Chudzik
Percussion: Tony DeAugustine
Violin: Rachel Golub
French Horn: Elizabeth Harraman
Trumpet: Matthew Hilgenberg

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I. Introduction

My involvement with Marymount Manhattan College's production of the musical *Triumph of Love* began at the end of December 2012, approximately one month before the show began rehearsals. The director, Prof. Kevin Connell, asked me to consider being his production dramaturg at the recommendation of other members of the theatre department faculty. The show ran March 6th through the 10th of 2013 as one of MMC's four annual "Theatre Production Workshops" (TPWs), the school's mainstage shows. The actors and production team were enrolled in the TPW as a for-credit course. The production was faculty-directed, and designed by both faculty and students. As the student dramaturg, I was enrolled in a three-credit independent study.

My research for the show began in the month of January, and I attended rehearsals starting later that month. During the rehearsal period, I worked closely with the director and with my mentor, Prof. Jill Stevenson. Preliminary meetings with the director at the beginning of the rehearsal process helped me understand his perspective on the adaptation of the script as well as his goals for the production. I attended rehearsals, mostly early in the process and then again closer to opening night, created several resources that I made available to the cast during the rehearsal process including an in-depth glossary for the script (see section V.ii.), and assembled a lobby display (see section VII.).

My study of the musical was informed by the original Marivaux text, which the director had the cast read and rehearse with at the beginning of the process. Although I began my research by examining the history of commedia dell'arte, Pierre de Marivaux, and the French Enlightenment, I quickly realized that the bulk of the work necessary to truly assist the production would require analyzing the adaptation of the script itself as a piece of American musical theatre written for a 20th/21st-century audience. Working on the glossary after having read the original Marivaux script helped me recognize the method behind the often anachronistic adaptation. The perspective that I gained during this process informed how I saw the larger plot and character changes between the original and the adaptation. Researching both the source material and the anachronisms within the musical's script gave me a structural perspective on the dramaturgy of the show. That perspective ultimately informed much of the feedback that I gave during and after rehearsals.

Several of the materials that I provided to the director and to the cast were highly visual.

The glossary had many images, and I provided additional photo research as well. This image research supplemented the visual research that the director and design team had already conducted and helped shape the aesthetic of the show.

My responsibilities as dramaturg also included certain audience outreach projects. I wrote a dramaturgical note for the program and designed a lobby display. The display introduced spectators to the historical background of the show as well as to the work of the designers.

This casebook presents an overview of my research as well as materials that I generated for the production. I have also included two sources that I distributed to the cast (see Appendices).

Kelsey Shapira
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II. Program Note

The fate of this play has been bizarre. I thought it capable of being either a total failure or a great success; a total failure because its subject was so singular and consequently ran the risk of being poorly received; a great success because I saw that, if grasped, the subject could provide a great deal of pleasure. Yet I was wrong; neither thing happened.

–Preface to *Le Triomphe de l’amour*

So wrote the playwright, novelist, and essayist Pierre Carlet de Marivaux (1668-1763) regarding initial reactions to his 1732 play. The present-day popularity of *Le Triomphe de l’amour* (*The Triumph of Love*) may seem odd given that it was poorly received by many critics in Marivaux’s time. Perhaps equally surprising is the revived interest in Marivaux himself, especially in France, given that the playwright’s enemies, among them Voltaire, ensured that he died in obscurity. Guillaume Ansart claims that “This rediscovery of *Le Triomphe de l’amour* is probably due in part to the contemporary interest in the motif of cross-dressing and in questions related to gender identity in general.” And yet, as Ansart notes, it is these very features, especially “the complex plot relying on cross-dressing by the heroine Léonide,” that make *Triomphe* markedly different from Marivaux’s more famous “comédies d’amour.”

Marivaux belonged to the social and intellectual salon scene of the Eighteenth century, and while Enlightenment ideas permeated his work, his plays were still primarily written to please the upper and rising middle classes. He wrote French-language plays for the Théâtre Italien, France’s own commedia dell’arte company. These plays relied on stock commedia characters while simultaneously breaking new ground in comedic form by shifting the plot’s focus to the psychology of the lovers. Marivaux’s emphasis on the intricacies of the human heart is likely part of what made *Le Triomphe de l’amour* an intriguing basis for a musical adaptation.

Many of Marivaux’s comedies are now celebrated while the tragedies of his more successful contemporaries, like Voltaire, have fallen into obscurity. This may be because, unlike Eighteenth century classicists who, as Oscar A. Haac explains, “could not accept the study of serious motives for comic effect, the application of what seemed to be philosophical techniques to perfectly common emotions,” we are not troubled by these aspects of comedy; instead, we are free to enjoy Marivaux’s philosophy of love. Marivaux concluded his preface to *Triomphe* with a simple entreaty: “All I ask is that one read it with attention, and without regard for what was originally thought about it, so as to be able to judge it fairly.” Given the resurgence of popularity that Marivaux’s plays have experienced, it seems that scholars, theatre artists, and, of course, audiences are doing just that.

- Kelsey Shapira, Dramaturg

For Further Reading

Ansart, Guillaume. “Le Triomphe de l’amour”: Cross-Dressing and Self-Discovery in Marivaux.”

Modern Language Notes 117.4 (2002): 908-918.

Gossman, Lionel. “Literature and Society in the Early Enlightenment: The Case of Marivaux.” *Modern*

Language Notes 82.3 (1967): 306-33.

Greene, E. J. H. *Marivaux*. Toronto: University of Toronto Press, 1965.

Haac, Oscar A. *Marivaux*. New York: Twayne Publishers, 1973.

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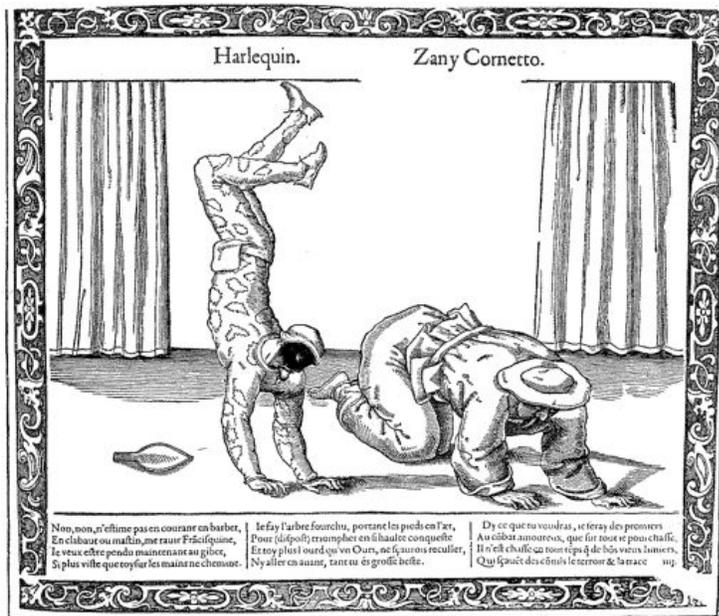
Frédéric Deloffre and Françoise Rubellin, 986-7. Paris: Classiques Garnier Multimédia, 1996.

English Translation provided by James Magruder.

McKee, Kenneth N. *The Theater of Marivaux*. New York: New York University Press, 1958.

III. Commedia dell'Arte

Commedia dell'arte is a comedic theatrical form that originated c. 1550 in Italy. Troupes of commedia actors portrayed stock characters in masks. They improvised dialogue from pre-set scenarios using comedic routines called *lazzi*. In the 17th century, commedia became very popular in France. After various attempts to adapt their Italian tradition to French audiences, the *Théâtre Italien* eventually began producing French language plays written for them by playwrights like Marivaux. My research on the history of commedia for this production focused on the history of the *Théâtre Italien* in France. The ways in which the form of commedia changed in France related directly to understanding the Marivaux play.



From the "Recueil Fozard"

The image to the left, which I found in *The Italian Comedy* by Pierre-Louis Duchartre displays the physicality for which many commedia performers were known. The emphasis on physical comedy enabled the Italians to perform successfully in their native language while in France even though their audiences could not understand their improvised dialogue. In the 18th century, the Italians gradually began to transition from improvised Italian

dialogue to scripted French plays.

Because Marivaux wrote for a commedia dell'arte troupe, his plays utilize the stock characters of commedia. Among the plays that Marivaux wrote for the Italians are *La Surprise de l'amour* (The Surprise of Love) (1722), *Le Jeu de l'amour et du hasard* (The Game of Love and Chance) (1730), and of course *Le Triomphe de l'amour* (The Triumph of Love) (1732).



An image of Harlequin found in *The Italian Comedy* by Pierre-Louis Duchartre

Though all of the characters in *Le Triomphe de l'Amour* are variants on commedia types, Harlequin is the only character in the play who retains his commedia name, and the authors of the musical use him as the primary representative of the show's commedia origins. For this reason, I focused my study of the commedia stock characters on Harlequin, and provided the director and the actor playing the role with a section on the character taken from *The Italian Comedy* by Pierre-Louis Duchartre (see Appendix 1).

IV. Marivaux and *Le Triomphe de l'amour*

Pierre Carlet de Marivaux (1688-1763) was not only a French playwright, but also an essayist and novelist (his most famous novel, though incomplete, is *La Vie de Marianne*). He was a prolific playwright, and was elected to the Académie Française over his intellectual rival Voltaire. The actors in our production completed preliminary research on the life of Marivaux before our first rehearsal. In my work on the production, however, the study of his plays themselves, specifically *Le Triomphe de l'amour*, came to the forefront over the life and philosophy of the playwright, since neither the adaptation of the script nor the director's vision ultimately depended upon an in-depth understanding of 18th-century thought.

Marivaux's play is a 1732 prose comedy in three acts. When it was first performed, French critics rejected it largely due to the impropriety of the leading lady—a princess who dresses as a man and woos three different individuals over the course of the play. Marivaux's innovations within the form of commedia dell'arte are significant when it comes to his representations of stock characters. His young lovers are more complex central characters than was typical in commedia, and figure more prominently in his plays, which examine the nature of love. In addition, the use of a cross-dressing heroine is a theatrical trope that has invited comparison with Shakespeare's comedies; our director was particularly interested in parallels between *Triomphe* and *Twelfth Night*. For these reasons, the article “Le Triomphe de l'amour': Cross-Dressing and Self-Discovery in Marivaux” by Guillaume Ansart (see Appendix 2) was crucial to my research. Ansart's article examines many elements of the play that are actually different in the musical adaptation. These thoughts, however helped me to understand why certain changes may have been made when adapting the play to the vastly different genre of contemporary American musical theatre.

IV.i. Marivaux's Preface to the Play

Several of my sources quoted the preface to Marivaux's play. However, I am not fluent in French, and could not find an English language translation. My mentor established contact with James Magruder, who not only translated a version of the play, but also wrote the book for the musical. He graciously offered to translate the preface. The original French and Magruder's translation appear below:

Avertissement de L'Auteur

Le sort de cette pièce-ci a été bizarre. Je la sentais susceptible d'une chute totale ou d'un grand succès ; d'une chute totale, parce que la sujet en était singulier, et par conséquent courait risque d'être très mal reçu ; d'un grand succès, parce que je voyais que, se le sujet était saisi, il pouvait faire beaucoup de plaisir. Je me suis trompé pourtant ; et rien de tout cela n'est arrivé. La pièce n'a eu, à proprement parler, ne chute ni succès ; tout se réduit simplement à dire qu'elle n'a point plu. Je ne parle que de la première représentation ; car, après cela, elle a eu encore un autre sort : ce n'a plus été la même pièce, tant elle a fait de plaisir aux nouveaux spectateurs qui lui était arrivé d'abord. Je n'ose rapporter les éloges qu'ils en faisaient, et je n'exagère rien : le public est garant de ce que je dis là. Ce n'est pas le tout. Quatre jours après qu'elle a paru à Paris, on l'a jouée à la Cour. Il y a assurément de l'esprit et du goût dans ce pays-là ; et elle y plut encore au-delà de ce qu'il m'est permis de dire. Pourquoi donc n'a-t-elle pas été mieux reçue d'abord ? Pourquoi l'a-t-elle été si bien après ? Dirai-je que les premiers spectateurs s'y connaissent mieux que les derniers ? Non, cela ne serait pas raisonnable. Je conclus seulement que cette différence d'opinion doit engager les uns et les autres à se méfier de leur jugement. Lorsque dans une affaire de goût, un homme d'esprit en trouve plusieurs autres que ne sont pas de son sentiment, cela doit l'inquiéter, ce me semble, ou il a moins d'esprit qu'il ne pense ; et voilà précisément ce qui se passe à l'égard de cette pièce. Je veux croire que ceux qui l'ont trouvée si bonne se trompent peut-être ; et assurément c'est être bien modeste ; d'autant plus qu'il s'en faut beaucoup que je la trouve mauvaise ; mais je crois aussi que ceux qui la désapprouvent peuvent avoir tort. Et je demande qu'on la lise avec attention, et sans égard à ce que l'on en a pensé d'abord, afin qu'on la juge équitablement.

FOREWARD

The fate of this play has been bizarre. I thought it capable of being either a total failure or a great success; a total failure because its subject was so singular and consequently ran the risk of being poorly received; a great success because I saw that, if grasped, the subject could provide a great deal of pleasure. Yet I was wrong; neither thing happened. The play was, strictly speaking, neither a failure nor a success; everything can be simply reduced to saying that it failed to please. I'm not speaking only of the first performance; for it met another fate after that: it hardly seemed the same play, given the amount of pleasure it afforded the new spectators who came to see it. Though I don't dare report the praise that they gave it, I exaggerate nothing: the public

can vouch for what I'm saying. That's not all. Four days after it premiered in Paris, it was played before the Court. There is undoubtedly more wit and taste in that venue; and the play pleased beyond what I am permitted to say. Why then wasn't it better received initially? Why did it do so well afterwards? Ought I say that the first audience understood it better than the last? No, that wouldn't be reasonable. I can only conclude that this difference of opinion should lead one and all to be careful with their judgments. In a matter of taste, a man of wit can find others like him who do not share his opinion, which might lead him to worry, it seems to me, that he has less wit than he thought; and that is precisely what happened as regards this play. I'd prefer to think that those who found it good are perhaps fooling themselves; and that's being modest; all the more because I find it very far from being poor; but I believe as well that those who disapprove of it might also be wrong. All I ask is that one read it with attention, and without regard for what was originally thought about it, so as to be able to judge it fairly.

IV.ii. Musical Adaptation of the Play

From our early meetings onwards, the director was interested in my opinions on the differences between the play and the musical. Although it expounds on the nature of love and makes a strong case for its value, the Marivaux text is not viscerally emotional in the manner of musical theatre. The musical adaptation includes songs, but also changes the tone of the text significantly to accommodate a contemporary style of broad comedy. In addition to the overall shift in tone, the adaptation makes some major changes to plot elements, revises the backstories of several characters, and adds quite a bit of material that has little basis in the text. I was able to use these early discussions of the adaptation to understand the director's vision for the show, which, in turn, helped me to give him useful feedback later in the process.

In the Marivaux text, for example, our heroine Princess Léonide knows from the beginning of the play that her love interest Agis is the rightful heir to her throne. She has a plan for bringing about her happy ending, at the expense of Agis's guardians who have plotted against her, and she pulls it off. In the musical, Léonide does not know of the plot against her crown and life. For the inhabitants of Hermocrates's garden, however, the stakes are raised by the fact that today is supposed to be the day that Agis completes his coup d'état. The shifts in plot and tone increase the amount of action and emotional turmoil that take place over the course of the show and allow it to grow in to a full-scale musical. Nevertheless, these changes create questions about the characters and their stories that the director and the actors struggled with, and the director sought my opinions on what would help tell the story of the musical.

V. Resources for the Cast

Throughout the rehearsal process for the show I maintained a folder on Dropbox with resources for the cast, which I updated regularly as my work progressed. The director and stage manager were already using Dropbox to distribute schedules and other materials, so we decided to use it for dramaturgical materials as well. What follows are the primary materials that I saved to Dropbox: a five-page introductory packet (also distributed in hardcopy at the first rehearsal), glossaries for Acts One and Two, a document with information on character name origins, and additional photo research requested by the director. The cast could also access the two articles in my Appendices through Dropbox.

V.i. The First Day Handout

Before the first day of rehearsal, the director requested that I bring in historical information for the cast when they first met to do a table read of the Marivaux play. He asked that I cover three topics specifically: commedia dell'arte, the Enlightenment, and Marivaux. The five-page, three-part packet that follows is what I distributed to the cast.

Triumph of Love, MMC 2013
Kelsey Shapira (Dramaturg)

The Enlightenment

A few philosophers who provided the pillars of the Enlightenment- Descartes, Newton, Locke

- Descartes (French, 1596-1650)- reason is the sole guide to truth.
- Newton (English, 1642-1726)- the universe is mechanistic, predictable, and constant
- Locke (English 1632-1704)- no original sin
 - Blank slate- acquire everything through the senses
- Rousseau (French, 1712-1788)- a just society is governed by the general will.



A Reading in the Salon of Mme Geoffrin, 1755

Lots of philosophical gatherings (salons)

- Both upper and middle class (rising middle class has leisure time)
- Writing in vernacular language
- Popularization of knowledge (though not for the lower classes)

Questioning

- Church

- Structure of Society

New approach to science

- Modify theory to fit data
- God as a watchmaker
 - Made then stepped away from clock
 - Universe is understandable, explainable, predictable
- Sense of self-confidence
- Human society- natural laws?
- Church and political authority challenged

A Relevant Quote:

“The name that the Philosophes took for themselves does not mean philosophers in the ordinary sense. They avoided and disliked metaphysics and all abstract systems of thought. ‘The Philosophe,’ said one writer, ‘does not count himself an exile in the world, he would fain find pleasure with others. He is a worthy man who wishes to please and to make himself useful. The ordinary philosophers, who meditate too much, are as surly and arrogant to all the world as great people are to those whom they do not think their equals; they flee men and men avoid them. But our Philosophe, who knows how to divide himself between retreat and the commerce of men is full of humanity.’”

(Artz, Fredrick B. *The Enlightenment in France*. Kent State University Press, 1968.)

Commedia dell'arte in France



Départ des comédiens italiens en 1697,

engraving by L. Jacob of the painting by Watteau

Origins of commedia- c. 1550 in Italy

- Troupes of actors portrayed stock characters
- Use of masks
- Improvised from set scenarios
- Lazzi- comedic routines

Timeline of French Commedia (Source: Nicoll, Allardyce, *The World of Harlequin*)

- Early 17th century- Commedia troupes travel to Paris to perform
 - Huge success leads to demand for local commedia troupe
- Comédie Italienne shares the Petit Bourbon (theatre) with Molière
- Comédie Italienne shares the Palais Royal
- 1680- Italian troupe secures its own theatre in Paris, the Théâtre Italien
 - Language barrier became an issue- performed in Italian

- Audiences couldn't understand the comedy of the improvised dialogue
- Gradually adapt to French audiences
 - Turned to scenic spectacle
 - Emphasis shifts from troupe cohesiveness to star performers
 - Some actors abandon the mask
 - Increased amounts of song, dance, acrobatics
 - Eventual interspersing of French text and written scenes
 - Increased social commentary
- 1697- Théâtre Italien shut down
 - Demand for commedia re-directed to performances at fairs
- 1716- Théâtre Italien re-established with a new troupe
 - French playwrights (like Marivaux) begin to write for the Théâtre Italien
 - Improvisation diminished
- 1762- Théâtre Italien merges with the Opéra Comique

Note: It is significant to recognize how, in Marivaux's time, the Italian and French traditions had become integrated at the Théâtre Italien.

Pierre Carlet de Chamblain de Marivaux (1688-1763)



- Playwright (For both the Comédie-Française and the Théâtre Italien)
- Novelist
- Essayist

Some Themes in Marivaux's (Source: Haac, Oscar A. *Marivaux*)

- Reason and Unreason
- Love and Sensibility
- Sensuality
- Honnêteté, the Ethics of the Gentleman
- Society and Status

Note: Some themes are present in Marivaux's novels, but not as well-explored in the plays.

Marivaudage- a somewhat elusive term describing Marivaux's use of language, it was coined by his enemies and was intended to be disparaging.

Marivaux enjoyed some successes in his lifetime, but had descended into obscurity by the time of his death.

- Recent renewal of interest in the second half of the 20th century

V.i. Glossaries and Name Origins

Following the period of preliminary research on commedia, Marivaux, and the 18th century, it was necessary to shift my focus to the text of the musical, since the director had begun to stage the show. He asked me to compile a glossary for each Act, and requested that the glossaries include plenty of images for visual appeal.

I decided that instead of including the names of the characters as entries in the glossary, I would create a separate sheet of character name origins. This allowed me to compare the names of people who appear or are referenced in Magruder's text and in Marivaux's. These two documents appear below.

Triumph of Love Act 1 Glossary

MMC TPW, Spring 2013
Kelsey Shapira, Dramaturg

1 Sparta



Map of
Classical
Greece- Note
the location of
Sparta.

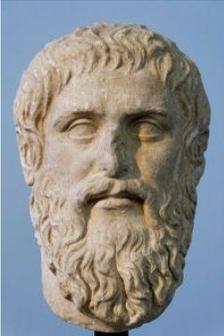
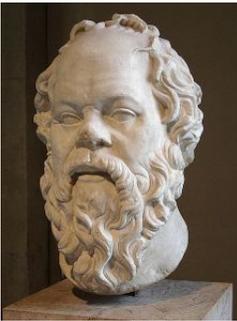
Source:

<http://www.usu.edu/markdame/n/ClasDram/images/05/mapAthens&Sparta.jpg>

Sparta was a major city-state of ancient Greece.

“Reputedly founded in the 9th century BC with a rigid oligarchic constitution, the state of Sparta for centuries retained as lifetime corulers tow kings who arbitrated in time of war. In time of peace, power was concentrated in a Senate of 30 members. Between the 8th and 5th century BC, Sparta subdued Messenia, reducing the inhabitants to serflike status. From the 5th century the ruling class of Sparta devoted itself to war and diplomacy, deliberately neglecting the arts, philosophy, and literature, and forged the most powerful army standing in Greece.”

Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition

3	Plato (Dimas)	<p>“(b. 428/427 BC, Athens, or Aegina, Greece’—d. 348/347, Athens), ancient Greek philosopher, the second of the great trio of ancient Greeks—Socrates, Plato, and Aristotle. He developed a wide-ranging system of philosophy that was strongly ethical, resting on a foundation of eternal Ideas or Forms that represented universals or absolutes.” Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition</p> <div style="display: flex; align-items: center;">  <div style="border: 1px solid black; padding: 5px;"> <p>Image: http://en.wikipedia.org/wiki/File:Plato_Silanion_Musei_Capitolini_MC1377.jpg</p> </div> </div> <p>My first thought on this reference was that Plato didn't like theatre.</p>
3	Gods	<p>Note that this is plural, as it was in the Marivaux play. This places us in polytheistic Greece as opposed to Christian France.</p>
4	Socrates (Hermocrates)	<p>“(b. c. 470 BC, Athens—d. 399, Athens), ancient Athenian philosopher who directed philosophical thought toward analyses of the character and conduct of human life and who is remembered for his admonition to ‘know thyself.’” Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition</p> <div style="display: flex; align-items: center;">  <div style="border: 1px solid black; padding: 5px;"> <p>Image: http://en.wikipedia.org/wiki/File:Socrates_Louvre.jpg</p> </div> </div> <p>The “know thyself” idea is an interesting one for Hermocrates. Also, his name rhymes with yours (in this version). ☺</p>
6	Princess	<p>Léonide is the reigning monarch, so why is she not the queen?</p> <ul style="list-style-type: none"> • The American Heritage College Dictionary’s second definition for “princess” is “2a. a woman who is ruler of a principality. B. A woman hereditary ruler; a queen.” Since Sparta never had any female rulers that I am aware of, Marivaux likely had creative freedom to pick the title for his. • The title of “Princess” as opposed to “Queen” may have been considered more suiting for the young lover of a comedy.

6	Hiking halfway across Greece (Corine)	The Marivaux play specifies a “fifteen-minute walk.” Sparta is one city-state of Greece. It’s not that big. It seems to me that Corine is exaggerating.
7	Adonis (Léonide)	<div data-bbox="488 363 1057 814" data-label="Image"> </div> <div data-bbox="1076 363 1490 856" data-label="Caption"> <p>Venus and Adonis Titian (Tiziano Vecellio) (Italian, Pieve di Cadore ca. 1485/90?–1576 Venice)</p> <p>On display at the Metropolitan Museum of Art.</p> <p>http://www.metmuseum.org/Collections/search-the-collections/110002279?rpp=20&pg=1&ao=on&ft=adonis&pos=1</p> </div> <p data-bbox="488 821 1565 1136">“In Greek mythology, a youth of remarkable beauty, the favourite of Aphrodite. Traditionally, he was the son of the Syrian king Theias by his daughter Smyrna (Myrrha). Charmed by his beauty, Aphrodite put the infant Adonis in a box and handed him over to the care of Persephone, queen of the underworld, who afterward refused to give him up. An appeal was made to Zeus, the king of the gods, who decided that Adonis should spend a third of the year with Persephone and a third with Aphrodite, the remaining third being at his own disposal. Numerous variants of the legend exist.”</p> <p data-bbox="488 1142 1565 1213">Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition</p> <p data-bbox="488 1255 1565 1327">The main point is that he was so attractive that Aphrodite herself loved him. Léonide thinks Agis is this physically attractive.</p>
	A Note	The presence of Greek mythological references in “Anything” is a departure from the Marivaux play, which only referenced classical historical Greek figures in the names of the characters. Greek mythology supposedly took place in the Bronze Age, after which civilization collapsed, and the better-recorded Ancient Greece (Archaic, Classical, and Hellenistic) developed.
8	The Pyramids (Léonide)	<p data-bbox="488 1591 1565 1663">With this reference, we may have left the realm of either distinct setting in favor of a more fantastical vista.</p> <p data-bbox="488 1696 1565 1843">The pyramids to which Léonide is referring are almost undoubtedly the famous ones in Egypt, but pyramid structures have also been built in Greece (very obscure), as well as Asia, Cyprus, Italy, India, Thailand, Mexico, South America, and some Pacific Islands.</p> <p data-bbox="488 1850 1565 1873">Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th</p>

		Edition
8	“Launch a Thousand Ships” (Léonide)	<p>This is a reference to Helen of Troy, the mythical “face that launched a thousand ships” (the Trojan War), who is discussed in greater detail later in the act.</p> <p>Helen, of course, was not actually from Troy despite her common title. She was the queen of (guess where) Sparta! Her husband, Menelaus, was the king.</p> <p>Léonide may literally mean she would send a thousand big boats out onto the sea, but she could mean that she would start another epic war, as the legendary Spartan royal had done under the influence of Aphrodite.</p>
8	Olympus (Léonide)	<div style="display: flex; justify-content: space-around;">   </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <div style="border: 1px solid black; padding: 5px; width: 45%;"> <p>Photo of actual Olympus: http://www.britannica.com/EBchecked/topic/428145/Mount-Olympus</p> </div> <div style="border: 1px solid black; padding: 5px; width: 45%;"> <p>Olympians: http://www.mythweb.com/gods/index.html</p> </div> </div> <p>Mount Olympus is the tallest peak in Greece at 9,570 feet. It was also said to be the home of the gods.</p> <p>Léonide suggests that she might “bring down Olympus.” Not only would this be a physically daunting task, but it would also be a direct challenge to the authority of the gods. Léonide would lose the battle that would inevitably ensue, I assure you.</p>
9	“woo my love” (Léonide)	<p>This may be entirely obvious, but it struck me that Léonide uses gender role reversal in her language (generally a man woos a woman) in a conversation where she is explaining why she is dressing as a man.</p> <p>Léonide <i>is</i> the active woo-er of three individuals while dressed in masculine attire.</p>

<p>9 Minotaur (Léonide)</p>		<p>Terracotta neck-amphora (jar) Attributed to the Edinburgh Painter</p> <p>Image depicted is that of Theseus, the Minotaur, and Ariadne.</p> <p>On display at the Metropolitan Museum of Art</p> <p>Photo: http://www.metmuseum.org/collections/search-the-collections/130011600?rpp=20&pg=1&ft=minotaur&img=1</p>	
<p>9 Golden Fleece (Léonide)</p> <p>Hellespont (Léonide)</p>		<p>Phrixus & the Golden Ram, Athenian red-figure pelike C5th B.C., National Museum, Athens</p> <p>Source: http://www.theoi.com/Ther/KriosKhrysomallos.html (great website for mythology)</p>	
<p>“in Greek mythology, a fabulous monster of Crete, half man and half bull. It was the offspring of Pasiphe, the wife of Minos (<i>q.v.</i>), and a snow-white bull sent to Minos by the god Poseidon for sacrifice. Minos, instead of sacrificing it, kept it alive; Poseidon as a punishment made Pasiphae fall in love with it. Her child by the bull was shut up in the Labyrinth created for Minos by Daedalus.</p> <p>A son of Minos, Androgeos, was later killed by the Athenians; to avenge his death, Minos demanded that seven Athenian youths and seven maidens should be sent every ninth year (or, according to another version, every year) to be devoured by the Minotaur. When the third sacrifice came, the Athenian hero Theseus volunteered to go, and, with the help of Ariadne, daughter of Minos and Pasiphae, he killed the monster.”</p> <p>Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition</p>		<p>“GOLDEN FLEECE, in Greek mythology, the fleece of the winged ram Chrysomallus. The ram was sent by the god Hermes to rescue Phrixus and Helle, the two children of the Greek king Athamas and his wife, Nephele. Athamas had grown indifferent to his wife and had taken Ino, the daughter of King Cadmus, for his second wife. Ino hated her stepchildren, especially Phrixus, because she wanted her own son to succeed to the throne. Realizing that her children were in grave danger because of the jealousy of their stepmother, Nephele prayed to the gods for</p>	

help. Hermes sent her Chrysomallus, the winged ram, whose fleece was made of gold. The ram snatched the children up and bore them away on his back. Soaring into the air, he flew eastward, but as he was crossing the strait that divides Europe and Asia, Helle slipped from his back and fell into the water. The strait where she was drowned was named for her: the **Sea of Helle, or the Hellespont**. The ram safely landed Phrixus in Colchis, a country on the Black Sea that was ruled by King Aeëtes. There he was hospitably received and, in gratitude to the gods for saving his life, sacrificed Chrysomallus at the temple of the god Zeus. Phrixus then gave the precious Golden Fleece to Aeëtes, who placed it in a sacred grove under the watchful eye of a dragon that never slept.

Many years later the ARGONAUTS (q.v.), led by Phrixus's cousin the Greek hero Jason, recovered the Golden Fleece with the help of the daughter of King Aeëtes, the sorceress Medea, who out of love for Jason put the dragon to sleep."

Source: Funk & Wagnalls New World Encyclopedia (online)



Map of the region with Dardanelles labeled

Source:

<http://kids.britannica.com/comptons/article/54765/Dardanelles>

“**Dardanelles**, formerly HELLESPONT, ... narrow strait in northwestern Turkey, 38 mi (61 km) long, linking the Aegean Sea with the Sea of Marmara. It is ¾ to 4 mi wide There is a rapid surface current from the Sea of Marmara to the Aegean sea and a compensatory undercurrent returning more saline water. ... The Hellespont is the scene of the Greek legend of the two lovers Hero and Leander.”

Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition

Hero and Leander

Leander was “a youth of Abydos in Egypt. He was in love with Hero, a young priestess of Aphrodite at Sestos. To be with her, he swam each night across the Hellespont, guided by a lamp which Hero had lighted earlier in the evening. During one stormy night, the wind extinguished the lamp and Leander, lost and overcome with fatigue, drowned. Unable to cope with her loss Hero flung herself into the sea.”

Source: Micha F. Lindemans, Encyclopedia Mythica (online)

http://www.pantheon.org/articles/h/hero_and_leander.html

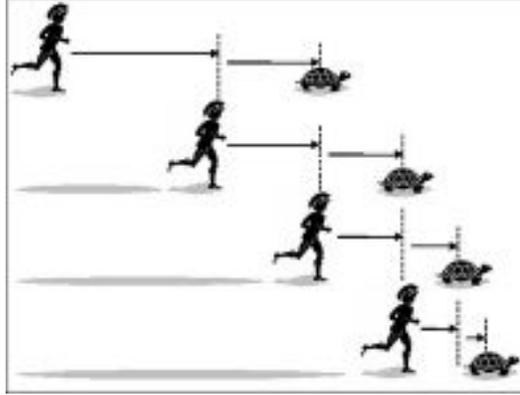
		<p>shrub (<i>Nerium oleander</i>) having fragrant white, rose, or purple flowers and whorled leaves.”</p>  <div data-bbox="1013 338 1372 625" style="border: 1px solid black; padding: 5px;"> <p>Image: http://en.wikipedia.org/wiki/File:Nerium_oleander_Ouarzazate_wild2.jpg</p> </div>
13	Persian carpet (Dimas)	<p>Persian carpets are extremely valuable hand-woven works of art. Carpet-weaving is an ancient Persian (modern-day Iranian) tradition.</p>  <div data-bbox="821 890 1274 1178" style="border: 1px solid black; padding: 5px;"> <p>Image: http://en.wikipedia.org/wiki/File:Antique_lilihan_persian_carpet_433671.jpg</p> </div> <p>Nevertheless, Dimas values his grass more highly.</p>
13	Fungus Wart	<p>There is no such thing as a fungus wart that I can find. Dimas seems to be throwing two undesirable things together.</p>
20	Duchess (Harlequin)	<p>As far as I know, there were no Duchesses in Ancient Greece. Harlequin therefore seems to live in the Europe of Marivaux and the Commedia Dell’Arte.</p>
21	Casanova (Harlequin)	<p>“CASANOVA, Giovanni Giacomo, Chevalier de Seingalt (1725–98), Italian adventurer, born in Venice. His parents, who were actors, intended him for the priesthood, but when he was 16 years old, he was expelled from a seminary for misconduct. Thereafter, Casanova was in turn a secretary, a soldier in the Venetian army, a preacher, an alchemist, a gambler, a violinist, a lottery director, and a spy. In addition, he was constantly involved in political and amatory intrigues. In 1755 the Venetian authorities imprisoned him for impiety and practicing magic, but he</p>

		<p>made a sensational escape the following year. He traveled throughout Europe, winning the confidence or friendship of many important people and gaining a reputation for his wit and charm with women. He was a favorite in the court of Louis XV, king of France, and was a lover of the Marquise de Pompadour. In 1785 Casanova retired to the castle of a friend to write his memoirs, which were published posthumously (12 vol., abridged version 1826–38; unabridged ed. 1960). The work recounts his adventures and love affairs and has historical value because it gives an account of the personages and customs of the period.” Source: Funk & Wagnalls New World Encyclopedia (online)</p> <p>In addition to similarities in behavior, Harlequin and Casanova are both Italian in origin, and they are both known for their exploits in France.</p>
7	Egyptian Urn (Léonide)	<p>An urn, according to the the American Heritage College Dictionary, is defined as “a vase of varying size and shape, usu. having a footed base or pedestal.”</p> <p>A search on the website of The Metropolitan Museum of Art for all Egyptian vessels (http://metmuseum.org/collections/search-the-collections?noqs=true&ft=* &where=Egypt&what=Vessels&rpp=20&pg=1) shows many ointment and cosmetic jars, as well as quite a few canopic (funerary) jars, but very few items that would be traditionally classified as an urn. The closest I could find was this “Hes Vase” from the tomb of Thutmose IV, currently on display:</p> <div data-bbox="483 997 657 1570" data-label="Image"> </div> <div data-bbox="678 1003 1105 1293" data-label="Text"> <p>Image: http://metmuseum.org/Collections/search-the-collections/100001199?rpp=20&pg=5&ft=* &where=Egypt&what=Vessels&pos=97</p> </div> <p>Other Egyptian vessels (click on the first link to browse) are plain and austere, perhaps like Hesione?</p> <p>I should note that there was trade between Ancient Greece and Egypt, so one might find an Egyptian vessel in Greece, and vice versa.</p>

<p>28</p>	<p>Intrepid Amazon (Léonide)</p>	<p>“AMAZONS, in Greek mythology, a race of warlike women who excluded men from their society. The Amazons occasionally had sexual relations with men of neighboring states, and all male children born to them were sent to their fathers or killed. The girls were trained as archers for war, and the custom of burning off the right breast was practiced to facilitate bending the bow—hence the name Amazon, derived from the Greek word for breastless. In art, however, they are depicted as beautiful with no apparent mutilation. Ancient art, such as that on temple friezes, vases, and sarcophagi, usually presents them in battle scenes. According to legend, they were almost constantly at war with Greece and fought other nations as well. According to one version, they were allied with the Trojans, and during the siege of Troy their queen was slain by the Greek warrior Achilles. Some scholars who attribute a historical foundation to the legends identify the country of the Amazons with Scythia or Asia Minor on the shores of the Black Sea.” Source: Funk & Wagnalls New World Encyclopedia (online)</p> <div data-bbox="487 703 722 1228" data-label="Image"> </div> <div data-bbox="747 745 1063 1144" data-label="Caption"> <p>An Amazon on a Greek vase, c. 470 BC, British Museum, London</p> <p>Image: http://en.wikipedia.org/wiki/File:Amazon_trousers_BM_Vase_B673.jpg</p> </div> <p>Perhaps Léonide is suggesting that Hesione is a strong and independent woman, or perhaps exquisite and unattainable. She lives in a masculine garden, and seems to lack softer femininity. Then again, it could be a reference to her height, since we often use the term today to refer to a tall woman.</p>
<p>30</p>	<p>Greco-Roman (Corine)</p>	<p>“The distinctive feature of Greco-Roman wrestling is that contestants must apply all holds above the waist, using only the hands and arms. Tripping, tackling, and the use of the legs to secure a hold are not permitted. Greco-Roman wrestlers come to grips with their opponents in a standing position and attempt to throw them to the ground, or bring them to the mat, so that the shoulders strike the mat simultaneously. If successful, a fall is scored and the match ends. Failing to score a fall in this fashion, the wrestlers may continue the match on the mat. In international and Olympic (see OLYMPIC GAMES) competition, if the allotted time—two 3-min periods with a 30-sec break between periods (in the event of a tie there is one 3-min overtime round)—expires without a fall being scored, the mat chairman, judge, and referee decide the victor. Greco-Roman wrestlers usually down their opponents with an arm hold such as the flying mare, a maneuver in which an opponent is flung across the aggressor’s shoulder onto the mat.</p>

		<p>Greco-Roman wrestling is especially popular in Europe. Championship matches have been held in the U.S. since the early 1950s, but freestyle wrestling is more popular among Americans.”</p> <p>Source: Funk & Wagnalls New World Encyclopedia (online)</p>
30	Freestyle (Dimas)	<p>“Freestyle wrestling, often called Olympic freestyle and based on an earlier style known as catch-as-catch-can, allows a much greater variety of holds than Greco-Roman. Contestants may apply holds below the waist and may use their legs for all holds. If the shoulders of a contestant are forced to the mat simultaneously, however briefly, a fall is scored and the match ends. If no fall takes place, a winner is chosen on a point basis. Wrestlers may be penalized for passivity in a match. If there is a tie at the end of a match, the wrestler with more technical points will win. Freestyle wrestling has the same time limits as Greco-Roman.”</p> <p>Source: Funk & Wagnalls New World Encyclopedia (online)</p>
30	Crete (Corine)	<p>See map on page 1.</p> <p>Crete is an island, across a substantial body of water from Sparta. Whether or not Corine’s mother might actually live in Crete is none of my business. ☺</p>
31	Pelopponese	<div style="display: flex; align-items: center;">  <div style="border: 1px solid black; padding: 5px; margin-left: 10px;"> <p>Map shows the Peloponnese peninsula, identifiable on the map of Greece on page 1.</p> <p>Image: http://en.wikipedia.org/wiki/File:Ancient_peloponnese.svg</p> </div> </div> <p>This seems to be a typo in the script. Peloponnese is spelled with one “p” and two “n”s. Also Peloponnesus, Pelopónnisos in Greek.</p>
33	Trigonometric solids (Hermocrates)	<p>As far as I can tell, there is nothing in math that is typically referred to as a “trigonometric solid.”</p> <p>Perhaps we are to believe that Hermocrates is studying platonic solids. Or trigonometric functions.</p> <p>The Ancient Greeks are known for their mathematical advances in geometry and trigonometry. Hermocrates is doing something along those lines. It certainly sounds highfalutin.</p>

34 Zeno's Paradox



Achilles and the Tortoise,
Image:
<http://rosarubicondior.blogspot.com/2011/11/xenos-religious-paradox.html>

“ZENO OF ELEA (fl. 5th cent. bc), Greek mathematician and philosopher of the Eleatic school, known for his philosophical paradoxes.

Zeno was born in Elea, in southwestern Italy. He became a favorite disciple of the Greek philosopher Parmenides and accompanied him to Athens at the age of about 40. In Athens, Zeno taught philosophy for some years, concentrating on the Eleatic system of metaphysics. The Athenian statesmen Pericles and Callias (fl. 5th cent. bc) studied under him. Zeno later returned to Elea and, according to traditional accounts, joined a conspiracy to rid his native town of the tyrant Nearchus; the conspiracy failed and Zeno was severely tortured, but he refused to betray his accomplices. Further circumstances of his life are not known.

Only a few fragments of Zeno's works remain, but the writings of Plato and Aristotle provide textual references to Zeno's writings. Philosophically, Zeno accepted Parmenides' belief that the universe, or being, is a single, undifferentiated substance, a oneness, although it may appear diversified to the senses. Zeno's intention was to discredit the senses, which he sought to do through a brilliant series of arguments, or paradoxes, on time and space that have remained complex intellectual puzzles to this day. A typical paradox asserts that a runner cannot reach a goal because, in order to do so, he must traverse a distance; but he cannot traverse that distance without first traversing half of it, and so on, ad infinitum. Because an infinite number of bisections exist in a spatial distance, one cannot travel any distance in finite time, however short the distance or great the speed. This argument, like several others of Zeno, is intended to demonstrate the logical impossibility of motion. In that the senses lead us to believe in the existence of motion, the senses are illusory and therefore no obstacle to accepting the otherwise implausible theories of Parmenides. Zeno is noted not only for his paradoxes, but for inventing the type of philosophical argument they exemplify. Thus Aristotle named him the inventor of dialectical reasoning.”

Source: Funk & Wagnalls New World Encyclopedia (online)

Zeno had multiple paradoxes. The paradox of Achilles and the tortoise is perhaps the most famous (see illustration). Let me try to explain:

Suppose Achilles and the tortoise have a race. The tortoise is given a head start,

		<p>but Achilles will still pass him with little trouble. Zeno’s paradox states that although we know Achilles will pass the tortoise, this cannot be because every time Achilles reaches the point where the tortoise was, the tortoise will have moved on to a new point. The problem here is that Zeno was parsing smaller and smaller fractions of the amount of time <i>before</i> Achilles caught up with the tortoise.</p> <p>Another of Zeno’s famous paradoxes is the Arrow paradox, which is that an arrow in flight is, in fact, stationary at every individual instant because an instant takes no time, and the arrow travels no distance during a single instant.</p> <p>Further reading on Zeno and his paradoxes: http://plato.stanford.edu/entries/paradox-zeno/#Arr</p>
<p>33</p>	<p>Complex tropism upon plants and lepidoptera (Hermocrates)</p>	<p>Lepidoptera is the order of insects to which butterflies and moths belong.</p> <div data-bbox="483 705 773 1161" data-label="Image"> </div> <div data-bbox="773 743 1179 982" data-label="Caption"> <p>A butterfly and a moth Image: http://en.wikipedia.org/wiki/File:Danaus_plexippus_%26_Actias_luna.jpg</p> </div> <p>“TROPISM (Gr. tropf, “a turning”), fixed, automatic, inherited movements in response to particular stimuli. Movement toward the source of stimulation is called positive tropism; movement away from the source, negative tropism. An organism may exhibit a positive or negative tropism to the same stimulus at different times, depending on the strength of the stimulation and the internal physiological condition of the organism. Among higher animals, learned rather than stereotyped responses become increasingly prominent.” Source: Funk & Wagnalls New World Encyclopedia (online)</p> <p>The article quoted above goes on to describe tropism in both plants and animals. My guess is that Hesione is probably studying the movements of plants and lepidoptera in response to light sources, since both are known for that particular phenomenon. I’m not quite sure about “complex tropism” as opposed to normal tropism.</p>

41	<p>“Paris abducted Helen” (Léonide)</p>	<p>The details of Helen’s abduction, especially Helen’s level of willingness, are contested. Certainly, she was never the active agent in her fate as the cause of the war.</p> <div data-bbox="483 338 841 764" data-label="Image"> </div> <div data-bbox="846 365 1274 674" data-label="Text"> <p>“Detail of Aphrodite and Helene from a scene depicting her seduction by Paris.”</p> <p>Source: http://www.theoi.com/Gallery/K10.8.html</p> </div> <p>This vase painting, for instance, suggests that Aphrodite caused Helen to allow herself to be seduced by Paris, in which case she would have been willing, but it still wouldn’t have been her fault.</p>
45	Botanicals	<p>Perhaps wordplay on “Mechanicals” from <i>A Midsummer Night’s Dream</i>. In any case, it’s never spoken, so the audience never has to understand it.</p>
46	Myopia	<p>Nearsightedness. Hence the eyeglasses in the stage directions. Needless to say, it is nowhere near fatal.</p> <p>Alternately, “myopia” can also refer to metaphorical nearsightedness: “a lack of foresight or discernment : a narrow view of something.” “First Known Use: circa 1752” (20 years after Marivaux’s play) (Merriam Webster online)</p>
47	Ethiopia	<div data-bbox="483 1297 881 1730" data-label="Image"> </div> <div data-bbox="889 1346 1227 1633" data-label="Text"> <p>Location of Ethiopia</p> <p>Image: http://www.worldatlas.com/webimage/countries/africa/etafrica.gif</p> </div> <p>This country seems to have been chosen because of the rhyme.</p>

51	Sophist interruptus	<p>“SOPHISTS (Gr. sophists, “expert, master craftsman, man of wisdom”), originally, name applied by the ancient Greeks to learned men, such as the Seven Wise Men of Greece; in the 5th century bc, a name applied to itinerant teachers who provided instruction in several higher branches of learning for a fee.</p> <p>Individuals sharing a broad philosophic outlook rather than a school, the Sophists popularized the ideas of various early philosophers; but based on their understanding of this prior philosophic thought, most of them concluded that truth and morality were essentially matters of opinion. Thus, in their own teaching, they tended to emphasize forms of persuasive expression, such as the art of rhetoric, which provided pupils with skills useful for achieving success in life, particularly public life.</p> <p>The Sophists were popular for a time, especially in Athens; however, their skeptical view on absolute truth and morality eventually provoked sharp criticism. Socrates, Plato, and Aristotle challenged the philosophic basis of the Sophists’ teaching, and Plato and Aristotle further condemned them for taking money. Later, they were accused by the state of lacking morality. As a result, the word sophist acquired a derogatory meaning, as in the modern term sophistry, which can be defined as subtle and deceptive or false argumentation or reasoning.</p> <p>The Sophists were of minor importance in the development of Western philosophic thought. They were, however, the first to systematize education. Leading 5th-century Sophists included Protagoras, Gorgias, Hippias of Elis, and Prodicus of Ceos.”</p> <p>Source: Funk & Wagnalls New World Encyclopedia (online)</p> <p>“Interruptus” is probably meant to sound like highfalutin Latin. In fact, it is Latin. It is a conjugated verb meaning “to break apart, break off, interrupt, break to pieces, break up”</p> <p>Source: http://www.perseus.tufts.edu/hopper/morph?l=interruptus&la=la&can=interruptus0</p>
52	Cowslip cheeks	 <div data-bbox="797 1461 1179 1724" style="border: 1px solid black; padding: 5px;"> <p>Primula veris, a cowslip</p> <p>http://www.pfaf.org/user/Plant.aspx?LatinName=Primula+veris</p> </div> <p>“COWSLIP, common name for flowers of several genera, especially Primula and</p>

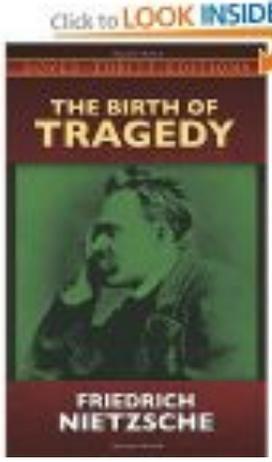
		<p>Dodecatheon, of the family Primulaceae (see PRIMROSE). The name most commonly refers to <i>P. veris</i>, also called European primrose, and <i>D. meadia</i>, also called American shooting star. The marsh marigold, <i>Caltha palustris</i>, is also sometimes called a cowslip. The Cape cowslips are bulbous plants of the genus <i>Lachenalia</i> of the family Liliaceae (see LILY). Virginia cowslip is another name for the Virginia bluebell, <i>Mertensia virginica</i> (see BORAGE” Source: Funk & Wagnalls New World Encyclopedia (online)</p> <p>A Midsummer Night’s Dream Play within the play (bad poetry):</p> <p>Flute. [as Thisbe] Asleep, my love? What, dead, my dove? O Pyramus, arise! Speak, speak. Quite dumb? Dead, dead? A tomb Must cover thy sweet eyes. These My lips, This cherry nose, These yellow cowslip cheeks, Are gone, are gone: Lovers, make moan: His eyes were green as leeks. O Sisters Three, Come, come to me, With hands as pale as milk; Lay them in gore, Since you have shore With shears his thread of silk. Tongue, not a word: Come, trusty sword; Come, blade, my breast imbrue: [Stabs herself] And, farewell, friends; Thus Thisby ends: Adieu, adieu, adieu.</p>
61	The meaning/cat speech (Hermocrates)	<p>Appellation: 1. A name, title, or designation. 2. The act of naming. Source: The American Heritage College Dictionary</p> <p>Immanence: the quality or state of being immanent; especially : inherence Source: Merriam Webster online</p> <p>Immanent:</p>

		<p>1. Existing or remaining within; inherent, 2. Restricted entirely to the mind; subjective. Source: The American Heritage College Dictionary</p> <p>Epistemology: “the study or a theory of the nature and grounds of knowledge especially with reference to its limits and validity” Source: Merriam Webster online</p> <p>Qua Signifier: I can’t figure out for the life of me what this actually means.</p> <p>Something I read pointed out the significance of the fact that while Marivaux’s play is intellectually complex, none of the philosophy of Hermocrate and Léontine is actually discussed. This is a departure in the musical, although Hermocrates certainly doesn’t get very far with it.</p>
67	Teach me not to love you	<p>You all likely noticed that this was a quote taken from a scene between Léonide and Hermocrate in the Marivaux play, in which she claims that she came to the garden in order for Hermocrate to cure her of her love for him. In the musical, the idea has been re-located to a different scene and broadened to include the entire cast.</p>

Triumph of Love Act 2 Glossary

MMC TPW, Spring 2013

Kelsey Shapira, Dramaturg

6	C'est la vie (Hesione)	Little bits of French like this remind us that this is, to some extent, a French play. Translation: "That's life."
8	Tumescant (Hesione)	<p>A fancy enough word that I felt the need to look it up, although the meaning is fairly clear from context. The most useful definition of several I looked up came from my Mac computer's dictionary application, which apparently uses the New Oxford American Dictionary:</p> <p>"swollen or becoming swollen, esp. as a response to sexual arousal.</p> <ul style="list-style-type: none"> • figurative (esp. of language or literary style) pompous or pretentious; tumid : <i>his prose is tumescant, full of orotund language.</i>" <p>While the first definition and its sexual connotations are clearly at play in the song, I find it interesting that the figurative definition also applies to Hesione, and, in fact, her use of the word "tumescant" could itself be described as tumescant.</p>
10	"The birth of Tragedy" (Corine, Agis)	<p>This is the book of Agis's that Corine happens to pick up:</p> <div style="display: flex; align-items: center;">  <div style="margin-left: 20px;"> <p>Click to LOOK INSIDE!</p> <p>Cover of the Dover Thrift Edition</p> <p>Source (click <i>here</i> to look inside, not on the picture):</p> <p>http://www.amazon.com/Birth-Tragedy-Dover-Thrift-Editions/dp/0486285154/ref=sr_1_3?ie=UTF8&qid=1360615381&sr=8-3&keywords=the+birth+of+tragedy</p> </div> </div> <p>"Birth of Tragedy, The (in full The Birth of Tragedy from the Spirit of Music)</p> <p>Book by German philosopher Friedrich NIETZSCHE, first published in 1872 as <i>Die Geburt der Tragödie aus dem Geiste der Musik</i>. A speculative rather</p>

		<p>than exegetical work, <i>The Birth of Tragedy</i> examines the origins and development of poetry, specifically Greek tragedy. Nietzsche argues that Greek tragedy arose out of the fusion of what he termed Apollonian and Dionysian elements—the former representing measure, restraint, harmony, and the latter unbridled passion—and that Socratic rationalism and optimism spelled the death of Greek tragedy. The final part of the book is a rhapsody on the rebirth of tragedy from the spirit of Wagner's music. Greeted by stony silence at first, the book became the object of heated controversy for those who mistook it for a conventional work of classical scholarship. It remains a classic in the history of aesthetics.” Source: Merriam Webster's Encyclopedia of Literature (Literature Resource Center online)</p> <p>Although the book was written in the 19th century, and therefore has no real business showing up in 18th-century-ancient-Sparta-land, it represents an interesting companion to the themes in <i>Triumph</i> and in Marivaux.</p>
11	Monsieur le Baron Hubert du Fromage-Bleu de Vinaigre	<p>Another reminder that this is, to some extent, a French play, this silly name translates literally as “Baron Hubert of Vinegar Blue Cheese,” a reference to Léonide’s lyric in “The Sad and Sordid Saga of Cécile” describing Hubert’s smell.</p>
11	Tundra (Corine)	<div style="display: flex; justify-content: space-around;"> <div data-bbox="477 1066 954 1381">  <p>Arctic Tundra in Siberia Image: http://en.wikipedia.org/wiki/File:Ru200008050084.jpg</p> </div> <div data-bbox="954 999 1464 1381">  <p>Alpine Tundra in New Hampshire Image: http://en.wikipedia.org/wiki/File:Hikers_on_franconia_ridge.JPG</p> </div> </div> <p>“Tundra, treeless, level or rolling ground in polar regions (arctic tundra) or on high mountains (alpine tundra), characterized by bare ground and rock or by such vegetation as mosses, lichens, small herbs, and low shrubs.” Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition</p> <p>The idea that there is a tundra, either arctic or alpine for Hubert to cross</p>

		between Sparta and here is blatantly and intentionally absurd, though it recalls the fantastical nature of Cécile's supposed flight.
11-13	Pseudo-Shakespearean Language galore! (Harlequin as Hubert)	<p>Jade</p> <ol style="list-style-type: none"> 1. Ill-conditioned horse; vicious horse. 2. Term of contempt (usu. applied to a woman). <p>Wench</p> <ol style="list-style-type: none"> 1. Term of affectionate or familiar address. <p>Lief</p> <ol style="list-style-type: none"> 2. <i>had as lief</i> Should like as much <p>Cozening</p> <ol style="list-style-type: none"> 1. Cheating, defrauding <p>Polecat</p> <ol style="list-style-type: none"> 1. (term of contempt) Prostitute <p>Yeasty</p> <ol style="list-style-type: none"> 1. Foamy, frothy <p>Caitiff</p> <ol style="list-style-type: none"> 1. (expressing pity) Wretched, miserable person, one in a piteous case. 2. (expressing contempt) Base, mean, despicable wretch. <p>Coxcomb</p> <ol style="list-style-type: none"> 1. Cap worn by a professional fool, like a cock's comb in shape and colour. 2. (jocular) The head. <p>Anon</p> <ol style="list-style-type: none"> 1. Soon, shortly, presently. <p>Source: C.T. Onions, <i>A Shakespeare Glossary</i>.</p>
	Other definitions	<p>Slipslop</p> <ol style="list-style-type: none"> 1. Trivial conversation or writing; twaddle 2. <i>Archaic</i> Unappetizing liquid or watery food; slops <p>Trull</p> <ol style="list-style-type: none"> 1. A woman prostitute <p>Booby</p> <ol style="list-style-type: none"> 1. A person regarded as stupid 2. Any of several sea birds of the genus <i>Sula</i>, resembling and related to gannets. 3. <i>Slang</i> A woman's breast <p>Truculent</p> <ol style="list-style-type: none"> 1. Disposed to fight; pugnacious 2. Expressing bitter opposition; scathing 3. Disposed to or exhibiting violence or destructiveness; fierce <p>Mouthy</p> <ol style="list-style-type: none"> 1. Annoyingly talkative 2. Given to ranting or bombast <p>Milksop</p> <ol style="list-style-type: none"> 1. A man lacking courage and other qualities deemed manly

		<p>Addlepated (addled in the pate, or head)</p> <ol style="list-style-type: none"> 1. Muddled; confused 2. Eccentric; peculiar 3. Senseless; mad <p>Source: The American Heritage College Dictionary</p> <p>Shilly-shally</p> <ol style="list-style-type: none"> 1. Irresolute, vacillating <p>Source: Merriam-Webster online</p> <p>I could not find any definitions for lud.</p>
14	Put up your Dukes (Agis)	<p>According to this website, this phrase has its origins in the 19th century, so it is non-period language for this show:</p> <p>http://www.phrases.org.uk/meanings/put-up-your-dukes.html</p>
16	Sylph (Léonide)	<p>“In folklore and mythology, an elemental spirit that lived in the air and served as a link between material and immaterial beings. The concept of the sylph was originated by Paracelsus, as 16th-century Swiss physician and alchemist. He devised a system of cosmology that combined supernatural mysteries with the scientific knowledge of is time. According to his theory, the four elements thought to make up the physical world were inhabited by beings that had magical powers but no souls. Sylphs dwelt in the air; salamanders in fire; undines in water; and gnomes or dwarfs in earth.”</p> <p>Source: The Encyclopedia Americana International Edition</p> <div style="display: flex; align-items: center;">  <div style="border: 1px solid black; padding: 5px; margin-left: 10px;"> <p>In the 19th century, ballerinas were known for playing sylph type characters in Romantic ballets.</p> <p>Francesca Cerrito in <i>La Sylphide</i></p> <p>Image: http://fr.wikipedia.org/wiki/Fichier:Sarony_and_Major_-_Francesca_Cerrito_in_La_Sylphide.jpg</p> </div> </div> <p>The image of the sylph for Hesione is a far cry from the Amazon of Act 1.</p>
18	Pas de deux (Léonide)	<p>French ballet term:</p> <ol style="list-style-type: none"> 1: a dance or figure for two performers 2: an intricate relationship or activity involving two parties or things <p>Origins: French, literally, step for two, First Known Use: circa 1762</p>

		<p>Source: Merriam-Webster Online</p> <p>Jennifer Homans describes how the <i>pas de deux</i> as we know it was influenced by the advent of the waltz: “Ballet masters could not afford to ignore the waltz—or the fetish for scanty dress that seemed to accompany it. They absorbed the pulse and romantic embrace of the dance, eventually using it to transform the old side-by-side <i>pas de deux</i> into a fully partnered form with a man and woman moving in and out of embrace.” Source: Jennifer Homans, <i>Apollo’s Angels: A History of Ballet</i> (2010)</p> <p>Léonide, by the second dictionary definition, has engaged in not one, but several <i>pas de deux</i> by this point in the plot.</p>
21	Munificent (Dimas)	<p>1. Very liberal in giving; generous. Source: The American Heritage College Dictionary</p> <p>I looked up this word initially because it is a large one, but it occurred to me in addition that Dimas’s implication that Léonide could be a “munificent mistress” echoes the payment she gives of a large sum of gold for the service of Harlequin and Dimas in the Marivaux play, although this does not happen in the musical.</p>
22	Primrose path (Dimas)	<p>1: a path of ease or pleasure and especially sensual pleasure 2: a path of least resistance Source: Merriam-Webster Online</p> <p>In <i>Hamlet</i>, Act I Scene iii, Ophelia to Laertes:</p> <p>Do not, as some ungracious pastors do, Show me the steep and thorny way to heaven, Whiles, like a puff’d and reckless libertine, Himself the primrose path of dalliance treads And recks not his own rede.</p> <p>Although Dimas’s use of this term is not exactly 100% accurate, we know what he means and understand it as a gardening joke.</p>
22	Peas au gratin (Dimas)	<p>Au Gratin: “covered with bread crumbs or grated cheese and browned (as under a broiler),” French origin, first known use 1806. Source: Merriam-Webster online</p>

			<p>Image and recipe for peas au gratin:</p> <p>http://theenchantedcook.blogspot.com/2010/09/peas-au-gratin.html</p>
24	Midas (Corine)	<p>“In classical legend, a king known for his foolishness and greed. The stories of Midas, part of the Dionysiac cycle of legends, were first elaborated in the gay burlesques of the Athenian satyr plays. The tales are familiar to modern readers through the late classical versions, such as those in Ovid’s <i>Metamorphoses</i>.</p> <p>According to the myth, Midas captured Silenus, the satyr and companion of the god Dionysus. For his kind treatment of Silenus he was rewarded by Dionysus with a wish. The king wished that all he touched might turn to gold, but when his food turned to gold and he nearly starved as a result, he realized his error. Dionysus then granted him release by having him bathe in the Pactolus River (near Sardis in modern Turkey), an action to which the presence of alluvial gold in the stream is attributed.</p> <p>In another story the king was asked to judge a musical contest between Apollo and the satyr Marsyas. When Midas decided against Apollo, the god changed his ears into those of an ass. Midas concealed them under a turban and made his barber swear to tell no living soul. The barber, bursting with his secret, whispered it into a hole in a ground. He filled in the hole, but reeds grew from the spot and broadcast the sibilant secret—“Midas has ass’s ears”—when the wind blew through them.”</p> <p>Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition</p>	

			<p><i>Midas Washing at the Source of the Pactolus</i>, Nicolas Poussin, ca. 1627</p> <p>Metropolitan Museum of Art, unfortunately not on display</p> <p>“Partly submerged in water, Midas is dominated here by the personification of a river god.”</p> <p>Image and Source: http://metmuseum.org/Collections/search-the-collections/110001776?rpp=20&pg=1&ft=midas&pos=1</p>
<p>24</p>	<p>Medusa (Dimas)</p>	<p>“In Greek mythology, the most famous of the monster figures known as Gorgons, usually represented as a winged female creature having a head of hair consisting of snakes. Medusa was the only one of the Gorgons who was mortal; hence her slayer Perseus was able to kill her by cutting off her head. From the blood that spouted from her neck sprung Chrysaor and Pegasus, her two sons by Poseidon. The head, which had the power of turning into stone all who looked upon it, was given to Athena, who placed it in her shield; according to another account, Perseus buried it in the marketplace of Argos.</p> <p>Heracles (Hercules) is said to have obtained a lock of Medusa’s hair (which possessed the same powers as the head) from Athena and given it to Sterope, the daughter of Cephelus, as a protection for the town of Tegea against attack; when exposed to view, the lock was supposed to bring on a storm, which put the enemy to flight.”</p> <p>Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition</p>	<p><i>Medusa</i>, by Caravaggio, 1597.</p> <p>Image: http://en.wikipedia.org/wiki/Medusa_%28Caravaggio_painting%29</p>

24	Mona Lisa (Corine)	<p>By Leonardo da Vinci, c. 1503–1519 I don't need to get you a picture of the Mona Lisa, do I?</p> <p>“The Mona Lisa, Leonardo’s most famous work, is as well known for its mastery of technical innovations as for the mysteriousness of its legendary smiling subject. This work is a consummate example of two techniques—sfumato and chiaroscuro—of which Leonardo was one of the first great masters. Sfumato is characterized by subtle, almost infinitesimal transitions between color areas, creating a delicately atmospheric haze or smoky effect; it is especially evident in the delicate gauzy robes worn by the sitter and in her enigmatic smile. Chiaroscuro is the technique of modeling and defining forms through contrasts of light and shadow; the sensitive hands of the sitter are portrayed with a luminous modulation of light and shade, while color contrast is used only sparingly.” Source: Funk & Wagnalls New World Encyclopedia (online)</p> <p>This early 16th century painting is the only one of this string of references that does not come from Greek myth. It does, however, start with “M.”</p>
24	Narcissus (Harlequin)	<div data-bbox="477 890 891 1388" data-label="Image"> </div> <div data-bbox="915 1010 1393 1268" data-label="Caption"> <p><i>Narcissus</i>, by Caravaggio, painted circa 1597–1599</p> <p>Image: http://en.wikipedia.org/wiki/Narcissus_%28Caravaggio%29</p> </div> <p>“In Greek mythology, the son of the river god Cephissus and the nymph Leiriope; he was distinguished for his beauty. His mother was told that he would have a long life provided he never looked upon his own features. His rejection, however, of the love of the nymph Echo or of his lover Ameinias drew upon the vengeance of the gods. He fell in love with his own reflection in the waters of a spring and pined away (or killed himself); the flower that bears his name sprang up where he died. According to another source, Narcissus, to console himself for the death of his beloved twin sister, his exact counterpart, sat gazing into the spring to recall her features.</p> <p>The story may have derived from the ancient Greek superstition that it was unlucky or even fatal to see one’s own reflection. In psychiatry and especially psychoanalysis, the term narcissism denotes a condition in which the subject is intensely interested in his own body.” Source: The New Encyclopædia Britannica, Micropædia Ready Reference,</p>

		15 th Edition
28	Aristotelian shroud (Hermocrates)	<div data-bbox="477 317 773 709" data-label="Image"> </div> <div data-bbox="797 348 1227 516" data-label="Text"> <p>Image: http://en.wikipedia.org/wiki/Aristotle</p> </div> <p>“Aristotelianism, the philosophy of Aristotle, and those later philosophic movements based on his thought.”</p> <p>... The range of Aristotle’s thought was vast, covering logic, epistemology, metaphysics, biology, zoology, psychology, literary theory, and politics. To Aristotle, logic was the basis for enunciating the conditions whereby thought can ascertain the causes of things. Aristotle was the first philosopher to have a clear understanding of some of the processes used in logic. He developed the system of syllogistic logic, whereby two valid propositions (the major and minor premises) give rise to a third and equally valid proposition (the conclusion). Aristotle also used inductive reasoning to try to establish the basic premises from which to make syllogistic deductions. He also mastered an extremely wide body of empirical data in the natural sciences, and much of his writing is descriptive in approach.”</p> <p>Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition</p> <p>^I doubt the content of that is of much use to you, but it sure sounds like something Hermocrates would say! ☺</p> <p>The entry continues:</p> <p>“Aristotle created an extremely broad ontology, or theory of the nature and relations of being, in which individual substances interact in various ways to produce objects differing in such properties as substance, quantity, quality, time, position, and condition of action. The resulting framework enabled Aristotle to devise a philosophy of nature in which matter, or material constituents, undergo processes of dynamic and spontaneous change that are in turn mediated by preexisting principles of form or structure. From this Aristotle developed the four primary bodies (earth, water, fire, and air), which make up more complex inorganic substances and then on to living organisms; plants possess the functions of growth, nutrition, and</p>

		<p>reproduction; animals possess in addition the functions of sensation, desire, and locomotion; and human beings in their turn possess the faculty of reason. With rational souls, humans can perform the highest activity, which is that of obtaining knowledge. Aristotle asserted that human goodness consists in the active exercise or use of the rational faculties.</p> <p>Aristotle’s philosophy was continued after his death by other members of his school of such as Theophrastus and Eudemos of Rhodes. After the rediscovery and editing of Aristotle’s works by Andronicus of Rhodes in c. 50 BC, Aristotelian thought was the subject of many expositions and the commentaries in the Greco-Roman world. With the fall of the Roman Empire, Aristotle’s works were lost to the West, but they were preserved by Arabic, Syriac, and Jewish scholars and commentators, chief among whom were Avicenna and Averroës. Indeed, Islamic philosophy between the 9th and 13th centuries was based on various interpretations of Aristotle’s thought. Muslim scholars kept alive the Aristotelian heritage and passed it in the 12th and 13th centuries back to Europe, where Thomas Aquinas made Aristotelianism the philosophical basis for Christian theology. The authority of Aristotelianism declined with the rise of modern science, but it still subtly affects the orientation of Western modes of thought.”</p> <p>Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition</p>
	<p>Varlet (Hesione)</p>	<ol style="list-style-type: none"> 1. An attendant or servant. 2. A knight’s page. 3. A rascal; a knave. <p>Source: The American Heritage College Dictionary</p> <p>Hesione’s meaning seems to be #3, but the word seems to share a common root with “valet,” and I wonder if there is any significance in this given that there are actual valets in this show.</p>

Character Name Origins

MMC TPW, Triumph of Love

Kelsey Shapira, dramaturg



“The Doom of Agis, King of Sparta,” depicting the trial of Agis IV.

Image:

http://en.wikipedia.org/wiki/File:Doom_Agis_Childrens_Plutarch_Walter_Crane.gif

Agis- Real-life ancient Sparta had a system of rule with two simultaneous kings who came from parallel dynasties. One of these dynasties was the Agiad Dynasty named for Agis I. Later on, there was an Agis II, Agis III, and Agis IV, all of the other dynasty (the Eurypontid). Our Agis does not seem to be modeled on any of these historical figures that share his name, but the name does identify him with Spartan royalty.

For further information on the Spartan dyarchy:

<http://uts.cc.utexas.edu/~sparta/topics/articles/academic/kings.htm>

Cleomenes- In Marivaux’s play, this is the name of Agis’s father. The name also derives from the actual Spartan royalty. There was a Cleomenes I, II, and III. Cleomenes is not mentioned by name in the musical.

Neoptolemus- In the musical, this is the name of Léonide’s usurping uncle who is not mentioned by name in Marivaux’s play. This name is NOT derived from the Greek obscure Spartan royalty. This name instead adds to the list of Trojan War-era references in the musical that are more recognizably Greek than the Classical Spartan references that Marivaux used.

“NEOPTOLEMUS, also called Pyrrhus, in Greek legend and poetry, the son of the warrior Achilles and Deidamia of Scyros. Neoptolemus was reared at Scyros and, after the death of Achilles, was taken to Troy by the hero Odysseus in the final year of the Trojan War, because it was prophesied that the Greeks could not take Troy without the help of Neoptolemus. He was among the warriors who entered Troy in the Trojan horse, and when the city was captured, he killed Priam, king of Troy. Neoptolemus never returned to Scyros, but settled instead in Epirus. He was later considered the ancestor of the Molossian kings of that region. He married

Hermione, daughter of Menelaus and Helen of Troy, king and queen of Sparta. Slain at Delphi, Neoptolemus was buried within the precincts of the temple there, and festivals were held in his honor every eight years.”

Source: Funk & Wagnalls New World Encyclopedia (online)

Léonide- Léonide is another name that recalls the Spartan dynasties. The name is a French version of Leonidas, both masculine and feminine. The origin is the the Greek word for “lion.”* Leonidas I and Leonidas II were both kings of the Agiad Dynasty, as was the earlier Leon.

Léonide’s character type within the world of Commedia is Sylvia, the innamorata (female lover).

Phocion- A historical Athenian name



Marble statue of Phocion

Image:

<http://www.quotecollection.com/author/phocion/>

“Phocion (b. c. 420 BC—d. 318), Athenian statesman and general, virtual ruler of Athens between 322 and 318. Formidable in the defense of his city, he nevertheless urged Athens to accommodate itself to the Macedonian Empire

Phocion was a pupil of Plato and in later life a close friend of the Platonic philosopher Xenocrates. After serving Persia as a mercenary, he was drawn into Athens’ efforts to remain independent of Macedonia. In 348 his tactical skills saved an Athenian force sent to crush allies of Philip II in Euboea. He helped Megara (343) and Byzantium (340) defend themselves against Philip, but from about this time he regarded the Macedonians as unstoppable and cultivated diplomatic relations with them in order to avoid outright conquest. Following the death of Alexander the Great in 323, he advised against the Laamian War, though he led the defense against a Macedonian raid into Athenian territory. Sent to sue for peace the next year, he managed to reduce his city’s indemnities but was forced to accept the occupation of Athens’ port, Piraeus.

Phocion ruled Athens as Macedonia’s agent with great moderation and personal

honesty. In the power struggle after the death of the regent in 319, however, he was disposed, convicted of treason, and executed by Athenians hoping to restore democracy. Shortly afterward the Athenians decreed a public burial and statue in his honour.”
Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition

It seems possible to me that on some level Léonide is actually impersonating the young historical Phocion, who was a pupil of Plato. In the Marivaux play, Hermocrate knows that Léonide is an impostor in part because “The boy whose name you have borrowed is in Athens at present; I happen to know this from his tutor.” I think to use this information to put a specific date on the Greek setting of the show (some time in Phocion’s youth) would be a mistake. To me it also seems possible that Marivaux may have expected some to associate Phocion’s later career of honorable rule with Léonide’s personality as a ruler. In the musical, the specifics of the reference to the Athenian Phocion play a much smaller role, if any at all.

Aspasie- This name seems to be a French version of “Aspasia”

“Aspasia (fl. 5th century BC), mistress of the Athenian statesman Pericles and a vivid figure in Athenian society. Although Aspasia came from the Greek Anatolian city of Miletus and was not a citizen of Athens, she lived with Pericles from about 445 until his death in 429. Because a law sponsored by Pericles in 451 required that for a person to be a citizen both parents must be citizens, their son, also named Pericles, was long excluded from civic participation. He was eventually made a citizen by special enactment and later became a general.

Aspasia was continually made the object of public attacks—particularly from the comedic stage—criticizing her private life and public influence. She was irresponsibly accused of urging Pericles to crush the island of Samos, Miletus’ old rival, and to provoke war with Sparta. The Socratic philosopher Aeschines treated her more kindly in the dialogue bearing her name. Shortly before the Peloponnesian War she was acquitted of a charge of impiety.”

Source: The New Encyclopædia Britannica, Micropædia Ready Reference, 15th Edition

Unlike “Phocion,” there seems to be no evidence in either text that Léonide is impersonating the historical Aspasia. I think that if she were, she would have used the Greek name, not the French version. Nevertheless, I doubt that the Athenian origins were accidental on Marivaux’s part.

Cécile- Name added for the musical, not in Marivaux
French form of Cecilia*
No Greek origin (Roman)

Corine- English, variant of Corinne, which is the French form of Corinna, which is “Latinized form of the Greek name Κοριννα (Korinna), which was derived from κορη (kore) ‘maiden’.”*

Hermidas- I can find nothing on the name that Marivaux gives Corine as a man.

Troy- A very recognizable name for our fantastical Greek setting.

Dimas- Spanish and Portuguese form of Dismas, “Derived from Greek δυσμη (dysme) meaning "sunset". This is the name traditionally given to the repentant thief who was crucified beside Jesus.”*

Léontine- Marivaux’s name for Agis’s aunt

French form of Leontina, Italian, Late Roman feminine form of Leontius, Ancient Greek (Latinized) form of Leontios (Λεοντιος).

The name shares the “lion” root with Léonide and the historical Spartan kings after whom she is likely named, and was probably changed for the musical to avoid confusion.

Hesione- I cannot find anything on the name Magruder uses for the character.

Obviously, it shares an initial letter and a number of syllables with “Hermocrates”

Phrosine- the name of the person Léontine pretends she is going to visit in Marivaux. I can find nothing on the name.

Tatiana- the name of the person Hesione pretends she is going to visit in the musical.

“Feminine form of the Roman name Tatianus, a derivative of the Roman name TATIUS. This was the name of a 3rd-century saint who was martyred in Rome under the emperor Alexander Severus.

She was
the name has been
regularly used in the

especially venerated in Orthodox Christianity, and
common in Russia and Eastern Europe. It was not
English-speaking world until the 1980s.”*

Hermocrate- This actually seems to be Marivaux’s version of the Greek “Hermokrates,” which “means ‘power of Hermes’ from the name of the messenger god HERMES combined with Greek κρατος (kratos) ‘power’.”

Hermocrates- see above. I will venture a guess that this version is used for the musical because the name evokes a rhyme with “Socrates,” and is therefore easily associated with Classical philosophy.

Criton- He whom Hermocrate/Hermocrates pretends to be visiting.

There are many Greek “Crito’s” and “Criton’s.”

Harlequin- The only character in the play who retains his Commedia stock character name. In Marivaux’s French text, the character is the French “Arlequin.”

The character's original Italian name is "Arlecchino."

Hubert- English, German, Dutch, French, Polish, Ancient Germanic (with a different pronunciation for each, we are using the French "uy-BER")

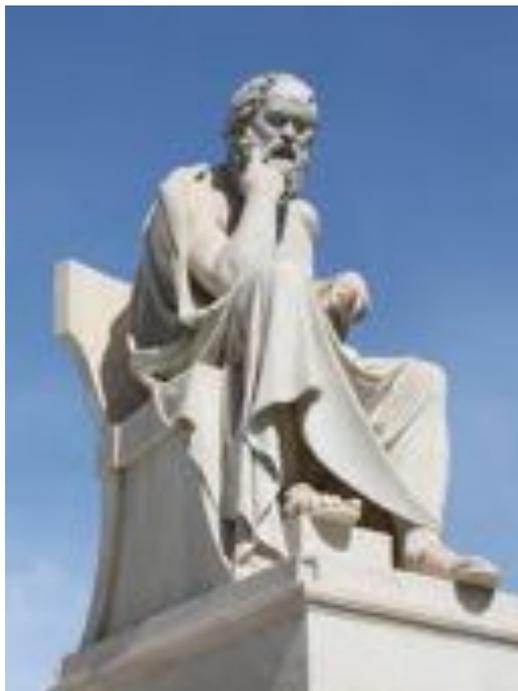
"Means "bright heart", derived from the Germanic elements hug "heart, mind" and beraht "bright". Saint Hubert was an 8th-century bishop of Maastricht who is considered the patron saint of hunters. The Normans brought the name to England, where it replaced an Old English cognate Hygebeorht. It died out during the Middle Ages but was revived in the 19th century."*

Despite the French pronunciation, it is not actually an 18th century-appropriate name. The fictional character is not named in Marivaux. I think there is something intrinsically funny about this name, though, in all of its pronunciation variations.

*Source: <http://www.behindthename.com/>.

V.iii. Additional Photo Research

The director's approach to the show centered around two contrasting “worlds” of Reason and Love. In order to communicate the “World of Reason” visually through staging, he asked me at one rehearsal to find photos of statues representing “thinking and reason.” I collected images of figures from both ancient Greece and the Enlightenment:



VI. Correspondence With the Director

Part of my role as a collaborator on the process of the show was to provide informed feedback on the work I was seeing. When I returned to rehearsals late in the process to watch full runs of the show, I began to exchange substantial emails with the director. Among various concerns, I brought up issues of storytelling that I thought needed to be clarified, such as moments of betrothal and the crowning of monarchs. I have provided here three emails I sent to the director, as well as some of his responses.

From: Kelsey Shapira
Date: Thu, 28 Feb 2013 07:23:00 +0000
To: Kevin Connell
Subject: another thought

Kevin,

I had another thought last night, and, (disclaimer) I have no idea whether it will be useful to you, especially at this point in the process. Nevertheless, I've been stewing it over and realized that I would only continue to do so if I didn't share my thoughts.

I was listening to the original cast recording for the first time in forever, and at the very end in the finale Christopher Sieber's line reading of the "I am still willing, eager to profit from any further lessons you may have to reveal to me as my wife" bit whacked me on the head and said, "that was a Marriage Proposal," (the sort that deserves capital letters). It surprised me because after watching the run I wasn't really thinking of anything in the show as a real marriage proposal recognizable by today's standards, despite the fact that EVERYONE thinks they're getting married.

I got to wondering whether putting some thought into precisely when the betrothals (intentional and unintentional) occur (in the eyes of whom) could clarify the storytelling. Marriage proposals and betrothals not only carry heavy social weight, but they are also generally crucial plot points in romantic stories.

This is potentially more important in the musical than in the play because Léonide has to end up in this "What Have I Done?" place when she realizes that Hermocrates and Hesione are actually planning weddings. Where, she may wonder, did she cross that line when she didn't exactly propose to anyone? Should the audience see the line being crossed when she does not? I'm really not sure. It is quite possible that the actors have each already made some of these choices for themselves about what moment they consider themselves to be engaged to be married, but I didn't see it on Monday.

In Marivaux's time, the portrait exchange may have easily been understood as a betrothal, but I'm

not exactly certain of this. If that is the case, it is certainly less clear to today's audience, and we assume that it was not *this* Léonide's intent. Also, I am assuming that the man is expected to propose to the woman. In that case, Hesione considers herself proposed to by Phocion, but does Hermocrates somehow believe that he actually *proposed* to Aspasia? And that she accepted? Then what basis does Agis have for claiming that "he three" is "marrying her" when he "didn't get a portrait?" Does *he* think he proposed? He forgave her and almost said "I love you," but that's not exactly the same thing, buster...

So when do Agis and Léonide actually become engaged? Is it that line in the finale (which doesn't exactly scream proposal on paper), or does something in the earlier scene where they make up constitute a legitimate and earned betrothal by the social standards of the imagined world of the play?

I really don't have the answers to any of these questions, I've just been asking them to myself and getting more and more confused as I go.

And then there are the servants. Harlequin and Dimas both think they are marrying Corine, but not based on vague upper-class courtship. These implied betrothals are instead understood to be real based on the sorts of things that happen offstage in a potting shed, thereby providing a counterpoint to Léonide's classier shenanigans.

That email ended up longer than I intended, as most emails I send do. Anyhoo, I hope tech is going well!

Kelsey

From: Kevin Connell
Date: Thu, 28 Feb 2013 09:03:59 -0500
To: Kelsey Shapira
Subject: Re: another thought

Kelsey ---

This wonderful!!!
I will speak with the actors about this. It's certainly a major issue I need to clarify!!!
So observant of you!!!
Thanks for doing your job so well!!!
Happy day your way!

Kev

From: Kelsey Shapira
Date: Mon, 4 Mar 2013 05:40:34 +0000
To: Kevin Connell
Subject: Thoughts from tonight's run

Kevin,

Most of my thoughts on tonight's run are really nit-picky. I loved, loved, LOVED the costumes!

From where I was sitting tonight very near the bench, I could clearly see for the entire show that only one of the books had a title on the cover, and it was *Constitutional Law* (seventh edition). I immediately thought that it seemed out of place because I associate "constitutional law" with the study of the American constitution, especially as it applies today. But then I looked up the term at intermission, and it could technically be used for non-American constitutions. Is Agis considering a new Enlightenment-Era constitutional monarchy for Sparta? If you don't want super-nerdy people like me who happen to be sitting right by the books wondering if you're trying to subliminally hint about these things, I would suggest replacing that book with something without a title on the cover and spine. Or if you want to have all thematically appropriate titles, really go for it, and then the nerds like me will have a fun time instead of driving themselves nuts.

"Mr. Right" was awesome tonight. The lighting, orchestrations, and choreography combine to make it a very dynamic number. So much so, in fact, that the following scene leading up to "You May Call Me Phocion" seemed almost painfully boring in comparison, even though it is crucial to the plot. It took me until well into the song to even realize that I had been totally spacing out because I would rather be thinking about the previous number than what was actually going on on stage. I don't know if there is any way to keep the audience engaged through that transition, but I think that if you lost my attention you may lose other people as well, since I'm generally a pretty attentive audience member.

Do you have someone on book taking down line notes for the actors? Because there were a few bits that sounded mis-memorized to me. Specifically, every time I've seen it, Corine has said "How do I know you're **not** organically grown?" to Dimas. I checked, and the line is "How do I know you're organically grown?" Organically grown is a good thing, both in produce and for the innuendo, is it not? I don't think line notes are my job, though.

In Hermocrates's verse of "If I Cannot Love," I somehow thought last time that he was looking at his portrait of "Aspasie" when he sang about her eyes, but that didn't seem to happen tonight. If it was there and got cut, I suggest putting it back in. If I was just imagining it, I might suggest adding it. The lyric, I think is "those eyes of hers are like a mirror wherein my eyes and hers unite," or something along those lines. He's seeing his own eyes in the mirror, which is part of the lyric, but the way he played it tonight seemed like he was looking at himself and seeing her instead, which seemed a bit creepy to me. It might be stronger to have both her eyes in the portrait and his in the mirror, or to have him place his image her eyes somewhere else before turning to the mirror.

One final thing that I've been thinking about since last time, but I wanted to give you the proposal note first and see if it changed on its own, is the crowning procedure at the end. I love that you have two crowns (as opposed to the one called for in the script) because Agis and Léonide are going to rule together, but the added crown makes the storytelling a little more

convoluted during our happy ending. Both runs I've watched it hit a sour note with me that Léonide puts her crown on herself immediately before singing about giving it up for Agis, especially since we (the audience) don't yet know that crown #2 is on its way. Does she really need to do that, or could simply procuring it be enough to reveal her identity? I personally would love it (although I'm not sure if there's a good way to make it work with the text) if *he* could end up crowning *her* as well as vice versa. Because what actually happens in this scene is that they each bestow royal power on the other, and it's very sweet. I think we've reached a point in Léonide's development as a character where she actually would do as she says and leave for some remote land, ceding the throne to Agis if he didn't want her to be his queen. I somehow don't believe that line from her if she just put her crown on herself in front of him.

Do you want me to come to another run before opening? I'd love to see it from the onstage seating at some point.

Kelsey

From: Kevin Connell
Sent: Monday, March 04, 2013 7:34 AM
To: Kelsey Shapira
Subject: Re: Thoughts from tonight's run

Kelsey -- again, your thoughts are so amazingly helpful!!!

Yeah - I talked to Ray about the books as well.

The comment about lines I will give and speak to stage management.

Agree about "Mr Right." Such a great number.

Let me work on "You Can Call Me Phocion" to see what I can do. Brighter lighting will help and more demonstrative energies from Hesione will help push the scene forward.

Great observation about the portrait in "If I Cannot Love.". I will talk to Hermocrates about this.

Yes -yes yes! I will have the "crowning" happen differently tonight to see how that works.

Please come this evening and sit on stage. We are aiming for 7:30 start, but it may be a bit later.

Appreciating you!!!!!!!

Kevin

From: Kelsey Shapira
Sent: Tuesday, March 05, 2013 1:47 AM

To: Kevin Connell

Subject: RE: Thoughts from tonight's run

Kevin,

I don't have much to say after tonight's run, which is probably as it should be at this late date.

I got a bit confused tonight about something I'd never really thought about before (and I wasn't sure the audience would think of it at all), so I went back to the script to dissect what's going on. In the scene where Hesione and Hermocrates first discuss Phocion, Hesione makes two contradictory suggestions. First she suggests he might be a spy, and that he should be detained for several days "until Agis has completed his coup d'état," which is, of course, deeply ironic for reasons known only to the audience. She then shifts to arguing for a more long-term solution with Phocion as a new pupil, which is based on a completely unrelated justification for Phocion's presence, but solves her problem of Phocion being sent away after only a few days. Hermocrates rejects this argument by saying that "he leaves at dawn," which technically keeps him/her here for Agis's coup d'état, but not a moment longer. Hesione's inconsistent logic has therefore backfired on her. At this point, of course, both characters have mixed feelings about Phocion/Aspasie's presence for reasons that they are not about to reveal to the other, but I when I saw the scene tonight I wondered if it was supposed to have more layers of subtext than what I was seeing. Somehow they have to justify for each other this convoluted line of reasoning that actually makes no sense on the surface (He might be a spy! No, he's not. He's such a devoted student! He leaves at dawn because he might be a spy!). Tonight I got that they were uncomfortable with this discussion on some level, and the actors may well have figured out this scene in their own minds, but I was scratching my head tonight thinking "leaving when, why? Spy? Student? Coup d'état?" The scene made more sense when I studied it on the page, and I think it could be funnier if the illogical line of reasoning was clarified.

One little thing: I'm not getting Harlequin's reveal of his identity at the end of the Hubert scene very clearly, I think he's saying something like "It's me, Harlequin," that isn't in the script, but I'm not hearing that clearly or the "Don't hurt me, master!" line that's actually written. Also, the removal of the mustache isn't visibly noticeable from all angles. It sometimes seems like Agis is switching tracks before I've even realized that he's figured out it's Harlequin.

Finally, I have a minor question regarding costuming/hair. If there is a technical issue involved that I am not privy to, then by all means ignore this comment. I noticed at the first dress last night that Agis had a ponytail that disappeared partway through the night and never came back. I miss it. Not only was it dashing and handsome, but it also created continuity with Léonide and Corine's hairstyles as men, making their disguises more credible.

That's all for tonight. Would there be any point to me showing up again tomorrow night, or can I spend that time doing other work?

Thanks,
Kelsey

VII. Lobby Display

I created a lobby display in order to offer audiences an overview of my dramaturgical research as well as the work of the various collaborators on this project. This display took the form of two poster boards, one providing historical research, and the other showcasing the sketches of two student designers and excerpts from the work of the stage management team.



The two boards were positioned in the hallway outside the entrance to the theatre.



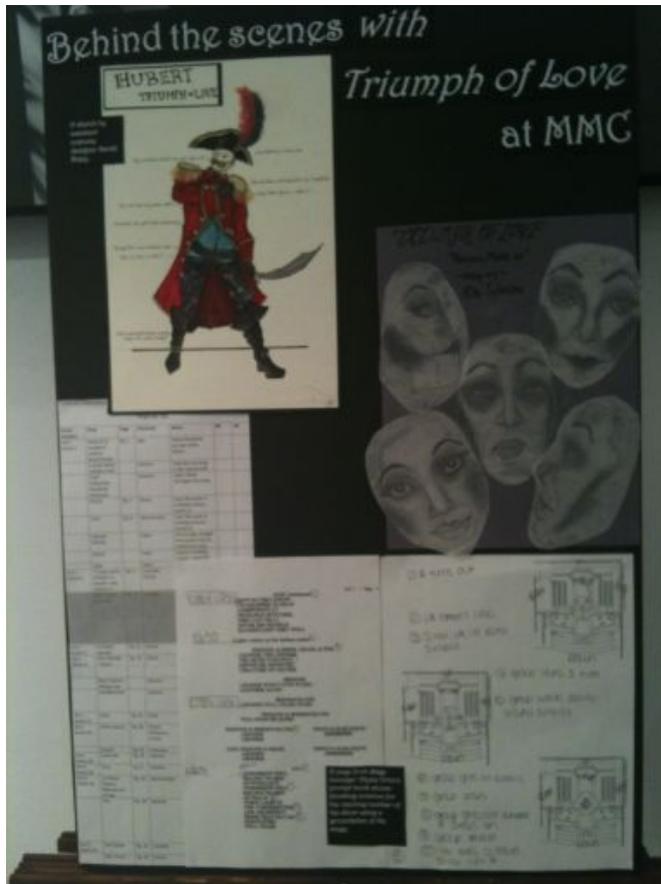
This board walked audiences through the ways in which the elements of Italian commedia, the French playwright Marivaux, and the nominal setting of the show in Greek Sparta influenced the show. Some of the introductory and concluding text is provided below.

Almost every time I mention my work on this show to someone, the first question I get is “When does it take place?” The answer is complex. Based on an 18th-century French play written for a commedia dell’arte troupe by Pierre de Marivaux, *Triumph* is nominally set in a fictionalized Ancient Sparta. Let’s take a closer look at some of the elements that contribute to the fantastical world of the show.

-Kelsey Shapira, production dramaturg

Italian commedia, the French Enlightenment, and a hint of ancient Greece, through the lens of a 20th-century American musical theatre adaptation, co-exist in one garden in *Triumph of Love*. The director and designers here at MMC have crafted a unique and cohesive fantasy world inspired by all of these elements for this production.

The second board introduced audiences to a few of the technical aspects of Marymount's production.



This board displayed the work of some of the students who worked on the production behind the scenes. It featured a costume sketch by assistant costume designer Sarah Dixey, makeup sketches by wig and makeup designer Rita Sylvester, a props list by Tanya DeGray, and a page from stage manager Alexis Ortiz's prompt book.

VIII. Production Photos



Alison Alampi as Léonine and
Melissa Hirsch as Corine, rehearsal
photo by Stefanie Flamm



Spencer Wilson as Harlequin,
rehearsal photo by Stefanie Flamm



Hermocrates and
Devon McFadden
as Hesione,
rehearsal photo by
Stefanie Flamm



Spencer Wilson as Harlequin (in disguise as “Hubert” and Christopher Sheehan as Agis, rehearsal photo by Stefanie Flamm

Spencer Wilson as Harlequin, Christopher Sheehan as Agis, and Alison Alampi as Léonide, rehearsal photo by Stefanie Flamm



Spencer Wilson as Harlequin and Melissa Hirsch as Corine, rehearsal photo by Stefanie Flamm

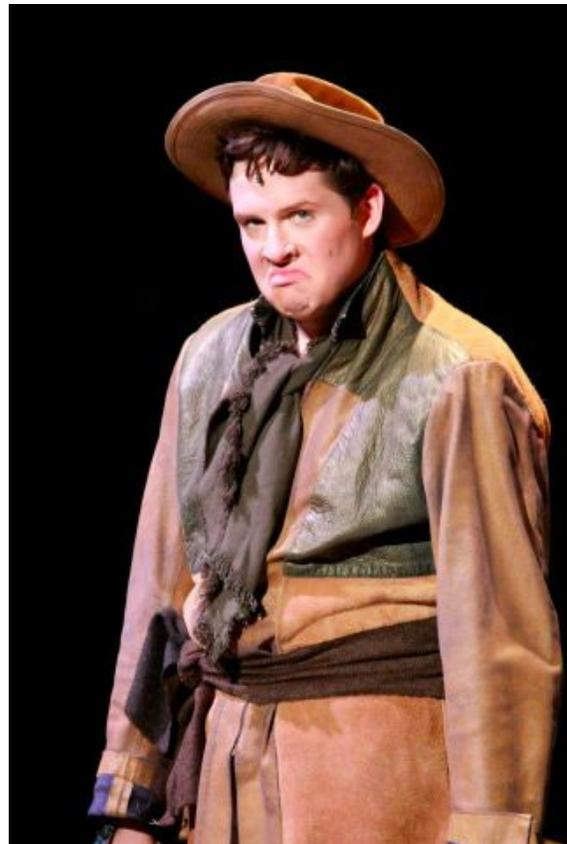


Fadden as Hesione, rehearsal photo by Stefanie Flamm

Robert Dalton as Hermocrates, rehearsal photo by Stefanie Flamm



Angelo McDonough as Dimas, rehearsal photo by Stefanie Flamm



IX. Bibliography

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X. Appendices to Follow:

Appendix #1 beginning on p. 66:

Duchartre, Pierre-Louis. *The Italian Comedy*. Trans. Randolph T. Weaver. New York: Dover Publications, Inc., 1966.

Appendix #2 beginning on p. 78:

Ansart, Guillaume. "Le Triomphe de l'amour": Cross-Dressing and Self-Discovery in Marivaux." *Modern Language Notes* 117.4 (2002): 908-918.

XII

Harlequin, his Ancestors, and his Family

TRIVELLINO, TRUFFALDINO, GUAZZETO, ZACCAGNINO, BAGATINO

Harlequin

IF Bergamo were ever to raise a statue to her illustrious son Harlequin the only appropriate material for it would be gutta-percha. Bronze and marble would be too rigid a medium for this quaint, paradoxical figure, this Harlequin who was both sluggish and full of bounce, impressionable and springy, a clown with a long reach and yet remarkably compact in person. Only rubber could do him justice in effigy, only rubber could receive the impress of his subtle spirit, created by the gods in a moment of uncontrollable fancy and bred by men of bold imagination.



HARLEQUIN (ABOUT 1777)
Possibly this is the actor Simone da Bologna
Detail from an engraving in the "Rivista Pizzardi"

THE ITALIAN COMEDY

Of all the traditional characters Harlequin is the most strongly individualized and yet the most enigmatic. Although he is one of the youngest members of the noted family, he seems in many ways far older than his own ancestors. He was called by many names, and no one can say which was rightfully and originally his. He remains intangible, for he is without doubt of divine essence, if not, indeed, the god Mercury himself, patron of merchants, thieves, and panders. These last, the *lazzoni* of the ancient satiric plays, wore the same sort of motley as Harlequin. It was their master's livery signifying

poverty as well as "neither fish nor flesh," which indicates the diverse and dubious resources of Mercury's *pragmatism*. The *lazzoni*, or 'flat-feet,' of the Roman theatre are plainly Harlequin's ancestors, and likewise the phallophores who, their faces blackened with soot, played the parts of foreign slaves. By the same token Harlequin's mask was black, and some of the oldest documents on the subject sometimes show him wearing a phallus. But who can penetrate the mystery that is Harlequin? He has much of the divine in him, and, like all the gods, it has pleased him to remain aloof throughout the centuries which have enveloped him in a cloud of legends. The droll and whimsical god, the gliding, supple, and black Harlequin makes one think of a dolphin, appearing and disappearing in the sea, bounding and turning and capering. He is always volatile and elusive. Not until the end of the sixteenth century does he take definite shape.

Arlecchino, transformed into a citizen of Bergamo, made his appearance at the time when the ancient gods emerged from the fertile Latin soil. The town of Bergamo is built in the



THE IMPROVISATOR TRISTANO MARTINELLI
Lans, 1601

form of an amphitheatre, on the hills of the Brenzano valley. It is said that the lower town produced nothing but fools and dullards, whereas the upper town was the home of nimble-wits. Therefore, Harlequin, having been born in the lower part, was a simpleton from the beginning, while Brighella, the other Zanni, his tyrannical cronny, was born on the heights and was extremely crafty. It must be added, however, that Harlequin himself claims both the upper and the lower town as his birthplace.

Harlequin proved himself the prince of numskulls from birth, but his stupidity was intermittently relieved by flashes of shrewd wit. If the brain of the reincarnated Harlequin was woefully lacking in grey matter when he first reappeared in the Middle Ages, his body, nevertheless, has at all times been instinct with all the hamour of the world.

HARLEQUIN, HIS ANCESTORS, AND HIS FAMILY

Cicero seems to be describing his art when he said, referring to a mime of his day, that "even his very body began to laugh."¹

Certain engravings of the sixteenth and seventeenth centuries show Harlequin leaping and dancing, walking on stilts, making love to an Inamorata, or executing *caricature*,



HARLEQUIN AS A GLASSWARE DEALER
From the "Recueil Fessard" (about 1771)

devilish capers and backward somersaults. At other times he is represented as expressing his personality and feelings in striking poses.

Riccoboni wrote that

The acting of the Harlequins before the seventeenth century was nothing but a continual play of extravagant tricks, violent movements, and outrageous rogueries. He was at once insolent, mocking, inept, clownish, and emphatically sly. I believe that he was extraordinary agile, and he seemed to be constantly in the air; and I might confidently add that he was a proficient tumbler.

The *Recueil Fessard*,² discovered by M. Agne Beijer in Sweden, gives additional proof of this acrobatic side of the acting of the early Harlequins.

There is a highly curious document in the Bibliothèque Nationale in Paris on the subject of Harlequin during the Renaissance. It is called *Composition de rébiterique de M. des Arlequins*,³ and it is embellished with drawings of unusual interest. The text

¹ "Quid enim potest tam ridiculum quam natio esse? Qui oes vultu imitanda moribus, voce, danique excepere ridetur."
—Di. Orator.

² These documents have been published in reproduction in the same volume (Duchassa et Van Daggelboudt, Paris, 1841).

THE ITALIAN COMEDY

is very amusing, and the extracts given below are typical. The wit of this Harlequin—Tristano Martinelli, the most celebrated of the early Harlequins—suggests and anticipates Dominique (Biancolelli), the foremost Harlequin of the seventeenth century. The document stands as proof that as early as the second half of the sixteenth century a keen and fantastic humour shone through the stupidity and grossness of the Renaissance Harlequin that Riccoboni depicted.

AL. MAGNANIMO

Monsieur, Monsieur Henry de Bourbon, first burgher of Paris, chief of all the Messieurs of Lyons, Comte de Moenneillan, Chastellan of the fort of Santa Catarina, Governor of La Beessa, Pretender to the Marches of Saluces, Admiral of the Sea of Marseilles, Master of half of the bridge of Avignon, and good friend of the master of the other half,¹ Sovereign Councillor at the Council of War against the Piemontese, Most Gracious King-taker,² Captain General of France and of Navarre, Liberal Dispenser of Cannonades, the Terror of Savoyard and Spaniard, Colonel of the Soldiers in Savoy, Secret Secretary of the most Secret Cabinet of Madame Maria de' Medici, Queen of the Louvre, Grand Treasurer of the Italian Comedians, and Prince most worthy than any other to be engraved upon a medal, so much desired by me and many another :

HAIL
and to
MADAMA

Madame his wife, the same.

(Page 1)

Ha Reine, Colons	ROY Medaglia
Quarantez donnez moy	per la mochia
Autrement m'en iray cest	in Italia. ³

(Page 25)

ET HARLEQUIN DONNERA A. V. M.

Un mezo (C) Niente
Con un (O) Niente entiero
Accompagnato con un (R. E).⁴

(Page 4)

Quarantez la chaine et la medaglia
Pour la monstrer à ces messieurs d' Italia.⁵

¹ Harlequin's humour consists in telling the King that he is his own good friend, for at that time both heads of the Rhone lay within the Kingdom of France.

² Doubtless referring to the game of skill in which the player on horseback removes rings with a lance or sword.—TRANSLATOR.

³ " Ah, Queen and King, when will you give me the chain and medal? Otherwise [if you don't give them to me] I shall go back to Italy."

⁴ " And Harlequin will give your Majesty a half (C) of niente, or nothing, with an (O) quite entire, accompanied by a (R. E.) or king."

By reading the letters in parentheses vertically the word *ore* may be deciphered, which doubtless means *ore*, or 'best.' We may infer, then, that Harlequin will give niente, or nothing, if not his best, in exchange for the medal. This kind of anagram is characteristic of the taste of the Renaissance.

⁵ " And when [will you give me] the chain and medal to show these gentlemen in Italy?"
The medal and chain, or neckless, that Harlequin keeps asking for so facetiously constituted a present which was greatly coveted (such presents were often of solid gold) in those days, especially as it was a token of royal satisfaction. We find a proof of this, for example, in a letter written by Maria de' Medici at Fontainebleau on May 26, 1619, to G. B. Andrucci.

" And I shall have ready the golden chain which has been promised you. I wish to give it to you with my own hands, without trusting it to any of my subordinates, for I know how ill-disposed you are toward any intermediaries. . . ." (See also p. 54.)

COMPOSITIONS
DE RHETORIQUE.

1601

De M. Des ARLEQUIN, Comédien de l'Académie
Nationale, Correcteur de la bonne Langue Française & Latine,
Conducateur de Comédiens, Conseiller de Monsieur le
Roi de Paris, & Capitaine de ses Gardes de
Monsieur de Fréchet, Chancelier.

MALICIOUS



IMPRIME DELA LE ROY DU MONDE.

Lyon, 1601



Lyon, 1601

THE ITALIAN COMEDY

(Page 48)

A Dieu mon Roy, et Reine et mes Amis
Pour vous obeyr ie m'en vay à Paris.¹



SCENE FROM THE *COMMEDIA DELL'ARTE* ABOUT 1777
From the "Rambol'Passard"

(Page 17)

SONGE

Je me suis irromoisito ce matin,
Qu'un fachin d'importanza
Me tiroit par la panza,
Et m'i disoit, Monsieur Arlequin,
Habebis medagliam et colonam.
Je respondis en dormant,
Si non me burlat opinio:
Piacca à Iddio
Di farci vedere il matiera parto
Di queste pregre speranze.
Per la mia foy en songeant au guadagno
Io parlo Toscolagno.²

SONET IN OTTAVA RIMA

Vient, void et vince, el grand Cesar Roman,
Casi ha fait Henri roy de Bourbon
Qu'a pris la Bressa, le Fort, et Mommellan
Plus facilement, que manger maccaron.

¹ "To God, my King, my Queen, and my Friends; to obey you I shall go to Paris."

² "The Dream. I dreamed this evening that an important-looking scoundrel seized me by the paunch and said to me, 'My Harlequin, you shall have a medal and chain.' I answered while still asleep: 'If I am not deceived [i.e., if my opinion is correct], may it please God to show us the ripe fruit of these splendid hopes!' By my faith, in dreaming of my gain I speak Tuscan."



S. M. 1718

COMICO

so ho vendendo altrui froccole e fole
 Pur non contratto mai sovra bolletta,
 E per più far la mercanzia profitta,
 La carico il capital di capriole.

MOBTE

D'altro mio tu per jstruon, i salu
 Inuan di tua comedia un, o faceto,
 E salu inuan, ch'io fatti far decreto
 Nella Tragedia mia salu scertali.

HARLEQUIN

Engraving by Giuseppe Maria Minelli (1614-1718)

THE ITALIAN COMEDY

A Moi, qui suis Arlequin Savoyon¹
 Me semble bien qu'Henry à grand reason
 De far' que Carlo li tienna parole
 De luy rendre Saluse et Carmagnole.

Que venga la verole
 A son conseil, qui l'a mal conseillé,
 Qu'est causa qu' Arlequin est ruiné.

Ah sacra Majesta,
 Fais moy doner tout astheure pour sterina
 La medaglia, attachée à una grosse chaîne.²

There are several aspects of the foregoing document which make it notably important as a commentary on the customs of the time. The author is not named; he is simply "Arlequin" and speaks to King Henri IV in the Harlequin tongue in the manner he would ordinarily use in improvising on the stage. The *Comparaisons de rhétorique* is, of necessity, later than August 11, 1600, on which date Henri IV declared war against Charles-Emmanuel, Duke of Savoy, and took possession of "Mommeillan plus facilement que manger macaron."³

In spite of this internal evidence, Martinelli, who is assumed to be the author of the tract, belonged more distinctly to the Renaissance than to the seventeenth century. The costume he wore was without doubt in use during the second half of the sixteenth century, and the interpretation he gave the character as well as the language he employed belong to the same epoch. This is substantiated, moreover, by the engravings in the *Recueil Fessard*.

It would seem, then, that although Dominique, the Harlequin who was so beloved of Louis XIV, contributed a vast amount of wit to the character which he impersonated, he rigorously abstained from altering the traditions of the Harlequin *réel*. For in the sixteenth century Harlequin was supposed to possess above all a capacity for physical drollery, but he was a grotesque combination of other sorts of virtues and contrasting vices. Whatever else is characteristic of Harlequin, he is invariably resilient in both body and soul. And so he appears in the *Recueil Fessard*, in which he is given a place of primary importance.

In one comedy Harlequin, the valet of the miser Pantaloon, is going over his accounts, and each time that he comes to a nought he says, "You have no tail, but I'll give you one and make you a nine." Pantaloon revises the memorandum and murmurs aside, "You have a tail now, but you won't have one for long."

¹ It had always been thought in accordance with the data found in archives that Martinelli was born in Mairia; but, however, he himself states that he is from Savoy. Perhaps he did so because he had played in Turin before the Duke of Savoy a short time before, in 1599. Or perhaps his statement is intended as a witticism with reference to Henri IV, who was not on good terms with the Duke, having in fact just taken Montmélian from him. Or it may be simply that Martinelli usually was, or else considered himself, a Savoyard. In a letter dated 1615 Martinelli says that he is "de civitate Novalesis." There is a village of Novalesis in French Savoy, and also a village with the similar name of Novales in Piedmont, which was under the protection of the Duke of Savoy at that period.

² "Sonnet in Oitava Rima. The great Roman Caesar came, saw, and conquered. Thus did Henri, King of Bourbon, and took La Bresse, the Fort, and Mommeillan more easily than eating macaron. It seems to me, Harlequin, who am Savoyan [of Savoy], that Henri is quite right in making Charles [Emmanuel I] keep his word and surrender Saluces and Carmagnole. May the poor take his Council, which gave him bad counsel, which is the reason that Harlequin is ruined. Oh, Sacred Majesty, cause the medal with a gold chain attached, to be given me as a present immediately."

³ "More easily than eating macaron."

THE ITALIAN COMEDY

In spite of Harlequin's apparent cunning at figures, he is so absent-minded that he searches everywhere for the donkey on which he is mounted, like the old woman who is always hunting for the spectacles perched on her own forehead. And if we pass



ZANY AND HARLEQUIN ABOUT 1777

Note that the word 'Zany' is used as a proper name and not as a title.
Detail from an engraving in the "Rassell Falzard"

over directly to the eighteenth century we find Harlequin much the same booby that he always was.

Marmontel¹ wrote:

His character is a mixture of ignorance, *sautes*, wit, stupidity, and grace. He is both a rake and an overgrown boy with occasional gleams of intelligence, and his mistakes and clumsiness often have a wayward charm. His acting is patterned on the like, agile grace of a young cat, and he has a superficial coarseness which makes his performances all the more amusing. He plays the rôle of a faithful valet, always patient, credulous, and greedy. He is eternally amorous, and is constantly in difficulties either on his own or on his master's account. He is hurt and consoled in turn as easily as a child, and his grief is almost as comic as his joy.

¹ Jean François Marmontel (1734-99). Born at Rouen, near Caillon. Known for his *Mémoires*.—TRANSLATOR.

HARLEQUIN, HIS ANCESTORS, AND HIS FAMILY

There is another excellent description of Harlequin's personality to be found in the *Calendrier historique des théâtres* (1751):

His character is that of an ignorant valet, fundamentally *noble*, but nevertheless making every effort to be intelligent, even to the extent of seeming malicious. He is a glutton and a poltroon, but faithful and energetic. Through motives of fear or cupidity he is always ready



From the "Régénération"

to undertake any sort of rascality and deceit. He is a chameleon which takes on every colour. He must excel in *ingérence*, and the first thing that the public always asks of a new Harlequin is that he be agile, and that he jump well, dance, and turn somersaults.

The primary point in the evolution of Harlequin's personality from the Renaissance to the eighteenth century is simply a change in the ratio between his physical and mental *esprit*. Although his companions were types drawn from society in general and subsequently standardized, the subtle and foolish Arlecchino—"always in the air"—seems a strange personification of the fancy. He embodies a whole gamut of the

THE ITALIAN COMEDY

imagination, now delicate, now offensive, comic or melancholy, sometimes lashed into a frenzy of madness. He is the unwitting and unrecognized creator of a new form of poetry, essentially muscular, accented by gestures, punctuated by somersaults, enriched with philosophic reflexions and incongruous noises. Indeed, Harlequin was the first poet of acrobatics and unseemly noises.

HARLEQUIN'S MASK AND COSTUME

The oldest-known costumes of Trivelin and Harlequin—for they are one and the same person—were very different from the decorative dress with which most of us are familiar. There were varicoloured patches, darker than the background of the costume,



HARLEQUIN THE JEWEL-MERCHANT



Harlequin Empereur de la Lune
une collection de Harlequin, par Trivelin de Paris



HARLEQUIN AS DIANA
Second half of the seventeenth century

sewn here and there on the breeches and the long jacket laced in front. A bat and a wallet hung from his belt. His head was shaved in the same manner as the ancient mimes'. His soft cap was in the mode of Charles IX, of François I, or of Henri II; it was almost always decorated with the tail of a rabbit, hare, or fox, or sometimes with a tuft of feathers. This attire had much definite character in itself, and might be considered a conventionalized and ironic treatment of the dress of a ratterdemalion. It was not until the seventeenth century that the patches took the form of blue, red, and green triangles which were arranged in a symmetrical pattern and joined together by a slender yellow braid. At the end of the seventeenth century the triangles became diamond-shaped lozenges, the jacket was shortened, and a double-pointed hat took the place of the toque. The costume of the Harlequin of the Renaissance illustrates in general the later garb of the character, but there are many details about both which are still shrouded in mystery. Sand observes with regard to the traditional adornment on Harlequin's toque: "This

HARLEQUIN, HIS ANCESTORS, AND HIS FAMILY

animal tail is another tradition from antiquity. A fox's brush or a hare's ears were attached to anyone who was the butt of ridicule." In the same connexion Goldoni tells us in his *Mémoires* that

While going through Harlequin's country I watched everywhere for some trace of this comic character who was the delight of the Italian theatre. I discovered neither black faces nor small eyes, nor any of those ludicrous costumes in four colours; but I did see hare-scuts with which the peasants of that district still decorate their hats.

One wonders whether the Bergamask people wore these tails in memory of Harlequin or if, on the contrary, Harlequin pinned the hare-scut on his toque in accordance with the tradition of the country. The second theory is more plausible. As for Harlequin's mask, to which Goldoni refers, there was scarcely any noticeable change in it during the entire time from the Renaissance to the eighteenth century. There is a story to the effect that Michelangelo restored an ancient satyr mask, which he adapted for Harlequin's use. But why it should be black is still another question. Perhaps it is because the ancient Harlequin was a phallophore; and, inasmuch as some of the phallophores of the ancient theatre played the parts of African slaves, it is thought that Harlequin might be their direct descendant.

Another hypothesis is that there was a negro in Bergamo who served as model for the character, but this is scarcely probable. Goldoni offers yet another explanation of the colour of the mask, which is equally far-fetched. He says, "His tan mask (it is deeper than tan) represents the complexion of the inhabitants of those mountains burned by the fierce sun." It was also said in Italy that one Harlequin wore a dark mask to hide an enormous wen under his left eye, but it is an odd coincidence that the traditional mask has a wart on the cheek. When all is said and done, none of these conjectures is very convincing.

Harlequin's authentic mask¹ consisted of a half-mask and a black chin-piece. The eyebrows and beard were bushy and covered with stiff bristles. The forehead was strongly lined with wrinkles which accentuated the slightly quizzical arch of the eyebrows. The eyes were tiny holes beneath, and the *ensemble* gave a curious expression of craftiness, sensuality, and astonishment which was both disturbing and alluring. The huge wen under the eye, the wart, and the black colour completed the impression of something savage and fiendish. The mask suggested a cat, a satyr, and the sort of negro that the Renaissance painters portrayed. Indeed, the potentialities latent in the mask of Harlequin are various and without end.

According to M. C. Mic, "the Harlequin of the sixteenth and seventeenth centuries cannot be distinguished from the other Zanni except by his costume; nor was the multicoloured garb his exclusive possession." M. Mic then offers in support of his assertion the copperplate engraving reproduced on p. 179 of *La Commedia dell'arte* in which Harlequin appears dressed in white. This proof seems insufficient for two reasons: first, that the figures portrayed are buffoons in the general sense; and, second, that the picture itself belongs to a class of engravings the documentary value of which

¹ With the exception of those representing Martinelli, the oldest woodcuts and copperplate engravings reproduced in the present volume show Harlequin's mask so clearly that, seemingly, it is impossible to draw any other conclusion.

is uncertain and scarcely worth considering. At least, that is the opinion of those who have collected engravings of this kind or who have given them any study.

I am obliged to take issue with M. Mic again when he tells us that, "however, in Italy this character [Harlequin] was never more popular than the other Zannis." His observation seems somewhat of a paradox, at least so far as the sixteenth century is concerned, in view of the evidence provided by the *Roman Fesard*, in which Harlequin is given a place of such great importance, as well as by the *Compositissimi de rhetorique*. Both documents are among the oldest known on the subject of the *commedia dell'arte*, and in any case belong to a period when the Italian troupes were only temporarily in France—that is to say, when the players were not subject to foreign influence as they were later on. It would seem very strange indeed that Martinelli, the favourite of Italian Courts who styled himself *Dominus Arlequinorum* (and therefore of a numerous race), should have triumphed for more than fifty years in the rôle of this Harlequin who was "never more popular than the other Zannis." And it would have been equally strange if Alberto Ganassa, the earliest known Harlequin, should, as director of the troupe in which he played, have chosen to interpret a mere secondary character.

ANOTHER ACCOUNT OF THE ORIGIN OF THE CHARACTER, COSTUME, AND MASK OF HARLEQUIN

The uncertainty surrounding Harlequin's origin, coupled with his immense popularity, has always drawn pilgrims to Bergamo in a vain attempt to probe the mystery. Dominique Durandy gives in his *Peaux d'Asie* a very curious version of the Harlequin question taken from a number of works on the subject preserved in the library of Bergamo, which he sums up as follows:

Toward 1516 a French lord, the Count of Louvence, wishing to escape from the disturbances of his native land after Cécily and Poitiers, came to seek refuge in the Vale Bretano. He had with him a servitor charged with a thousand crimes, astute, shrewd, and uncouth of face, but insolent beyond all telling. This scarcely admirable person acted as porter and cobbler, and upon his door was hung the jocular and revelatory sign:

"*Nacqui ad Arles, città delle Provençe.—E pugnai Giovanni à Poitiers:—Poi seggio di rapina et di lussure.—Corsi à tentare fortuna altro sartiere—Ed offeriami al conte Louvence—Qui il segui in qualità di suo scudero—E come per comprar l'ingegno tutti—Faccio d'ogni mestiere paribè mi fructi.*"¹

This fellow from Arles was obviously a man possessed of few scruples, being both ingenious and bold. He committed a theft one day, was caught, wounded in the face, and haled before a court of barons. He gave his name to the judges as Pietro, but he was called more specifically Pietro the Harlequin, and was sentenced to exile.

Dressed in baize, with a wooden sword at his side, and covered from head to foot with as many patches as there are colours in the banners of those whose justice he had defied, he was placed upon a donkey and conducted to the frontier.

¹ "I was born in Arles, a city of Provence, and, as a youth, fought at Poitiers: then, seized with rapine and debauchery, I sought my fortune elsewhere. Having offered my services to the Count of Louvence, I followed him here in the quality of scudero. Every man needs his wit to get along, and I can do anything so long as I earn my living."

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Thus the *ossige* passed through the country as had been ordered, to the immense satisfaction of the mountaineers come to enjoy the unique spectacle, and such was the general hilarity that the following year a band of rowdy drunkards took it into their heads to make themselves up like Harlequin, dressing grotesquely after the fashion of the valet of the Sieur Louvence with a wooden lache and a black mask in imitation of the bandage which the condemned man had worn over his wound.

This "historic" version of Harlequin's origin is, of course, very illuminating, but it leaves several essential points still to be explained. For instance, it does not throw any



ITALIAN COMEDIANS IN AUSTRIA
Seventeenth century

light on the inherent stupidity of the early Harlequins (Pietro Harlequin was more a rake and a rogue of the Brighella type); nor does it tell how the conventional mask, so special, intricate, and detailed, could have been developed from just a simple bandage.

HARLEQUIN'S NAME

Several authorities have maintained that the name of Harlequin originated as a sobriquet. It is said that a leader of Parliament named Hachille du Harlay became the patron of one of the actors in an Italian troupe, who was thenceforth dubbed Harlayquino. According to Johanneau and Esmangard, the name is supposed to be the diminutive of *harle*, or *harle*, a water-bird with variegated plumage.

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The spelling of the name varies considerably. In Italy it was written "Harlequino," "Arlecchino," "Arlecchino," and "Harlechino"; in a letter of Raulin's in 1521 it is spelled "Herlequinus." And in the *Compositions de rhétorique* both "Arlequin" and "Arlechin" appear on the same page.



HARLEQUIN

From a Dutch engraving (eighteenth century)

In the recent work of M. L. Sainéan, *Les Sources indigènes de l'étymologie française*, there is an article on dogs *à propos* of bird and animal hunts in which we find the following curious information regarding Harlequin :

These popular traditions taken together reveal the predominance of the dog in this legend, which is entirely natural, since the subject is a hunt. Harlequin was in consequence interpreted as *halochin*, literally a "dog-caller" (*haloo*, or dog, taking the form of *quw* in the Norman dialect; a "haloo-bound" let loose on the game).

The result is :

(1) That a legend relating to a certain Harlequin and his family was current at the height of the Middle Ages in the north of France; in the ninth century a priest named Gauscelin was visited (according to Orderic Vital) by a vision in which a member of this family Harlechini or Harlequin figured.

(2) Starting from the thirteenth century, this legend underwent a great modification in

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form and content, owing to the popular conception of the tradition which tells us at times of an army on horseback and at others of a hunting party.

Literary language has also preserved a trace of the name *arlequin* (Harlequin) preceded by *harlequin* and *brlequin*, a name of French and not Italian origin (as the initial aspirate testifies). During the Middle Ages *brlequin* had the connotation of airy spite, a will-o'-the-wisp, a dramatic character.

This form is therefore encountered in France before 1500, thus preceding the birth of the *commedia dell'arte* with its *Arlecchino* by four centuries and a half. The Italian name is not certified before 1595, a date which is later than the Harlequin of the comedy. The people of Paris bestowed the name of *Arlequin* on a zanni of the Italian comedy at the end of the sixteenth century, and the name was carried from France to Italy and elsewhere.¹

I quote M. Sainéan's text not because I wish to accept all of his findings without reserve, but because he sums up from an etymological standpoint everything written so far about Harlequin's name. The interest of this sort of research does not lie in trying to establish a genealogy for *Sieur Harlequin*, as impressive as it is futile, but rather in endeavouring to find some trace of him before the time of *Ganassa*, the remotest Harlequin of whom we have any record. For *Ganassa* was not the creator of the famous character whose mask, costume, and personality overshadow all the other valets of the Italian comedy.

M. Constant Mic has been at no pains to show his contempt not only for this kind of investigation, but for "nebulous hypotheses" on the subject of Harlequin. This learned author and friend of certainties refuses to consider that there is anything enigmatic about either the mask or name of the character.² "We maintain that we know Harlequin's true name," he writes: "it is Zanni and nothing else."³ Would it not be quite like saying, "We know the real name of this stork: it is a bird"? And, again, what is the sense of the word *Zanni*, which is used at different times to designate a certain *rôle* (i.e., first and second *Zanni*), or else the name of a character? In the *Recueil Fossard* there is a picture with the words "Zany et Harlequin" written above the heads of two characters, which would seem to indicate in good French that the name of one is *Zany*, and of the other Harlequin. We can only conclude, then, that in the sixteenth century a distinction



HARLEQUIN
Eighteenth-century engraving

¹ Otto Deussen, *Die Ursprung des Harlequin* (Berlin, 1904). The author explains the French source of the name and its passage from the world of mythology to that of the theatre. Its final phase in connection with the *dessein* (which it went through in Paris between 1570 and 1580) represents the origin of the modern *role* of Harlequin which was adopted in Italy and elsewhere. Cf. also Martin Rindemann, *Etymologie des Wörter Harlequin und Verwandter Wörter* (Halle, 1910). (Note by L. Sainéan.)

² We should like to know, however, what are the source and significance of this mask which represents neither a standardisation nor a caricature of a pedant or of an old miserly merchant or of a social type or of a fixed character.

³ *Op. cit.*, p. 16, 51.

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was made between a Zanni and a Harlequin, just as between a Pantaloon and a Captain, a Doctor and a Francatrippa.

THE ORIGIN OF THE NAME OF HARLEQUIN AS EXPLAINED BY THE HARLEQUIN DOMINIQUE

(Seventeenth century)

(GIUSEPPE DOMENICO BIANCOLELLI)

CINTIHO (to HARLEQUIN, *his name*)

By the way, ever since you've been with me I've never once thought of asking you your name.

HARLEQUIN

My name is Arlechino Sbrufadelli. (CINTIHO *bursts out laughing*.) Don't make fun of me; my ancestors were people of consequence. The first Sbrufadeli was a pork-butcher by profession, but so eminent that Nero refused to eat any other sausages than those he furnished. Sbrufadeli sired Fregocola, a great captain. He married a woman of so lively a temperament that she bore me two days after the wedding. My father was delighted, but his joy was short-lived because of certain complaints lodged against him by the minions of the law. Whenever my father would meet an honest man in the highroad by day he would never fail to lift his hat; and if it was night he would lift not only his hat, but his cloak also. The law took exception to this excess of civility, and issued an order to arrest its progress. But my father did not tarry long; he took me up in my swaddling clothes and, after putting me in a large kettle and the rest of his goods in a basket, he fled from the town, driving before him a donkey laden with his possessions and his heir. He beat the poor animal often and cried "Ar! Ar!" which in the Asiatic tongue signifies "Gee up!" As he went along thus he presently perceived a man following him. This man, seeing that my father was watching him attentively, went behind a bush and squatted down [*à la mode chère*]. My father thought the fellow was a constable crouching in ambush for him. My father therefore beat the donkey and cried "Ar-à-chia!" which means "Gee up! He's lying in wait for us." He soon perceived his error, however, for the stranger who had frightened him so terribly proved to be only a simple peasant whose bowels were loose as a result of having eaten too many grapes. And so it happened that, as I was still unnamed, my father remembered the fright he had had and the words he had cried aloud so often, "Ar-à-chia!" and he therefore named me Arlechino.

HARLEQUIN'S WIT

(Seventeenth century)

OTTAVIO (to HARLEQUIN, *dressed as a beggar*)

How many fathers have you?

HARLEQUIN

I have only one.

OTTAVIO (*growing angry*)

But why have you only one father?

HARLEQUIN, HIS ANCESTORS, AND HIS FAMILY

HARLEQUIN

Well, I'm a poor man, and can't afford any more.

(HARLEQUIN *dreams of marrying COLUMBINE. Absent-mindedly he counts the buttons of his jerkin and says at each button :*)

Columbine loves me; she loves me not; she loves me; she loves me not; she loves me; loves me not; loves me; —not; loves me; she loves me not (*he bursts into loud weeping*).

MERZETTIN

What's the matter? Why are you blabbering like that?

HARLEQUIN (*weeiling*)

She—she—she—loves me not.

MERZETTIN

Who said so?

HARLEQUIN (*pointing to his buttons*)

The button-telling.

HARLEQUIN AS DOCTOR

(*The CAPTAIN has a toothache.*)

HARLEQUIN (*advising him*)

Take a pinch of pepper, some garlic, and vinegar, and rub it into your arse, and you'll forget your pain in no time. (*As the CAPTAIN is about to depart HARLEQUIN adds :*) Wait a moment! I know a better remedy than that: Take an apple, cut it into four equal parts; put one of the pieces into your mouth, and hold your head in an oven until the apple is baked. I'll answer for it if that won't cure your toothache.

HARLEQUIN, EMPEROR OF THE MOON

(*HARLEQUIN has just come down out of the sky. He states that he has no desire to be in the service of a comet which has a train two hundred leagues long.*)

HARLEQUIN

If I carried her train for her Madame Comet would reach home in time for dinner, but I should still have two hundred leagues to go, and there would be no food left by the time I arrived.

THE DOCTOR

Any news from the Antipodes?

HARLEQUIN

Oh, yes. (*He reads a letter.*) The people there are very anxious to know whether they or we walk about upside down.

THE ITALIAN COMEDY

HARLEQUIN'S ACCOUNT OF HIS TRIP TO THE MOON

THE DOCTOR

How did you manage to reach the moon?

HARLEQUIN

Well, it was like this. I had arranged with three friends to go to Vaugirard to eat a goose. I was deputed to buy the goose. I went to the valley of misery, made my purchase, and set out for the place of our rendezvous. When I had arrived in the plain of Vaugirard six famished vultures appeared, seized my goose, and tried to make off with it. But I held on to its neck for dear life, and the vultures carried us both away. When we had gone rather high a new regiment of vultures came to help the others. They threw themselves upon us, and in a moment neither the goose nor I could see the peaks of the highest mountains. . . . I fell into a lake. Fortunately some fishermen had stretched their nets there, and I fell into them. The fishermen pulled me out of the water, and, taking me for a fish of some consequence, loaded me on to their shoulders and carried me as a present to the Emperor. They put me on the ground, and the Emperor and all his Court gathered round to look at me.

"What kind of a fish is that?" they said. The Emperor replied, "I believe it is an anchovy, and let him be fried for me right away just as he is." When I heard that they were going to fry me I commenced to bawl and shout. I told the Emperor of the Moon that I was not a fish, and I related how I happened to arrive in his empire. He asked me immediately, "Do you know Doctor Grazian Balouard?" "Yes, my lord." "Do you know his daughter, Isabelle?" "Yes, my lord." "Well, I want you to be my ambassador and ask him for her hand in marriage. I shall send you to Paris in an exhalation of rheumatism, catarrh, inflammation of the lungs, and other similar trifles." "But, my lord," I said, "what will you do about Doctor Grazian Balouard? He is a man of no mean merit, and a scholar who knows rhetoric, philosophy, and spelling." "The Doctor! Ha, ha!" he answered; "I'm reserving one of the best places in my empire for him."

THE DOCTOR

Really! And did he tell you what it was?

HARLEQUIN

He did. He said that about two weeks ago the Scorpion sign of the Zodiac died, and he is thinking of putting you in his place. (HARLEQUIN *gets on with his description of the moon.*)

THE DOCTOR

And how do they live up there? Do they eat in the same way as we do here?

HARLEQUIN

Yes and no.

THE DOCTOR

What do you mean by "Yes and no"?

HARLEQUIN

Allow me to explain. When the Emperor is at table he has a line of twenty men on his right, each armed with a solid gold crossbow loaded with humming-birds, pork-sausages, little pasties, and other like delicacies. On his left are twenty other men with silver syringes, solid also, one filled with Canary wine, another Muscatel Champagne, *et sic de ceteris*. When

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the Emperor is ready to eat he turns to the right, opens his mouth, and *bing!* . . . the cross-bowman shoots a little pastry directly at him. Then when he wishes to drink he turns to the left, and *whish!* he receives a syringeful of St Laurent wine or good Canary or Normandy, according to his taste.



*Je suis vel' fort à ce que vous dit de l'air de l'est
 Et l'air de l'est n'est pas si bon que vous le dites
 Et je suis sûr que vous n'avez pas vu l'air de l'est
 Et que vous n'avez pas vu l'air de l'est.*

*Tenez bien ferme les yeux
 Et ne l'oubliez pas
 Car le fait de l'Amour
 Que de travailler à deux.*

*Waf' d'cons'laugh en vryt over d'haigstijde. En dat ons
 Niet d'ander' jany' waf' hiet van hant en hant'le' m'el'ce.
 Et haich'and' jant' naar d'hand' de v'roeter' p'roven' men.
 Daar' Ebb' L'air' g'lyk' de hand' over' h'air' werk' st'aan.*

*Adieu, je sors en vain
 Mais en l'espérance
 Quitter l'ouvrage enfin
 Plein de hant et de thyrin.*

Engraving by G. J. Narry (Holland, eighteenth century)

THE DOCTOR

I understand perfectly, and that seems to me a marvellous method of eating, providing that the crossbowmen take good aim.

THE ITALIAN COMEDY

HARLEQUIN

Faith, there was an accident once, and since then no one is hired unless his aim has been tested first.

THE DOCTOR

What accident was that, pray?

HARLEQUIN

The Emperor once wished to eat some eggs fried in black butter. A clumsy crossbowman shot one at him, but, instead of aiming at his mouth, the fellow aimed at his eye, which was in a sorry mess for a long time afterward. The doctors feared that he might lose his eye, but luckily it did not prove dangerous, and his sight was restored after wearing a plaster for several days. And that is why the dish has been called poached eggs¹ ever since.

MUSIC IN THE MOON

HARLEQUIN

The people of that country have extremely long noses, which they put to good use by fastening a catgut string from one end of the nose to the other; then, placing the left hand on the lip and holding a bow in the right hand, they play the nose for you just as we play the violin.

THE DOCTOR

That must make a queer sort of harmony.

HARLEQUIN

Faith, it surely does. It gives an enchanting nasal twang. Ovid did it to perfection, and that is why he was named Ovidius Naso.²

HARLEQUIN'S DESCRIPTION OF THE BURNING OF TROY

Fire once had a serious difference with Troy; one day it warned to attack the city, but just then a great rain came to the aid of Troy. The fire was thoroughly wet and retired furious. The story ended in a great smoke.

HARLEQUIN AS DEALER IN PRECIOUS STONES

(HARLEQUIN, the merchant, comes in wearing a conical hat and a large sword. He cannot decide which of the two inns to visit.)

HARLEQUIN

At the Sign of the Golden Sun would be the best. Listen, my friend, I would like a little room for myself and a large one for my sword.

FIRST INNKEEPER

Be careful about going to that fellow's place, sir. He is a rogue, and will try to make you take white wine for red.

SECOND INNKEEPER

I give lodging without taking people's silver.

¹ A pun in French derived from two meanings of the word *poacher*, "to poach" (eggs) and "to black" (eyes).—TRANSLATOR.
² From *Arlequin, Empereur dans le Loin* (1664).

HARLEQUIN, HIS ANCESTORS, AND HIS FAMILY

HARLEQUIN

You don't take their silver, eh? And what the devil do you take, then?

SECOND INNKEEPER

I take only their gold, sir.

(HARLEQUIN informs them that he is a dealer in precious stones. He puts his valise down on the ground, and takes out of it a little coffer filled with jewels.)

HARLEQUIN

Have you ever seen more beautiful stones than these? See how well they are cut.

FIRST INNKEEPER

What is that stone there, sir?

HARLEQUIN

That is one that I removed from the bladder of the Grand Mogul. The one next to it is a lachrymal fistula from the King of Morocco.

(As the TWO INNKEEPERS lean forward to examine them HARLEQUIN steals the purse of one and the watch of the other and makes his exit.)

HARLEQUIN'S SHADE

(HARLEQUIN'S SHADE overbears SCARAMOUCHE's boast of having stolen a purse containing a hundred gold louis. He goes up to SCARAMOUCHE, seizes the purse, and makes off with it.)

HARLEQUIN

Learn, my friend, that I am the shade of an ancient thief, and by right of seniority it is my place to steal the purse, and not yours, for you are only an apprentice thief.

SCARAMOUCHE (trampling)

Ma—Madama l'Ombra, where did you leave your body?

HARLEQUIN

My body is in the galleys. I am its shade, and it is my business to cut purses to keep it alive.

(THE DOCTOR declares that he is going to stop up every opening in his house to prevent his wife from leaving him.)

HARLEQUIN

But how the devil is your house going to breathe if you stop up all the holes?

HARLEQUIN ON LOVE AND MARRIAGE

(He pays a compliment to EULARIA as she issues forth from the tomb.)

HARLEQUIN

Lovely star of the coal-bin, sweet vessel of sorrow! Alas, how grief has changed you! Your cheeks, which were once of a vermillion as beautiful as the backsides of a newly whipped child, are now so pale and gaunt that they but seem like two dried codfish. (He offers her some

¹ From *Prose*.

THE ITALIAN COMEDY

Spanish wine.) Drink, drink—but do not drink all, or you will reduce me to tears. (EULARIA *right after the bar drink, and HARLEQUIN then says :*) It is good, madame, isn't it? (*He tries to take the bottle, but EULARIA clings to it and drinks again. He says :*) Good-bye, bottle. . . . Madame, you are a pretty little slipper, but, without a husband's foot, you are little else than down-at-heel. Oh, if I could deserve the honour of deserving some small portion of your deserts how I would love you, how I would caress you, how I would flatter you, how I would—beat you, madame!

THE IDEAL WIFE ACCORDING TO HARLEQUIN

HARLEQUIN

The girl I seek is a young child who has not yet left her parents' wing, nor ever looked a man in the eye.

(*Another time HARLEQUIN is in favour of marrying a one-eyed woman. YASQUARINE asks him why.*)

HARLEQUIN

She'll die sooner than any other woman because she has only one window to close.

MADRIGAL FROM HARLEQUIN TO ISABELLE

I shall steep the gracious traits with which nature has endowed you within the porringer of memory.

HARLEQUIN'S DECLARATION TO ISABELLE

HARLEQUIN

Once meet, mademoiselle, allow me to tell you that I am not the first rascal that love has made tolerable. I present you my heart larded with your graces, crusted up with your charms, and steeped in your attractions. Come, mademoiselle, it will mean nothing to you and everything to me if you will exchange an amorous glance with a poor devil greedy of your youth and beauty. Gaze upon me and observe how my passion shows despite the livery I wear.

ISABELLE

You are making fun at my expense, sir!

HARLEQUIN

Alas, if you but knew how deeply I am smitten. If you'd consent, so help me, I should be foolish enough to marry you.

HARLEQUIN ON THE MALADIES OF WOMEN

ISABELLE and HARLEQUIN, *as doctor*; COLUMBINE, *sitting upon a chaise*; THE DOCTOR

HARLEQUIN (to ISABELLE)

You are too young to go poking about in the spleens of women as you would in the quarry of grief.

HARLEQUIN, HIS ANCESTORS, AND HIS FAMILY

ISABELLE

Nevertheless, the arts of melancholy—



*De. Wauk verstrakt haar over bijgfen. Schoone waarden
 Zynthekendde den. Slaaf met een vryf behoorden.
 Zyngeent zyn. Daar poot gall was aler. Maar best. Doch
 Zekent de best. Zyn docht. Ma nagen. Ma warden noch*

*Le Bigot et l'Hyppocrite
 Dont l'aveugle a la poutre
 Du beau sexe, et font beaucoup
 Plus parler de Vertu.*

*Ces deux peccateurs par leurs paroles
 S'achent de gagner les filles.
 Ne font point de Frispons.
 Et sont pleins d'un fin poison.*

Engraving by G. J. Xerox

HARLEQUIN

You are impudent with your melancholy. When a woman nurses some grief, do you suppose that her spleen is the cause of it?

ISABELLE

What else, pray?

THE ITALIAN COMEDY

HARLEQUIN

All you ignoramuses think that the spleen is the seat of the trouble. Now let us talk sense, for it is the only way we can understand each other. When a young married woman has but one tapestry in her room, and if looking at the green in the weave makes her ill, or if she wants a more costly one, does she look for it in her spleen?

ISABELLE

There is no answer to that question.

HARLEQUIN

When a jealous man keeps his wife under lock and key and forbids her to see anyone will she find company in her spleen?

ISABELLE

No, assuredly.

HARLEQUIN

When a miser refuses to give his wife a carriage and jewels and other indispensable conveniences is it her spleen or her husband she consigns to the devil?

ISABELLE

Pho! Her husband, of course.

HARLEQUIN

Yet, according to you, the spleen is the basic principle of grief. We may then conclude that in order to cure grief we must first rectify the true causes of the grief. It cannot be cured by the cassia and rhubarb which you ignoramuses give.

ISABELLE

By what, then?

HARLEQUIN

By a prescription suited to the malady in question. If a woman is grief-stricken because her home is badly furnished a doctor who knows his business will at once prescribe a damask bed and a tapestry full of charming figures. The prescription should then be folded and put into the hands of her husband.

ISABELLE

But suppose that the husband fails to carry out the doctor's orders?

HARLEQUIN

In that case the wife provides for herself. Furthermore, if husbands will play the fool, so much the worse for them.

THE DOCTOR

But if a young woman is vexed by an old man's jealousy what balm would you suggest for her cure?

HARLEQUIN

The best within your means. Prescribe a financier and a cavalier: one to provide money and the other to spend it.

THE DOCTOR

Let us return for a moment to my daughter, sir. How will you cure her?

HARLEQUIN, HIS ANCESTORS, AND HIS FAMILY

HARLEQUIN

When the fine qualities of a handsome boy are once lodged in the mind of a young girl there are certain membranes of affection which feel the prick of love. I don't tell every one that, by heaven! Love is a kind of alembic which drips in the soul incessantly; *gutta seruat*



HARLEQUIN

Engraving by M. Engelbrecht, after Wadsworth (original unknown)

and all that follows. When love has once gangrened the soul reason flies as though her tail were on fire. It is then that the girl's spirit is aroused, and she thinks only of making the match of which her father disapproves. That is why, if it is within the realm of immediate possibility, *scipe matrimoniarum malorum fautores*; otherwise, if faith, neither cassia nor senna will get her out of the difficulty. There is no use trying to deceive you—the best senna for woman is man.

THE ITALIAN COMEDY

A SCENE OF DESPAIR¹

(HARLEQUIN plays the scene with many changes of voice, gesturing wildly and raging from one side of the stage to the other.)

HARLEQUIN

Ah, unhappy me! The Doctor is going to force Columbine to marry a farmer; how shall I be able to live without Columbine! I would rather die first. Ha, idiot of a doctor! Ha, inconstant Columbine! Ha, knave of a farmer! Ha, wretched Harlequin! Let me die then, and it shall be recorded in ancient and modern history: Harlequin died for Columbine. I shall go to my room, tie a rope to the crossbeams, climb upon a chair, place the rope round my neck, kick away the chair, and cough! I'm hanged. (He imitates a hanged man.) It's done quickly; nothing can stop me; now for the gallows. . . . The gallows, did I say? Fie, sir, of what are you thinking? It would be a great folly to kill yourself for a girl. Yes, sir, but it is a vile trick for a girl to betray an honest man. Agreed. But when you are hanged will you be the fatter for it? No, I'll be the thinner, and I wish to have a fine figure. What have you to say to that? If you wish to be present you have only to come. Pho! as to that, no! You will not go. . . . But I shall go. You shall not go! I will go, I tell you. (He draws out his knife and strikes himself with it. Then he says:) Ah! There, I am delivered of that meddling at last. Now there is nobody to hinder me; let's off to the hanging. (He makes as if to depart and then stops short.) No. Hanging is an ordinary death; it's a death that can be seen any day, and I should scarcely gain much honour from it. Let me see—some unusual sort of death, an heroic death, a Harlequinic death. (He moves.) I have it. I'll stop up my nose and mouth so that no air can escape, and then I can die. Now. (He stops up his nose and mouth with his hands and, after remaining in this position for some time, he says:) No, the air comes out below; besides it is not worth the trouble. Alas, how difficult it is to die! (To the audience.) See, if some one of you would die first, just to show me how, I'd be very much obliged. . . . Ah, I have it, by my faith. We read in stories how people die from laughing. I could die that way, and it would be a droll death. I am very ticklish. If I were to be tickled for any length of time I should probably die of laughing. I'll just tickle myself, and then I can die easily enough. (He tickles himself, laughs, and falls to the ground. PASQUARIEL comes in, finds him lying there, and, believing him drunk, calls him, besays him so, comforts him, and leads him away.)

HARLEQUIN IN THE EIGHTEENTH CENTURY

THE PRINCESS, HARLEQUIN, and HORTENSE

(HARLEQUIN is lost in a palace and meets the PRINCESS.)

PRINCESS

Art looking for thy master?

HARLEQUIN

Indeed, you have divined the truth, madame. My master talked with you a while ago, and since then I lost sight of him in this plaguey house, and, by your leave, I am lost also. I should be very glad if you would show me the way out. There is such a monstrous lot of rooms here—I've been wandering around for more than an hour and have not come to the end of them yet. Egad, if you let all this you ought to get a good rental from it. And there is

¹ Especially characteristic of the *commedia dell'arte*.

HARLEQUIN, HIS ANCESTORS, AND HIS FAMILY

such a quantity of rubbish and furniture and finery; why, a whole village could live on what it would fetch. . . . It is so beautiful, so beautiful that one hardly dares look at it. It frightens



*I fly her welcome, as you see, I have not met her
 To laugh her eyes down in my helpless agonies
 My sweetest heart, I have believed me to be
 In a better than my heart, and I was at last by her*

*I'm a woman, though
 I'm a woman, though
 I'm a woman, though
 I'm a woman, though*

*My father's dead, my mother's gone, my sister
 In love with her, in love with her, in love with her
 In love with her, in love with her, in love with her
 In love with her, in love with her, in love with her*

*Let's affix our names
 Even to the stone it is to be
 Let's affix our names
 Let's affix our names*

Engraving by G. J. Nares

a poor man like me. You members of the royalty are devilish rich; and what am I in comparison? I am impertinent to talk to you as I would to an equal. Your friend there is laughing; I must have said something foolish.

HORTENSE

You've not said anything foolish. On the contrary, you appear to be in a good humour.

THE ITALIAN COMEDY

HARLEQUIN

Egad, I have enough to laugh at. I have nothing to lose by it. You people get pleasure out of being rich, and I out of being in good spirits. Every one ought to get his fun in this world.¹

HARLEQUIN ON TRAVEL

(LELIO, the great lord, asserts that he travels for the purpose of studying mankind.)

HARLEQUIN

I' faith, it's a study which will teach you only of man's misery. There's little use in running about to study such rubbish. What will you gain from a knowledge of man? You will only find out the worst about him.

LELIO

Then I shall not be deceived any more.

HARLEQUIN

No, but you will be spoiled.

LELIO

In what way?

HARLEQUIN

You will cease to be honest when you have learned all there is to know about the race. For after you have seen so many scoundrels you will become a scoundrel yourself. Good-bye. Which way do I turn for the kitchen?

THE HARLEQUIN GIUSEPPE-DOMENICO BIANCOLELLI, OTHERWISE KNOWN AS DOMINIQUE (1640-88)

Dominique and Scaramouche were undoubtedly the best-known improvisators in France, if not the only ones known to the public in general. As regards Dominique, it has been remarked before that the brilliant Biancolelli always adhered faithfully to the precepts and traditions of the *commedia dell'arte*. He was strictly conscientious in subordinating his magnetic personality to the character he portrayed. In this respect he was no different from the rest of his colleagues, for the good improvisator so fused his own personality with the character he played that he practically recreated the rôle. If it had been otherwise each of the traditional characters would soon have grown stale and trite, and after a period of inanition they would have completely disappeared. Life, even in the theatre, is a process of rapid and constant transformation. And the Italian comedy and its characters were able to exist as long as they did only because, in spite of remaining fundamentally the same, they went through endless changes and renovations.

Dominique was, like so many players of the Italian comedy, the son of improvisators. Even in his early youth he was already considered one of the most promising actors in

¹ From the plays of Molière.



"Le Triomphe de l'amour": Cross-Dressing and Self-Discovery in Marivaux

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Le Triomphe de l'amour: Cross-Dressing and Self-Discovery in Marivaux



Guillaume Ansart

The last decade or so has seen a renewal of interest in Marivaux's theater, especially in the United States. One of the plays which has been newly translated and often performed in the recent past is *Le Triomphe de l'amour*,¹ a comedy with strong romance overtones that does not belong to the traditional canon of the handful of plays which have ensured Marivaux's reputation as a playwright (*La Double inconstance*, *Le Jeu de l'amour et du hasard*, *Les Fausses confidences*, to name only the most famous). This rediscovery of *Le Triomphe de l'amour* is probably due in part to the contemporary interest in the motif of cross-dressing and in questions related to gender identity in general. I would like to show here, focusing mainly on the plays labeled "comédies d'amour" in Marcel Arland's classification of Marivaux's theater,² how cross-dressing fits into Marivaux's particular brand of comic theater and how it reflects his general approach to comedy in these plays.

To a certain extent Marivaux remains faithful to the standard

¹ *Three French Comedies* (Lesage, Tancrède; Marivaux, *The Triumph of Love*; Labiche, *Eating Crow*), translated and with an introduction by James Magruder (New Haven: Yale U. P., 1996); Marivaux, *The Triumph of Love*, trans. Stephen Wadsworth and Nadia Benabid (New York: S. French, 1995) (first published in *American Theater* 9 [December 1992]). I had the pleasure of seeing the wonderful original production of Stephen Wadsworth's translation at the MacCarter Theater in Princeton.

² "Essai de classification," *Théâtre complet de Marivaux*, ed. Arland, xi-xii.

pattern of classical and neo-classical comedy, indeed of practically all comic theater or even fiction: the play's opening normally pictures an unsatisfactory state of affairs, a disequilibrium, and the main body of the action consists in the overcoming of the problem or obstacle responsible for this, which leads to a return of balance and harmony at the end of the play. More often than not, in the tradition of classical comedy, the initial state of unbalance involves the as yet unsatisfied desire of a young man for a young woman, the obstacle takes the form of a tyrannical father-figure (*senex iratus*, *pantalone*, *barbon*, are all terms referring to the same character-type in different theatrical traditions), and the return to harmony that of the union of young hero and heroine. This is where Marivaux's originality lies. In his comedies, the young lovers, instead of an external obstacle such as the stock character of the tyrannical old man, have to overcome an internal and psychological obstacle: self-delusion, a lack of awareness of their true nature.³ Marivaux's heroes and heroines show the victory of the true self, the self in love, over a false, artificial self.

The emphasis placed by Marivaux on the psychology of love leads to a shift in character development. Since the Greeks, comic characters have been divided into four types: the *alazons* or impostors (in the broadest sense, that is, whether consciously or not), the *eimoi* or self-effacing characters with common sense, the *homolochoi* or buffoons, and the *agroikoi* or rustics.⁴ The first two types provide the characters central to the action; the last pair provides secondary characters whose main function is to supply comic effect. For this reason and because buffoons and rustics play a limited role in Marivaux's theater and survive only in attenuated forms—Arlequin often shows traits of the buffoon type, but always remains a very proper sort of buffoon; in a few plays like *La Surprise de l'amour*, *Le Triomphe de l'amour* or *L'Épreuve*, the rustic speech of a gardener or a farmer creates a comic contrast with the refined language of courtly or wealthy urban characters⁵—I will focus on Marivaux's treatment of the traditional main characters of comedy, the *alazons* and the *eimoi*.

³ Michel Deguy puts it this way: "L'obstacle principal, loin d'être un empêchement extérieur et même s'il y en a qui s'y mêle, est intrinsèque à l'amour, comme une maladie de l'amour même, dans ce jeu de la coquetterie et de l'amour-propre (tarnôt confondus, tarnôt antagonistes) qui est la contradiction principale de l'amour." (157).

⁴ See notably the elaborate discussion of these categories in Frye, 163–86 ("The Mythos of Spring: Comedy").

⁵ While also standing in opposition to the courtly characters, Arlequin and Silvia in *Le Double inconstant* or *Arlequin poli par l'amour* are *eimoi* central to the plot; they do not

In classical comedy, in Plautus, Terence and Molière for example, the emphasis usually falls on the *alazons*, the blocking characters. As already mentioned, the *senex iratus*, the authoritarian father, is the archetype of all such characters. Other variants include older men or sometimes women who act as obstacles to the young lovers either simply because of their powerful social position and the prejudices it generates or because they are ruled by some ridiculous or sinister obsession, often a combination of both. In Marivaux, on the other hand, blocking characters never occupy center stage. If they are present at all they always remain secondary figures, like Madame Argante in *Les Fausses confidences*. Hermocrate, the philosopher in *Le Triomphe de l'amour*—a blend of pedant and father-surrogate competing with the young hero for the love of the young heroine—and to a lesser degree his sister Léontine, offer perhaps the only examples of fully developed blocking characters among Marivaux's "comédies d'amour."⁶ Their *alazon* features, however, are tempered by the fact that they are not purely ridiculous or unsympathetic characters: all identification with them on the part of the audience is not excluded.⁷

Among *amis* Marivaux chooses to develop precisely those characters who, in spite of their status as hero and heroine, normally remain only summarily sketched in classical comedy: the couple of young lovers. It has often been remarked that Molière does not as a rule bother to make his young lovers very interesting. They appear to be all patterned after the same model, somewhat insipid especially when contrasted with his great *alazon* figures. Since his interest lies mainly in the psychology of love, Marivaux is led to do the opposite: to play

simply serve the more marginal comic function of rustic types in the same sense as Pierre, Dimas or Maître Blaise do in the three plays just mentioned.

⁶ The evil fairy of *Arlquin poli par l'amour* can be seen as another example.

⁷ See Joly's analysis, 36–37. Léontine and Hermocrate's self-delusion does not extend to the sinister blindness of a Tartuffe, for example, who can be easily seduced and manipulated by Elmire. In a similar situation, both brother and sister react initially with more lucidity: (Léontine) "[...] vous me flattez en vain; vous êtes jeune, vous êtes aimable, je ne suis plus ni l'un ni l'autre." (*Théâtre complet de Marivaux*, ed. Deloffre, 903; 1.6. All references are to this edition); (Hermocrate) "[...] moi, l'objet des mouvements d'un cœur tel que le vôtre!" (*Triomphe* 907; 1.8), "[...] finissez un discours où tout est poison pour qui l'écoute." (*Triomphe* 908; 1.8). Later on Hermocrate is capable of this remarkable piece of self-criticism: "[...] savez-vous pourquoi je vous renvoie? C'est que j'ai peur que votre secret n'éclate, et ne nuise à l'estime qu'on a pour moi; c'est que je vous sacrifie à l'orgueilleuse crainte de ne pas paraître vertueux, sans me soucier de l'être; c'est que je ne suis qu'un homme vain, qu'un superbe, à qui la sagesse est moins chère que la méprisable et frauduleuse imitation qu'il en fait. Voilà ce que c'est que l'objet de votre amour." (*Triomphe* 927–28; 2.12).

down or even eliminate the blocking characters and shift the focus of attention to the hero and heroine. In *Le Triomphe de l'amour*, Agis, the hero, is less developed and active than Léonide, his female counterpart and the central character of the play, which constitutes an additional reversal of the situation typical of classical comedy, where the heroine is often even more thinly characterized than the hero. At any rate, one of the hallmarks of Marivaux's theater is that the lovers, not the *alazons*, are meant to occupy center stage.

By contrast, *écrits* who are essential to Molière's approach to comedy tend to disappear in Marivaux. The figure of the cunning valet, whose role is to help the hero advance his love interests, survives most notably with Dubois in *Les Fausses confidences*. An isolated example of the *honnête homme* representing the voice of socially sanctioned reason, a character so common in Molière (Cléante in *Tartuffe* and Philinte in *Le Misanthrope* are perhaps the most famous), could be found in the Baron of *La Surprise de l'amour*. There is however, besides the pair or pairs of lovers, another extremely important and original *écrits* figure in Marivaux's plays, for whom the Shakespearean character of Prospero in *The Tempest* is possibly a distant model: a benevolent authority figure, a sort of master of ceremonies who manipulates people and events in order to ensure the proper comic *dénouement*, namely, a return to harmony. This type of character plays a crucial role in many of Marivaux's comedies and instances of it abound: Trivelin in *Elle des esclaves* and Monsieur Orgon in *Le Jeu de l'amour et du hasard* are the most obvious, but the Prince and Flaminia in *La Double inconstance* or the Prince in *La Dispute* show how subtle variations on the type are often present in Marivaux.

Let us turn now more particularly to *Le Triomphe de l'amour*. This comedy, which has remained relatively obscure until fairly recently, is in fact especially interesting. On the one hand it is quite representative of the trends I have just outlined and which characterize Marivaux's "comédies d'amour," yet at the same time it stands out as almost unique in Marivaux's dramatic output. Marcel Arland, indeed, does not classify it as a "comédie d'amour" but as one of only two "comédies héroïques." Furthermore, Marivaux himself was conscious of the singularity of this work: he says as much in one of the very few prefaces he ever wrote for one of his plays.⁵

⁵ "Le sort de cette pièce-ci a été bizarre. Je la sentais susceptible d'une chute totale ou d'un grand succès; d'une chute totale, parce que le sujet en était singulier, et par

In spite of the play's obvious theme and of its title, Marcel Arland and other commentators are justified in regarding *Le Triomphe de l'amour* as different from the other "comédies d'amour." For *Le Triomphe de l'amour* makes use of romance motifs seldom found in the latter, motifs which are more reminiscent of Shakespearean romantic comedy: the complex plot relying on cross-dressing by the heroine, Léonide, who thereby gains the affection of several characters, cannot fail to remind one of *Twelfth Night*;⁹ Agis, the young hero, secret royal child raised in seclusion and mystery away from the court, evokes in some respects the figure of Perdita in *The Winter's Tale*; the theme of the renewing and redeeming power of young love recalls the late Shakespearean romances too. On the other hand, the romance figure of the benevolent manipulator or master of ceremonies, of whom Marivaux was so fond and for whom I have already proposed Prospero as a model, finds here a most original incarnation.

One of the great qualities of *Le Triomphe de l'amour* is the richness and complexity of its comic character types. Léonide is a perfect illustration of this. In her, several types converge: she is of course a fully developed heroine in love such as can be found in all the "comédies d'amour," but she is also a benevolent authority figure, pulling the strings of the plot in order to restore harmony to a world out of balance.¹⁰ Moreover, things are further complicated by the problematic nature of her authority, at the same time legitimate and illegitimate: legitimate because, as just mentioned, it is benevolent and aims at a return to harmony and legitimacy, illegitimate because she inherited the throne of Sparta from her uncle who himself usurped it from Agis' father. Secretly in love with Agis, Léonide's goal is to marry him and thus restore him to his rightful place as ruler.¹¹

conséquent courait risque d'être très mal reçu; d'un grand succès, parce que je voyais que, si le sujet était saisi, il pouvait faire beaucoup de plaisir." (*Théâtre complet de Marivaux* 889).

⁹ Cross-dressing by the main female character is also central to the plot of *La Fausse maîtresse*, but this play is quite different in structure and content from *Le Triomphe de l'amour* and the "comédies d'amour." Its progression is oriented toward the unmasking of an alibi, not the union of lovers. Marcel Arland classifies it as a "comédie d'intrigue."

¹⁰ The Prince in *La Double inconnue* and, even more clearly, Lucidor in *L'Épreuve* are also characters combining the roles of young lover and well-meaning master of ceremonies.

¹¹ Her power of seduction is as ambiguous as her political power; she conquers in order to be conquered:

HERMIDAS [à. e. Corine].- Le ciel en soit loué! Vous l'avez [Agis] donc bien sûr en votre pouvoir.

Therefore with her, the three types of the young lover, the benevolent figure of authority, and the usurper of legitimate power find themselves embodied in a single character.

The philosopher Hermocrate and his sister Léontine, in whose care Agis grew up in safety away from Sparta, are also quite interesting in their make-up. To a certain extent they constitute variations on the type of the ridiculous old lover (Hermocrate realizes early in the play that Léonide is in fact a woman and she manages to persuade him that her disguise is a ruse she imagined because of her love for him; Léontine, for her part, believes Léonide to be a man until the very end; both of them can thus fall in love with her). Hermocrate also shows features of the pedant and he is clearly a surrogate father; the rival, in his love for Léonide, of his own adopted son. Yet he and his sister cannot be reduced to simple blocking characters. To the extent that they are blocking characters, they fill this role unintentionally. Their role as Agis' protectors and substitute parents, their ambiguous function in the plot, as well as the rich characterization they are given further prevents the audience from seeing them as pure *obstacles*. For they too illustrate the triumph of love, they too come to discover a basic truth about themselves that they had previously denied or repressed.

Consequently, the play is open to divergent interpretations. While Léonide certainly remains the central *si non* figure in *Le Triomphe de l'amour*, there is a disquieting element of ruthlessness in the way she uses her power—the power of seduction and political power—to manipulate other characters in order to achieve her personal ends.¹² As for Hermocrate and Léontine, they can be regarded as victims, but also as self-deluded impostors blinded by their narcissism, a reading suggested by the two scenes when first his sister then the philosopher are seduced by their own portraits.

PHOCION (l. e. Léonide).—Point du tout, c'est moi qui suis me mettre au sien. (*Triomphe* 895; 1.1)

"[. . .] je voulais rendre le trône à Agis, et je voulais être à lui." (*Triomphe* 946; 3.11).

¹² See, for instance, this reply to Léonide from Léontine: "Et parce que vous êtes dévolé, il faut que je vous aime? Qu'est-ce que cette tyrannie-là?" (*Triomphe* 919; 2.5); or from Hermocrate: "Vous triomphez, Apasie [i.e. Léonide]; vous l'emportez, je me rends." (*Triomphe* 930; 2.14). On the whole, however, I agree with Deguy who maintains: "[. . .] la Phocion du *Triomphe de l'amour*, si rusée soit-elle, ne doit jamais apparaître comme une force mauvaise, égoïste, perverse." (103). Or as Léonide herself states: "[. . .] le but de mon entreprise est louable, c'est l'amour et la justice qui m'inspirent." (*Triomphe* 894; 1.1).

Indeed, the unconscious motivating power of narcissism is shown to operate throughout the play. The two portrait scenes are only the moments when such power is most clearly revealed. For from the start, language, in Léonide's strategy, has been the mirror by which seduction is to be achieved. The analogy between language and pictorial representation is unwittingly pointed out by Arlequin:

Je viens de trouver ce petit garçon qui était dans la posture d'un homme qui écrit: il rêvait, secouait la tête, mirait son ouvrage; et j'ai remarqué qu'il avait auprès de lui une coquille où il y avait du gris, du vert, du jaune, du blanc, et où il trempait sa plume; et comme j'étais derrière lui, je me suis approché pour voir son original de lettre; mais voyez le fripon! ce n'était point des mots ni des paroles, c'était un visage qu'il écrivait; et ce visage-là, c'était vous, Seigneur Hermocrate. (*Triomphe* 929; 2.13)

Thus Léonide, in the guise of Phocion, launches her plan by painting a seductively idealized picture of her first victim, Léontine:

Il y a quelques jours que, traversant ces lieux en voyageur, je vis près d'ici une dame qui se promenait, et qui ne me vit point; il faut que je vous la peigne, vous la reconnaîtrez peut-être, et vous en serez mieux au fait de ce que j'ai à vous dire. Sa taille, sans être grande, est pourtant majestueuse, je n'ai vu nulle part un air si noble; c'est, je crois, la seule physionomie du monde où l'on voit les grâces les plus tendres s'allier, sans y rien perdre, à l'air le plus imposant, le plus modeste, et peut-être le plus austère. On ne saurait s'empêcher de l'aimer, mais d'un amour timide, et comme effrayé du respect qu'elle imprime; elle est jeune, non de cette jeunesse ébourdée qui m'a toujours dépla, qui n'a que des agréments imparfaits, et qui ne sait encore qu'amuser les yeux, sans mériter d'aller au cœur: non, elle est dans cet âge vraiment aimable, qui met les grâces dans toute leur force, où l'on jouit de tout ce que l'on est, dans cet âge où l'âme, moins dissipée, ajoute à la beauté des traits un rayon de la finesse qu'elle a acquise. (*Triomphe* 901; 1.6)

The trap set up for Hermocrate is more subtle but remains based upon the manipulation of the same psychological mechanisms. Here Léonide, this time in the guise of Aspasia, presents to the philosopher a mirror image of himself, that of virtue struggling against desire:

Je ne vous dis point que je vous aime, afin que vous m'aimiez; c'est afin que vous m'appreniez à ne plus vous aimer moi-même. Haïssez, méprisez l'amour, j'y consens; mais faites que je vous ressemble. Enseignez-moi à vous ôter de mon cœur, défendez-moi de l'attrait que je vous trouve. Je ne demande point d'être aimée, il est vrai, mais je désire de l'être; ôtez-moi ce désir; c'est contre vous-même que je vous implore. (*Triomphe* 908; 1.8)

But most interesting, perhaps, in this connection, is the fact that Léonide-Aspasie uses a similar strategy in her pursuit of Agis, the real object of her love. -Je vous ressemble;- she tells him, -je n'ai jusqu'ici senti mon cœur que par l'amitié que j'ai eu pour vous [...]- (*Triomphe* 917; 2.3). And she claims to be in the very same situation he is, in effect presenting herself as an exact double of the persecuted young prince:

[...] Seigneur; cet habit vous abuse, il vous cache une fille infortunée qui échappe sous ce déguisement à la persécution de la Princesse. Mon nom est Aspasie; je suis née d'un sang illustre dont il ne reste plus que moi. Les biens qu'on m'a laissés me jettent aujourd'hui dans la nécessité de fuir. (*Triomphe* 913-16; 2.3)

Narcissism, therefore, turns out to be more than a simple negative element in *Le Triomphe de l'amour*, more than just a source of blinding self-delusion. While it appears as the main unconscious motivation behind Léontine and Hermocrate's -illegitimate- desire for Phocion/Aspasie, it also plays its part in Agis' legitimate love for the heroine. Narcissism, then, is shown to be universal, providing further evidence of the blurring of the traditional distinction between *eros* and *alékos* in Marivaux's subtle psychology. Or, in other words, the narcissistic force of -amour-propre- is fundamentally ambiguous; it is at the same time the obstacle (as philosophic pride and false wisdom, as thirst for revenge, as -illicit- desire . . .) and the path to the triumph of love and, we shall see, of sociability as well.

The rest of the characters are not as complex but they complete the cast very appropriately. Even Agis pales in comparison to Léonide. Understandably, he is somewhat feminized. His innocence, passivity and relative vulnerability stand in contrast with her greater power to control and manipulate. The two servants, Corine and Arlequin, provide the assistants necessary to the master of ceremonies; Dimas, the gardener, adds a touch of humorous rustic simplicity.

The preceding remarks have already made clear that disguise, in this particular case cross-dressing, plays a major role in *Le Triomphe de l'amour*, as in most of Marivaux's "comédies d'amour." But disguise seems to fulfill a double function here. For if *Le Triomphe de l'amour* is indeed essentially a "comédie d'amour," the symbolic significance of its main plot line is underscored by a secondary, and parallel, political line of transformation. To return to Léonide's own words: "c'est l'amour et la justice qui m'inspirent." At the beginning of the play, the *polis* as a whole is out of balance, the throne of Sparta is occupied

by a usurper, Léonide herself; her desire to conquer and marry Agis is also a desire to surrender authority to its rightful owner. In the end, therefore, the return to harmony is total: subliminally, the triumph of love is at the same time the triumph of legitimate political power.

The combination of sentimental and political plot lines means that disguise works on two different levels in *Le Triomphe de l'amour*: as cross-dressing it masks the heroine's gender, and as disguise proper, it conceals her real identity as the Princess. This is why she assumes not two but three identities in the course of the play: Léonide, her true persona, Princess of Sparta in love with Agis, legitimate heir to the throne; Phocion, a young gentleman wishing to study with Hermocrate and who falls in love with Léontine; Aspasié, a lady in love with Hermocrate (and also with Agis). Her real identity as the Princess becomes known to others only at the very end of the play; her sex, on the other hand, is revealed to certain characters at certain strategic points of the plot. Arlequin realizes very early on that she is a woman, then Hermocrate, later yet Agis, and Léontine is of course the last person to make this crucial discovery. Again, this is dictated by the imperatives of the plot. But as the two dimensions of the plot, sentimental and political, essentially redouble each other, so the two levels of disguise in *Le Triomphe de l'amour* serve basically the same purpose. As always in Marivaux, the game of love and false appearances leads his characters to discover the truth of their own nature.

In other words, cross-dressing serves the same dramatic function in *Le Triomphe de l'amour* as other forms of disguise do in so much of Marivaux's theater. In contrast to more contemporary treatments of the theme, cross-dressing does not imply here a questioning of the self, a redefinition of one's own identity.¹⁵ Far from indicating a vacillation of the self, the cross-dressing heroine's ability to adopt different personae is rather a mark of her mastery. Léonide is in fact the only leading character who knows who she is from the start. She has already completed the process of self-discovery before the beginning of the play, whereas Agis, Hermocrate and Léontine have not. Cross-dressing is not, in *Le Triomphe de l'amour*, a sign of a process of

¹⁵ "Telles sont les limites d'une lecture féministe du personnage et d'une vision libérale et psychanalytique de son traitement. Car si Phocion a bien—vu de la perspective actuelle—le mérite de révéler aux autres leurs désirs, de réveiller et circonscrire leur névrose, d'être un analyste qui 'démêle' (II, 3) ce que les analysés pensent dans le savoir, elle utilise immédiatement ce savoir à des fins personnelles et répressives, pour confronter son propre triomphe, sceller l'union affective et politique." (Paris 297).

self-discovery on the part of the cross-dresser, but rather, like simple disguise in other comedies by Marivaux, the trigger of such a process in others. In this sense, it is the play of false appearances, more precisely than that of assumed identities, which leads Marivaux's characters—here Agis, but also Hermocrate and Léontine—to discover their authentic self and overcome a false form of consciousness.¹⁴

And in Marivaux's imaginary universe, the authentic self is of course the self in love. Love is what reveals characters to themselves, the one touchstone in a social world of, all too often, false values. It would be a mistake, however, to think that for Marivaux the true self must realize itself in complete opposition to the social. Like Lelio and the Countess in *La Surprise de l'amour*, Agis, Hermocrate and Léontine show that ego-centrism, self-absorption and retreat from the world are in fact forms of false consciousness.¹⁵ The gardens of Hermocrate are no idyllic or philosophical utopia¹⁶ but rather the stage where humanity is restored to its proper social destiny. Authenticity in Marivaux does not imply a break from the social. The triumph of love does not signal a rejection of sociability but the triumph of natural, spontaneous sociability over artificial, conventional forms of life.

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¹⁴ If cross-dressing appears to be in Marivaux a sub-category of disguise, disguise is in turn a sub-category of exchange. *L'île des esclaves* is a good example of a play where not disguise but an exchange of (social) identities leads to a more conscious and purely inwardly oriented process of self-discovery.

¹⁵ "N'est-on pas né pour la société?" (*Triomphe* 933; 2.17) finally admits Hermocrate. Lionel Gossman has shown how Marivaux's positive, yet not uncritical, evaluation of social life reflects the outlook of the public he was writing for, wealthy bourgeois financiers and enlightened aristocrats whose social views often proved to be progressive in theory while rather conservative in practice, for they adopted a critical perspective on tradition and society, regarding the latter as no more than a system of conventions, but at the same time considered society the inescapable, and to a degree unchanging, medium of individual self-realization.

¹⁶ In this respect Hermocrate appears as a sort of anti-Prospero. His "brave new world" is shown to be the illusory product of his narcissistic desire. See Tomlinson.

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