PHILIPPE QUINAULT

L'AMANT INDISCRET,
OU LE MAISTRE ESTOURDI

Critical edition
by

William Brooks

Liverpool Online Series
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Timothy Unwin
Glyn S. Burgess
Series Editors

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Bath, August 2003 William Brooks

Introduction

IN 1653, AT THE AGE OF SEVENTEEN OR EIGHTEEN, the precocious Philippe Quinault had his first theatrical success, with *Les Rivales*, a play loosely based on an elderly text by Rotrou that he modernized and reorganized. He made it leaner by removing some of Rotrou's sentimental digressions and melodramatic devices, and enhanced the comedy by exploiting humorous aspects of disguise and by introducing a witty valet and the bickering innkeeper and his flighty wife.[1] The valet was Philipin, and Quinault was to return to him, and to some of the comedy provided by the innkeeper, when he came to write *L'Amant indiscret*, a year or so later. Within seven years, by the age of twenty-five, he had had eleven plays performed, one at the Théâtre du Marais and the others at the Hôtel de Bourgogne. The seventh to the eleventh were tragedies or tragi-comedies based on historical subjects, but the first six were comedies, or tragi-comedies in which the comedy dominates. Four had ostensibly exotic settings (Lisbon, Algiers, Barcelona, and Ferrara). Another—the ingenious *Comédie sans comédie*—consisted of a frame play featuring the actors of the Marais theatre who perform four one-act playlets, each with an exotic location. The remaining play, the third in the chronological sequence, a comedy set explicitly and unmistakably in contemporary Paris, was *L'Amant indiscret, ou le Maistre estourdi*.[2] Because the part of the valet is given to Philipin, a role incarnated by Claude Deschamps, sieur de Villiers, a stalwart of the Hôtel de Bourgogne, it can safely be said that Quinault wrote it for that theatre. When it was first performed, he was eighteen or nineteen years old.

Action, Duration, and Structure

In common with all of Quinault's plays, *L'Amant indiscret* is in verse. It occupies 1,646 lines. Two of his other early plays are marginally shorter (*La Généreuse Ingratitude* and *Les Coups de l'amour et de la fortune*), but after those, it is not until his last two tragedies that he includes fewer lines in a play. *L'Amant indiscret* has around 130 fewer lines than *L'École des femmes* and *Les Femmes savantes*, 160 fewer than *Le Misanthrope*, and over three hundred fewer than *Tartuffe*. On the other hand, many of the speeches are shorter than those that

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[1] In saying that Quinault's play is 'servilement calquée sur les *Deux Pucelles* de Rotrou. Dans toutes deux, outre l'invention générale, les épisodes sont absolument semblables', Victor Fournel, *Le Théâtre au XVIIe siècle: La Comédie*, p. 246, understates the originality of Quinault's version.

[2] Spelt *estourdy* on the title page but *estourdi* in the half title at the head of the text.

Molière would write, and there is considerable visual action to break up the lines, so the performing length of the play was probably about the same.

In every play by Quinault, the action revolves around information: who knows what, what is true, what is false, and what is done with the information. In *L'Amant indiscret*, false information is fed by the cunning valet, Philipin (aided and abetted by Lucresse, Rosette, and Carpalin), to the two characters who obstruct the lovers' happiness (a rival, Lisipe, and Lucresse's mother, Lidame), while the hero, Cléandre, repeatedly blurts out the truth.

In all of Quinault's early plays, mistaken identity contributes to the false appearances that his characters deal in. Not until his tenth and eleventh plays, *La Mort de Cyrus* and *Stratonice*, did he risk plots in which, at all times, everyone knows who everyone else is,[3] but *L'Amant indiscret* is his first not to rely on organic mistaken identity, that is, part of the given situation at the outset or a circumstance created in the first few scenes and not resolved until the dénouement. In this play, Carpalin's two disguises and the mistake when Cléandre thinks Lidame is Lucresse drive the action forward but do not derive directly from the central problem, that of Cléandre's love for Lucresse.

Ironically, it is the revelation of something that is true—the identity of Cléandre's father—that resolves the crisis. By this time, the play has run its course and Quinault needs to end it. As usual in his plays (including his tragedies), his method was to let argument, and the interplay of true and false information, carry the plot through the first four acts, and then to unleash frantic activity in the fifth. In *L'Amant indiscret*, the action occurs over a period of less than twelve hours, between the late morning and the early evening of a single day. Act I takes place shortly before midday. At the end of scene 3, Carpalin departs to go and fetch a ready-cooked capon and some pullets, and the act ends with Cléandre entering Carpalin's inn to eat his dinner.[4] Act II begins virtually at once. Lisipe, Lucresse, and Lidame do not dine until the end of the act, during the course of which Lisipe offers dinner to the disguised Carpalin (II, 7; l. 536), Courcaillet calls Lisipe in for dinner, and Lisipe asks Cléandre to join him but, by this time, Cléandre has eaten (II, 10; ll. 599-601).[5]

Act III takes place at some time during the afternoon. Act IV, during which it becomes dark (IV, 3; l. 1041), takes place shortly before supper. Courcaillet asks Lidame what he is to prepare (IV, 5; l. 1196); darkness is mentioned during the course of IV, 6 (ll. 1219 and 1224); and, in IV, 8, Cléandre mistakes Lidame for Lucresse in the dark. Lidame and Lucresse do not take supper at Courcaillet's inn, but supper time occurs between Acts IV and V. Act V begins moments after Act IV has ended, because Philipin, seen taking Cléandre into an inn, the Lion d'or, at

[3] After *Stratonice* (1660), he was to exclude mistaken identity completely from all parts of the action only once more—in *Bellérophon* (1671), his sixteenth and last play.

[4] In the seventeenth century, dinner was ordinarily taken at midday, or soon after. Supper was generally taken between seven and eight o'clock.

[5] That is, he has eaten in the time between being guided into Carpalin's inn by Philipin at the end of Act I, and his reappearance in II, 8.

the end of Act IV, begins the next act by accompanying his master to a room in that inn. While this is happening, evidently, Lidame, Lucresse, and the disguised Carpalin are taking their supper: by the time they appear, Philipin, emerging from the closet in which he has been hiding with Cléandre, claims, albeit untruthfully, to have fallen asleep while they were eating (ll. 1453-54).

The obstacles to the lovers' happiness, Lisipe and Lidame, each occupy approximately half the duration of the action. Cléandre's original expectation that he can pay court to Lucresse and eventually persuade her mother to allow him to marry her, is dashed by the presence of Lisipe, and is replaced, implicitly at first, by a plan to abduct Lucresse,[6] with her connivance, since she will otherwise be obliged to marry him. Lisipe is tricked into going away: his last speech ends at l. 806, and he does not return. Lidame enters for the first time thirty-six lines later, at which point there are 804 lines to go. Even after Lisipe's departure, it is important for Cléandre to win over Lidame, since Lisipe will return in three days' time, and when he does, will marry Lucresse unless Lidame has a change of heart. Implicitly, therefore, the plan to abduct her remains in being even after Lisipe's departure, but none of the plots succeeds and it is Cléandre's upright character and the revelation of his father's identity that brings about Lidame's consent.

There are references to Lidame in the part of the play that features Lisipe, and references to Lisipe in the part that features Lidame, but the link is tenuous. In reality, Quinault manufactures a series of obstacles and shows how Philipin, sometimes aided by Rosette, almost overcomes them, only for his apparent success to be destroyed by the blundering Cléandre. Cléandre, Philipin, and Lisipe are introduced in Act I, together with the innkeepers, and by the end of the act we have heard about the other three characters. Lucresse is held back to the second act, as is Rosette, her maid—holding back his heroine until the beginning of Act II is one of Quinault's trade-mark devices—and Lidame does not appear until the third act, even though she is mentioned twice in the first twelve lines of the play.

Thus, Act I, consisting of 308 lines, introduces Cléandre and alerts the audience to the secret nature of his love. Lucresse and her mother, having travelled from Auxerre in connection with a lawsuit for which their presence is required in Paris, intend to put up at Carpalin's inn. Knowing this, Cléandre takes accommodation there himself, hoping to continue his clandestine courtship. Unfortunately, he reveals everything to an old friend, Lisipe, who, it turns out, is his rival. As a result, Lisipe takes Lidame and Lucresse to a different inn, the owner of which, Courcaillet, Quinault has also introduced in Act I.

Lucresse believes Cléandre has betrayed her trust, and Act II (322 lines) shows Philipin repairing the damage and mounting an attempt, involving Carpalin, disguised as one of Lisipe's father's farm hands, to lure Lisipe away in order to leave the field clear for Cléandre. Cléandre, arriving just when it seems the plan has worked, unmasks Carpalin and spoils everything.

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[6] This has been made clear by l. 620. The first explicit mention of abduction is made by Lisipe (l. 439). Although he does not realize that he is being tricked on this occasion, he has nevertheless jumped to the correct conclusion about Cléandre's intentions.

In Act III (338 lines), Philipin and Rosette find a way of deceiving Lisipe into leaving, a ruse which does not involve disguise and is not wrecked by Cléandre, but, in his place, they now have to overcome Lidame. Cléandre gets off to a bad start by being caught kissing Lucresse's hand, and, dismayed, consoles himself by going away to gamble. Lucresse successfully exculpates Cléandre, and Lidame accepts that he is a friend who, at Lisipe's request, is simply looking after her. Learning that Lidame needs a valet, Philipin attempts to enter her service, but his initial success comes to nothing when Cléandre returns and, in his blundering way, reveals that Philipin is employed by him.

In Act IV (362 lines), Philipin reverses this failure and is taken into service by Lidame. At the same time, he initiates his next plot. Carpalin, pretending to be Lidame's long-lost brother, will lure her to a different hostelry, where she can be distracted while Cléandre meets Lucresse, and will influence Lidame in Cléandre's favour. Cléandre, however, arriving for the tryst, mistakes Lidame for Lucresse, insults her, and reveals the truth about his and Lucresse's love for each other. Philipin, once more, has to intervene in the hope of saving the situation.

At the beginning of Act V (316 lines), Philipin smuggles Cléandre into a room in the inn ostensibly occupied by Lidame's brother. They are obliged to conceal themselves while Lidame scolds Lucresse, who none the less demonstrates the strength of her love. Cléandre's presence is discovered. He ruins the plotters' last hope by revealing who Carpalin is, but uprightly insists he wishes to marry Lucresse. When Carpalin reveals that all of them, including Philipin, Rosette, and even Lucresse herself, were in the plot (V, 5; ll. 1623-24), Lidame, partly from the belief that Lisipe will no longer wish to marry her shamed daughter, but mostly because Cléandre's parentage is revealed, abandons her opposition. Not only can Cléandre marry Lucresse, but Philipin will marry Rosette.

The unity of place is respected according to the practices of the 1650s. That is to say, the action does not occur in exactly the same spot, but within a closely defined area, viz, in an unnamed Paris street (which we may take to be the rue Saint-Merry, as explained below), and inside two inns, the premises of which give on to that street. Thus, Act I is set in the street outside the inns belonging to Carpalin and Courcaillet and a third inn or lodging house, the importance of which is not initially disclosed. During the act, Carpalin and Courcaillet each go into their respective inns, and at the end of the act, Cléandre and Philipin enter Carpalin's inn, the Teste-noire.

Act II takes place in a room in Courcaillet's inn, the Espée royale, retained by Lisipe for Lucresse and her mother. For Act III, we are once again in the street. At the beginning of III, 2, Rosette goes back into the Espée royale, and later, in III, 6, Lidame emerges from the same inn. At the end of the act, Cléandre and Philipin go into the Teste-noire.

Act IV is also in the street. Philipin emerges from the Teste-noire and Rosette emerges from the Espée royale. As the act proceeds, Lidame returns from a visit to her lawyer's house and enters the lodging house or inn which forms the third set of premises in the street, known as the Lion d'or. Later, she re-emerges, and

sends Lucresse inside. Act V takes place in a room, and its adjoining closet, in the Lion d'or.

None of the action takes place inside Carpalin's inn, the Teste-noire.

WHILST THE LEVEL OF TECHNICAL COMPETENCE he achieved later is greater as the result of experience, Quinault had already begun, early in his career, to pay attention to detail, create convincing motivation, and avoid the arbitrary. Not only does he succeed in large measure in *L'Amant indiscret*, but the plotting is lively: Victor Fournel is right to state that 'l'intrigue est […] vivement conduite'.[7] For example, Quinault is careful to mention that Lucresse, disembarking from the *coche d'eau*, is escorted by 'certain fanfaron' (I, 1; l. 14): we must not be surprised, then, when it turns out that Cléandre has a rival. The papers which provide the means by which Lisipe is tricked into leaving Paris are first mentioned when he comes to Lucresse's room to find them (II, 4; l. 415). The spectator's attention is directed away from their importance, however, because Lucresse has to find a way of preventing Lisipe from entering the closet where they have been put, as he will discover Philipin hiding in it. She succeeds, and Lisipe is so agitated that he goes away, forgetting the papers. Philipin, in the closet, overhears all this—and when, later, he suggests to Rosette that she should conceal them, no further explanation of their existence or their importance is needed. It might be improper for Cléandre to turn up unannounced in Lisipe's lodgings in Act II, but he is angry and has come to challenge him to a duel—not that he does, because the quick-witted intervention of Philipin succeeds in turning matters to advantage.

Later, needing a reason to remove Cléandre for a time during the course of Act III, Quinault is careful to allude, earlier in the act, to his urge to abandon his resolution not to gamble (ll. 700-4). These lines prepare Cléandre's departure after his brush with Lidame (l. 856).[8] It is grossly unfair, of course, for him to return and berate Philipin, who has been working in his master's interests all the time (III, 9, l. 915), but it is essential for Quinault that Cléandre should return and, not knowing about his valet's plan, destroy it.

Although Carpalin is disguised twice, and is twice unmasked by Cléandre, Quinault is careful to make a different person the dupe on the second occasion.

Lidame's revelation that she carries a dagger ('un poignard que je porte', l. 1387) and intends to stab Cléandre with it is somewhat contrived, but serves to set up the *quid pro quo* which occurs when Lucresse appears to be about to betray her lover's hiding place (V, 4). The dagger also features in the final scene, when Carpalin finds himself expected to use it. Another apparently contrived device is the discovery of Cléandre in the closet (V, 4), and Lancaster (*History*, III, 97)

[7] Fournel's edition of extracts from *L'Amant indiscret* appears in *Les Contemporains de Molière*, pp. 1-58. (His comment about the plot is on p. 5.) For the remainder of this introduction, and in the notes to the text, I shall refer to these extracts either as 'Fournel's edition' or as *Contemporains*. That work is to be distinguished from the same author's book, *Le Théâtre au XVIIe siècle: La Comédie*.

[8] This relapse is also prefigured in Act I, scene 4, when Lisipe predicts it.

objects that the timely revelation of his parentage, in the final scene, is something Quinault fails to prepare. These objections are not entirely fair. In the first place, the point of having people concealed is either to enable them to learn information by eavesdropping (as Philipin does in Act II), or to create the threat of discovery. In the second place, any student of comedy will deduce Cléandre's general appropriateness from Lisipe's words in l. 278, for what other reason can a playwright have for inserting such a dismissive put-down into the mouth of a character whose very *raison d'être* is to finish up on the losing side? Besides, Philipin mentions Cléandre's father at the end of Act IV (l. 1328), and Lucresse has been aware of his identity for some time, and comes close to telling her mother,[9] when, threatened with being cut from her mother's will if she continues to see Cléandre, she replies that 'sa famille est noble & fort accomodee' (V, 4; l. 1428). Lancaster, despite his reputation for comprehensiveness and accuracy, has not read this play very carefully, as his summary of the plot (III, 95-96) reveals: on the other hand, Quinault, despite his youth and his reputation for romanesque devices, is already showing an ability to eschew the purely gratuitous in his choice of effects and to ensure that the plot develops organically.

Not that every one of Quinault's devices can be accounted for so satisfactorily. Some contrivances do stand out as such. For example, there is no plot-driven reason for the scene in which the rival innkeepers vie for Cléandre's custom, except to introduce Courcaillet, because Cléandre already knows which inn he intends to patronize. (The scene is very funny, but that is a different matter.) As noted above, Cléandre's decision in Act III to go gambling is carefully prepared, but his absence is very brief and he returns before the end of the act. Gambling took place in many Paris inns, so he did not have far to go, but even so, he does not have time to engage in many wagers, and his absence would have been more convincing had it extended beyond the interval with its conveniently immeasurable duration.

Quinault excels, however, at what might be called short-term suspense: the creation of momentary tension by suggesting that something dreadful is about to happen, only to resolve it satisfactorily moments later—and to do so within the logic of the plot and without its appearing an artificial embellishment. Lisipe's curt response, 'Ce n'est pas sans raison', to Lucresse's expression of surprise at his early return ('Vous revenez bien-tost?'; II, 4; l. 411) sounds threatening. Has he come to catch Philipin, who has just hidden in the closet? Lucresse's reply shows her alarm. However, Lisipe's next words defuse the tension: the lawyer he had gone to see (l. 346) is not at home.[10] Other examples include Lucresse's statement that 'Philipin est icy' (II, 4; l. 424); Courcaillet's threat to unmask Carpalin (IV, 5); and Lucresse's declaration that Cléandre is 'caché dans ces

[9] Cléandre has been several times to Auxerre to meet Lucresse (ll. 253-54), where their meetings have been abetted by the indulgent Rosette, so it is quite reasonable for her to know something about him.

[10] This also creates the justification for Lidame to make a second visit to the lawyer's house in the interval following Act III.

lieux' (V, 4; l. 1394). The virtue of these devices is that the audience can never be sure whether a threat is going to turn into a calamity or not. Only with the benefit of hindsight will we realize that the only bringer of calamity is Cléandre.

Although Cléandre's initial blunder occurs when he finds himself in a situation he cannot have anticipated—that of encountering an old friend, without knowing that he is his rival—the subsequent debacles, whilst caused by Cléandre, arise also from Philipin's unwillingness to take him into his confidence, a chain of responsibility that is just complex enough to remain on the right side of a line that distinguishes verisimilitude from contrivance.

Whilst it is impossible to be categorical about performance practices at the time, this play echoes the tradition in which the actors involve the audience in their asides—at least, on some occasions. For example, as Philipin begins to formulate an excuse after Lisipe has caught him with Lucresse, Rosette observes, 'Je le tiens fort subtil, s'il peut s'en demesler' (II, 7; l. 468), a remark that may be addressed to Lucresse, but is just as valid if addressed to the audience; likewise her observation that things are going well, made after Carpalin begins to deceive Lidame (IV, 4; l. 1195), can be construed in that way. Philipin may be musing to himself at the end of III, 8 (l. 914), but can just as easily be sharing his satisfaction with the spectators. In the next scene (III, 9), when Cléandre, happening upon Philipin, ruins the plot his valet was so pleased with, Philipin may again be talking to himself (notably ll. 921, 926) but may also be sharing his exasperation. His comment about Carpalin's performance, evidently an aside (IV, 4; l. 1186), may also be addressed to the audience as much as to Rosette. It seems likely that Lidame, too, makes such remarks (e.g., l. 917), and Cléandre may well do so with the second hemistich of l. 159.[11] Modern performance practice would probably involve the audience less audaciously, but in the 1650s, expressions of surprise, puzzlement, and exasperation recall the tradition of the great farcical actors of the early part of the century who certainly shared their comments in this way.

On the other hand, we must not overstate the number of examples of this practice. The more there are, the more the play veers away from gentle comedy towards farce. Lucresse's aside in l. 1442 ('Cleandre est decouvert! je suis au desespoir') may be regarded as a touchstone. If it is spoken to the audience, the farcical side of matters is stressed at the expense of the pathetic sense of alarm that is conveyed if the line is spoken to Rosette. Quinault, with his keen awareness of tenderness in matters of the human heart, would never have his heroine behave in such an unsubtle manner. Whether he had the same control over the way in which Villiers delivered his lines is a matter that can no longer be determined.

As the Philipin of *Les Rivales*, Villiers had brought the play to an end with an eloquent fourteen-line monologue addressed directly to the audience. His closing remark here, 'La Comedie est faicte; il n'est plus Indiscret', occupies only one line (l. 1646), but maintains a device Quinault adopted in his second play, *La Généreuse Ingratitude*, that of making a direct reference to the title of the play. He will do the same in *Les Coups de l'amour et de la fortune*, *Le Fantôme amoureux*,

[11] More occurrences of this kind are indicated in the notes to the text.

and *Le Feint Alcibiade*, which together with the *La Comédie sans comédie* and the late comedy, *La Mère coquette*, constitute all his remaining light-hearted plays.

Characters

Cléandre

An 'indiscret' speaks without thought for the consequences, but Cléandre is more than just 'indiscret' or 'étourdi'. He is complex, and Quinault makes his various characteristics contribute to the conduct of the action—an aspect of his dramatic method in this play that prefigures not only a greater dramatist's celebrated promotion of character comedy, but also elements of his own later work.

Cléandre's inability to keep quiet is the central character-driven plot device. His interventions wreck one plan of Philipin's after another. That he is a blabbermouth becomes clear early on. We cannot be certain what Philipin means when, in the first scene of the play, he exhorts his master to take care (l. 25), but by the time his valet condemns the way in which, to satisfy his 'humeur babillarde', he has revealed everything to Lisipe (ll. 297-98), we have found out, and if Philipin later refers to this unfortunate trait more kindly as 'franchise' (l. 373), it is only because he is speaking to Lucresse and trying to show his master in a favourable light. When Cléandre himself uses the word 'franchise' (l. 613), he is attempting to counter yet another accusation about his thoughtless babble, once more made by his valet. Not only do others refer to his lack of discretion, but it is manifest every time he steps on to the stage. Lack of awareness of the probable consequences also characterizes his hot-headed threat to avenge Lucresse for what he sees as Lisipe's poor treatment of her and his intention—not, in the event, carried out—to challenge him to a duel (II, 8), a rash idea anyway, but especially so, given that Lisipe, having served in the army, may be the more practised swordsman and is certainly ruthless.

Even though it is coloured by lack of discretion, his personal bravery is never in doubt, as an exchange with his valet in V, 2 shows (ll. 1349-54), particularly the single-syllable retort to Philipin's exhortation to hide—and we scarcely need the next stage direction to imagine him drawing his sword. He has done nothing to be ashamed of, and is entitled to say so, but his refusal to take the precaution urged upon him by his valet is foolhardy. He does, however, hide once Lucresse asks him to: he is biddable to no one else, but she has the power to influence him, just as, earlier in the play, she has the power to calm his impetuous reaction to her complaint about the way Lisipe treats her (III, 3; ll. 745-53). As Philipin observes of his master, 'Il a beaucoup de cœur mais peu de jugement' (l. 770). Rosette's description of him is even more pithy: he has 'le cœur d'un Prince', she says, but 'l'esprit d'un cheval' (III, 1; l. 650).

Despite its paramount importance, however, lack of discretion is not the only character trait that drives forward the action. Another is Cléandre's tendency to spout romantic claptrap. The language of which he regularly unburdens himself (ll. 245-48, 729-31, and even ll. 179-80 when he is talking to himself) marks him

out as a young man of his times. Preciosity had to wait another couple of years before the abbé de Pure gave it a name,[12] but the sighing young lover had been a staple of French literary creativity for some decades. More important for the plot, though, it lands him in hot water when, mistaking Lidame for her daughter, he guilelessly employs the same vocabulary. He also wastes time with it.

There is a moral dimension to his character which leads him to declare that 'Tous ces deguisements ne serviront de rien' (V, 5; l. 1605). Early on, he tells Carpalin that he will not do anything immoral or dishonourable (I, 3; l. 120), and he is genuinely affronted that Lisipe might think him capable of such behaviour ('De cette lâcheté me croyez-vous capable?'; II, 9; l. 589). This sense of honour prompts the courageous declaration he makes in the last act (V, 5; ll. 1581-82). He is also generous, as Philipin assures Rosette: 'En generosité mon Maistre est sans égal' (III, 1; l. 637); indeed, he has not stinted in dressing his valet in good-quality clothes (III, 8; ll. 883-86). He promises to be generous, at the end of the play, in rewarding Rosette and Philipin for their assistance (V, 5; ll. 1641-42).

Not that he is without moral blemish; indeed, it is this other side to him that lends him a depth and credibility that lift him above the common run of young heroes of comedy. Despite his honesty, he is not above trying to be cunning, or believing himself to be so (ll. 605-6)—indeed, there is a touching poignancy in his desire to believe himself clever when in fact he has made a mess of things; and he exhibits a troubling tendency to introspection, pessimism, and to resigning himself to the worst (ll. 821-26, 1470, 1508), an outlook which Quinault more than once contrasts with Philipin's willingness to pick himself up and start again (ll. 302-8, 621-26, 959-63). Finally, he is a gambler. That is not, in itself, a character flaw, but his lack of resolution once he decides to stop (ll. 220-21) certainly is. On the one hand, this is something Quinault never addresses or resolves, but in his usual economical fashion uses to move the plot forward: because Cléandre gambles to cheer himself up (l. 856), he is absent at a crucial moment. On the other hand, he is aware of his weakness, fears his compulsion to gamble will overcome him if he is not stopped, and orders Philipin not to leave him (l. 700). It says more about Philipin than about Cléandre that the valet disobeys this direct order.

Lucresse

Opposite Cléandre, Lucresse is practical, steering him away from uttering romantic claptrap and back to more urgent matters (III, 3; ll. 731-32); but she is also brazen: 'Ma fille l'a mandé: Dieux qu'elle est impudente!', says her mother (IV, 8; l. 1276), with some justification. Her blunt response to Lisipe's complaint that she does not love him is hardly conciliatory, and she is indeed coquettish (II, 1; ll. 321-24), so that we may well feel that Lidame, despite being one of the villains of the piece, has her measure when she catches her waiting in the street (IV, 7; ll. 1235-45). Moreover, those characteristics together with her pert cunning

[12] The first volume of Pure's novel, *La Prétieuse, ou le mystere des ruelles*, which appeared in 1656 (Paris: Guillaume de Luyne), led to the popularization of the term.

suggest that she will be able to outwit Cléandre whenever she pleases. Cléandre, in seeing her virtues, seems not to find cause for wariness (III, 5; ll. 810-14), but she is no mean plotter in her own right, as her efforts on more than one occasion show. Her support for Philipin when he invents an excuse about ghosts that is simply not going to deceive her sceptical mother (V, 4; ll. 1495-97) is more a measure of her conspiratorial loyalty than of her conviction, but she is much more successful when she backs up Carpalin's ruses.

Lisipe

Lisipe is portrayed as an unsympathetic character. The fact that he has been in the army (I, 4, particularly ll. 186-89) goes some way to explain his tendency to speak his mind and not indulge in the sweet rhetoric of which Cléandre is capable, but he is sanctimonious in condemning his old friend for his gambling and expressing his disbelief in his ability to reform: 'Les serments d'un joüeur sont des promesses vaines, / Je suis fort asseuré que vous n'en ferez rien' (ll. 218-19). It makes him no less unsympathetic that his prophecy turns out correct when Cléandre does, indeed, suffer a relapse. He exaggerates to Lucresse the extent of Cléandre's boasting, the better to blacken him in her eyes (II, 1). If his use of the third person pronoun when referring to Cléandre in the latter's presence smacks of off-handedess (III, 4; ll. 757-62), elsewhere his use of *tu* seems to add haughtiness to his qualities (II, 8-9; ll. 537, 590), though it also indicates that as an ex-soldier, he is less careful in his use of language in polite society than Cléandre. In any case, Cléandre does not reciprocate, and Lisipe soon reverts to the use of *vous*.

Rosette, the servant, sums up what everyone, including the audience, is probably thinking, when she observes: 'Jamais homme pour moy ne fut plus odieux: / Que je hay son humeur deffiante & severe!' (ll. 654-55). Lucresse, whose opinion counts for most, is in no doubt about him: 'Il me traicte en esclave, & non pas en Maistresse' (l. 744; see also ll. 740-43).

That Lisipe should be naïve and gullible is necessary for the plot, because in the end, he must be tricked into leaving. He is, for example, extraordinarily credulous in the scene in which Cléandre comes to challenge him to a duel (II, 8), for he has swallowed—hook, line, and sinker—the contrived excuses that first Lucresse, and then Philipin, invent in the earlier part of the act. Even so, although this proves that he is principally a device to provide an obstacle to the lovers' happiness in the first half of the play, it is clear that Quinault seeks to endow him with characteristics that make him interesting and believable, and it is his character, with its quickness to assume the worst, that leads him to change the family's plans to put up at Carpalin's inn, a change that makes an essential contribution to the action of the play.

Lidame

Whereas Lisipe discovers what is going on by means of Cléandre's unprompted indiscretions, Lidame is initially much less trusting. We learn more about her, too, than we do about Lisipe, and her character impinges more directly on the plot. It

is as though Quinault, having used Lisipe to illustrate Cléandre's stupidity and Philipin's cunning, now needs to confront them with a greater challenge.

We know Lidame hates gamblers—at least, Lisipe tells us she does (l. 282)—but she never learns about Cléandre's addiction. (Lisipe says he will not tell Lidame about Cléandre (l. 344), and there is no other way she could find out.) She is certainly 'fort severe' (l. 250). Her apparent physical toughness, seen when she hits Cléandre in the street, and when she produces the dagger, is, however, mere bravado, because l. 1503 shows she is eager to have support when searching in the dark. Moreover, she expects Carpalin to use the dagger she herself had threatened to use before the intended victim was actually present. She turns out, however, to be as gullible and credulous as Lisipe. Cléandre describes her as 'grossiere, estourdie, inegale', and says that '[elle] se laisse duper, sans s'en apercevoir' (IV, 8; ll. 1292-93); Rosette calls her 'fort credule' (l. 989) and alludes to 'son esprit peu rusé' (l. 981); and Philipin describes her as 'un peu sotte' (l. 1013) when he explains how he intends to outwit her. Lucresse says her mother is unaware of the possibility of being tricked (l. 820). She is tricked by Philipin, when he enters her service, by Carpalin, and by Lucresse.

None the less, she has redeeming features. Her family means much to her, and when she alludes to the importance of her honour, she is completely truthful (ll. 1309, 1477). It is her principal concern; ironically, it is her conviction that Lisipe will repudiate her dishonoured daughter that partly motivates her belated agreement to Lucresse's marriage. Honour is never far from her thoughts. When she declares, 'Ne croy pas m'accabler de honte impunément' (l. 1530), she clearly fears its loss, and her response to Cléandre's admission that his father 'n'a pas de grands biens'—that 'il a beaucoup d'honneur' (l. 1633)—is both consistent and unaffected. Gullible she may be, but she comes across, in spite of it, as a well-meaning person whose sense of honour matches Cléandre's sense of honesty.

She is genuinely distressed at Lucresse's flirtatious behaviour and she remembers fondly her brother Célidan (ll. 1000-6; 1033-34), and regards him, as soon as he returns, as the head of the family, her defender and the arbiter of her daughter's future—though the line, 'Je ne doutay jamais de vostre affection' (IV, 4; l. 1178), coming, as it does, immediately after the false Célidan has promised to make over to her his worldly wealth, smacks more of the pecuniary priorities of Béline (in *Le Malade imaginaire*) than of the sisterly reciprocation of his love. In other words, here, too, Quinault has created a character whose well-roundedness transcends her functional role as an obstacle to the lovers' happiness.

Philipin

The character who stands out above the rest, even above the memorably naïve Cléandre, is his valet Philipin. Several authors wrote plays featuring Philipin (also Filipin, Philippin, and Phillipin), a comic valet whose characteristics came closest in spirit and public esteem to those that the actor Julien Bedeau incarnated concurrently at the rival Théâtre du Marais in the role of Jodelet, who, thanks largely to Scarron's *Jodelet, ou le maître-valet* and Molière's *Précieuses ridicules*, is nowadays remembered better. Whilst sharing Jodelet's tendency to boastfulness

and moral cowardice, Philipin was more astute and his ruses more successful. He had a penchant for ad-libbing, but Jodelet's reputation for quick wit was second to none. Philipin did not copy his rival's outrageous mode of speech and grotesque appearance, nor his taste for the uncouth. Mme Deierkauf-Holsboer reports that Philipin is amongst the roles in three plays known to have been created at the Hôtel de Bourgogne in 1654: *L'Amant indiscret*, Boisrobert's *Inconnue*, and Scarron's *Gardien de soy-mesme*.[13] He had appeared in earlier plays from around 1649, including Thomas Corneille's *Feint Astrologue*, Scarron's *Héritier ridicule*, three of Boisrobert's plays, *Les Trois Orontes*, *La Folle Gageure,* and *La Belle Plaideuse*, and in Quinault's own first play, *Les Rivales* (1653). He continued to appear under this name throughout the 1650s and well into the 1660s.

The part of Philipin may have existed in earlier years, played by different actors, but by 1654-55 it was in the repertoire of Claude Deschamps, sieur de Villiers (b. 1600 or 1601), an actor who went on to become a comic playwright in his own right.[14] According to Deierkauf-Holsboer again, he did not adopt the stage name Philipin from the outset, but gained it as a result of playing the part in a number of plays. She dates his assumption of the name to around 1650, making him 'le seul acteur du XVIIe siècle, autant qu'on le sache du moins, qui ait acquis un nom de guerre à l'approche de la vieillesse grâce à son talent comique'. What is important for our purposes is that he was certainly the actor who played Philipin in the period in which Quinault's play was created.

Some comic valets are cunning, others naïve and gullible. Philipin belongs firmly within the former category. Various other traits are found in most of the plays in which he appears. Some, such as fidelity and unquenchable optimism, are positive; others less so, such as his acquisitiveness and even minor dishonesty when it comes to money, and the braggadocio which cannot conceal his essential physical cowardice. Sometimes there is even a suggestion that he snores. (He mentions it himself in this play, in l. 1456.)

In *L'Amant indiscret*, he is clever enough to realize his master will ruin his plans if he knows too much; on the other hand, he is not quite clever enough, because he fails to anticipate the dire effect of his master turning up unexpectedly. He is certainly loyal (l. 25, where his warning to Cléandre also shows he has the measure of him), even though we may think that a year, the length of time he has served Cléandre (l. 930), is not long to acquire such a sense of loyalty. Not that loyalty stops him cursing his master (ll. 266, 1436), once when he is beaten and once when Cléandre does something particularly stupid. He is also capable of

[13] My account of Philipin owes much to the following sources: Deierkauf-Holsboer, pp. 66-77; Fournel's edition of extracts; Lancaster's *History*, III, passim; Jean Emelina, *Les Valets et les servantes*, pp. 145, 150-51, 156-58; and the helpful introduction to Élisabeth Montet's edition of *Le Gardien de soy-mesme* (Toulouse: Société de littératures classiques, 1995), notably her discussion of Filipin, pp. xlii-xlvii.

[14] Deierkauf-Holsboer, in common with other historians of the theatre, gives the date 1654 for *L'Amant indiscret*. I shall suggest, below, that that date is not entirely secure. The play may have appeared in 1655.

inspiring trust. Lisipe and Lidame trust him, to their disadvantage,[15] and, more wisely, so does Lucresse (III, 5; ll. 827-30).

He is certainly acquisitive, and takes advantage of his master's generosity (ll. 947-51). He is given four louis but pays Rosette only two. He is given a diamond (presumably a diamond ring) by Lisipe, l. 479, for bearing Cléandre's message about Lucresse. The detail he adds about his dismissal—'[il] m'a donné mon congé, sans me payer mes gages' (l. 1112)—is further evidence of his priorities, even if it says more than is strictly necessary to convince Lidame. We know he is a coward from the moment he overhears Lucresse apparently about to betray him to Lisipe (II, 4). This is confirmed on other occasions, such as his time in the closet in Act V scene 4, when Lidame is raging outside. We see him aspiring to acts of courage which, if the truth were known, he is too timid to carry out: for example, searching the closet in the dark. He knows he is not being called upon to do anything brave because it is Cléandre who is in hiding. His expressions of fear when, in concealment, he thinks that, first, Lisipe, and later, Lidame will assault him physically, are genuine, if exaggerated At least he is able to console himself by observing to his master, doubtless with a wry memory of the beatings he has received from him: 'Mais si je suis battu, vous le serez aussi' (l. 1386).

In contrast to his master, he never gives up. His attitude is summed up by his comment to Rosette: 'Ne parlons plus du mal, & songeons au remede' (l. 636); likewise, he promises to help Cléandre even after his previous plans have been wrecked (see, for example, ll. 626, 962-63). It has been suggested that Philipin lacks repartee. In contrast with Jodelet, this is no doubt true, but Philipin is not devoid of witticisms, and he is articulate. We see it for ourselves, and both Rosette (l. 881) and Cléandre (l. 1056) say so. He exhibits a fine sense of irony when he assures Lidame that 'Je ne sçay ce que c'est que d'user d'artifice' (l. 1451), and further examples of his wit include his rejoinder to Lucresse's tongue-tied indecision about what to say to Cléandre, 'Voila bien des façons pour n'avoir rien à dire' (l. 397); his choice of words when sending his master back into the inn: 'Allez voir si je suis dans nostre hostellerie' (l. 1096); his intervention to save his master, caught by Lidame in the game of blind man's buff: 'Vous tenez Philipin' (ll. 1509-10); and his response to Carpalin's observation that 'Ton Maistre perd l'esprit.' (ll. 1597-98).

One final detail we learn about him is physical and may well have related to Villiers himself: Philipin is small (l. 1482).[16]

[15] It is noteworthy that, once he has established himself in their confidence, no matter what happens they continue to believe in him, despite some close shaves.

[16] The Philipin illustrated in the engraving reproduced by Emelina, *Les Valets et les servantes*, p. 157, is probably not Claude de Villiers. It is likely, however, that it is Villiers who is represented as Philipin in the 'Tableau des farceurs françois et italiens' (1670), of which Emelina gives a fine reproduction in colour (p. 145). Unfortunately, he is partly obscured by a balustrade, and besides, the engraving makes few concessions to relative size or perspective.

Rosette

Rosette has certainly encouraged Lucresse to love Cléandre (l. 258), and she is a useful confidante for Philipin (for example in III, 1, where she is also shown to be capable of speaking her mind), whom she knows from earlier (I, 5; ll. 255-56). She acts as messenger in a number of contexts. At Philipin's instigation, she hides the important papers, the apparent absence of which causes Lisipe to go away in order to fetch them, and briefs Carpalin about Lidame's brother. She arranges for Philipin to secure employment as Lidame's valet, helps to repair the damage after his first attempt to secure the post is frustrated by Cléandre, and participates in the trickery that takes place to mislead Lidame in the scene in which Cléandre is finally discovered hiding in the closet. She is loyal to Lucresse and fully prepared to employ her talents to deceive Lidame.[17]

The innkeepers

The *dramatis personae* are completed by Carpalin and Courcaillet, of whom only the former plays a significant role. He is 'adroit' (l. 268; there is further implicit confirmation in l. 456), but we may well wonder, first, why Carpalin should be so willing to help Cléandre; and, second, where he acquired the talent to do so. Bribery alone does not explain his eagerness to help, and nothing prepares us for the skill with which he is able to practise his deceit, albeit on gullible victims, his ability to don a disguise, and his knowledge—however chaotic—of foreign geography. We know he is fat (IV, 2; ll. 1022-24), a description which may reflect upon the actor who played the part, though he could have been wearing stage fat. His future is not determined at the end of the play after he has enjoyed his cameo appearance as the rich uncle: 'Que deviendray-je moy?' (l. 1641), an appeal which is ignored by Cléandre, who is concerned to reward Philipin and Rosette.

Courcaillet has the least important part, but contributes to the humour in the scene where he vies with Carpalin, performs valuable service marking the passage of time, and gives everyone a fright when he almost unmasks Carpalin when the latter is impersonating Lidame's brother.

Actors

Altogether, therefore, *L'Amant indiscret* needs eight actors. It can be performed with seven, if Lisipe and Lidame are played by the same actor, who would, however, have to change very quickly during the course of Act III scene 5. With only three female roles, the play is not one which would have presented the Hôtel de Bourgogne with distribution problems, but the practice of a male actor playing

[17] The loyalty of the female servant to the daughter, and her willingness to abet the deceit practised on the mother, is, of course, conventional in comedy; but Quinault was later to reverse this expected state of affairs in what may well be his masterpiece amongst his spoken plays, *La Mère coquette* (1665).

the domineering mother in comedy is well chronicled and can, of course, enhance the comic incongruity of the part.

Although we can be certain that Villiers played Philipin, it is not known who played the other parts. We do know, however, with a fair degree of certainty, who else was in the company in 1654-55. Its leader was Josias de Soulas, whose stage name was Floridor (b. around 1608). François Chastelet, known as Beauchasteau, whose date of birth is not known, was in the company by 1642, and died in 1665 (many years later, Boileau called him 'un exécrable comédien'). Zacharie Jacob, known as Montfleury, whose date of birth is also not known, joined in 1638, and although best remembered for creating the part of Oreste in *Andromaque*, was as much at home in comic as in tragic roles. André Boyron, whose stage name, Baron, is nowadays more readily associated with his famous son Michel, and who therefore has come to be known as Baron le père, was born around 1601, and died some months after the creation of *L'Amant indiscret*. Finally, Pierre Hasard, of whom little is known, can be shown to have been a member of the company in both 1647 and 1656, and is likely to have been there in the intervening years.[18]

Floridor, as leader of the company and a specialist in playing young lovers, probably took the part of Cléandre. Beauchasteau also played young lovers and probably took that of Lisipe. Montfleury, a fat man, seems appropriate for Carpalin, whose girth is alluded to during the action. If we are correct about those three parts, then that of Courcaillet remains for either Baron or Hasard.

The actresses included the wives of the actors just mentioned. Three, in particular, were regular performers in the 1650s. These were Madeleine Du Pouget or Dubouget (Mlle Beauchasteau), best known for creating the role of the Infanta in *Le Cid*; Jeanne Anzoult or Auzoult (Mlle Baron), born around 1625, who had joined the Hôtel around 1642; and Marguerite Béguin (Mlle de Villiers, Villiers's second wife), who had created the role of Chimène in *Le Cid* and who had joined the Hôtel in 1642. As Mlle Baron was, by some years, the youngest, she may have played Lucresse. In later life, Mlle de Villiers gained something of a reputation for playing old battle-axes: if she was already doing so by 1654-55, we should consider her for the part of Lidame, which would leave Mlle Beauchateau with the part of Rosette. On the other hand, owing to the wholly gratuitous joining in marriage of Philipin and Rosette which closes the play, it is tempting to imagine the two smaller female roles being reversed, allowing the provoking of an extra laugh when Villiers is betrothed to Mlle de Villiers.

Three other actresses, nominally members of the company, seem to have faded into relative obscurity during the course of the 1640s. Marguerite Baloré, whose surname is sometimes written Valloré (Mlle Floridor), born around 1620, was

[18] Actors did move from company to company, but it is safer to assume he remained at the Hôtel de Bourgogne throughout this period. Had he not done so, there would probably be surviving documentary evidence of his joining another company and re-joining the Hôtel. Fournel (*Contemporains*, p. xxxviii), is wrong to say that Raymond Poisson was at the Hôtel de Bourgogne in 1653. Mongrédien & Robert show that he did not arrive until 1660.

reputedly an actress of limited talent; Jeanne de la Chalpe or Chappe (Mlle Montfleury) joined the company at the same time as her husband but never became a prominent member of it; and Nicole Gassot (Mlle Bellerose), wife of a retired former leader of the company, continued to play small parts from time to time right up to the moment of her own retirement in 1660.

Love

Lucresse already knows she loves Cléandre. In many of Quinault's plays, the heroine is first seen at the moment when she is struggling with her emotions, first denying and then reluctantly accepting that she is in love, often uttering a sigh which has to be interpreted by a confidante or even by the lover himself. In this play, the closest Quinault gets to this device is the scene in which Lucresse, angry at Cléandre for what she thinks is his betrayal of her trust in boasting to Lisipe, reveals that she loves him in spite of his transgression, and sighs as she does so (III, 3; ll. 715-18). The heroines of Quinault's later plays will often be less adept at explaining the workings of their own hearts.

Another device typical of Quinault is the idea that the lover is somehow physically within the heart of his loved one. It is this conceit that, as noted above, provokes suspense when Lucresse, responding to Lidame's evident intention to find Cléandre and kill him, exclaims that 'Il est vray que Cleandre est caché dans ces lieux' (V, 3; l. 1394). After some moments of tension, in which the audience thinks that Lucresse is about to betray Cléandre's hiding place and Cléandre and Philipin fear physical assault, Lucresse declares that 'C'est au fond de mon cœur que s'est caché Cleandre' (l. 1404; see also ll. 1405-7).

Later heroines, particularly in the tragedies and historical tragi-comedies, will show Quinault bringing to perfection a character trait by which they assimilate indifference with guilt, and innocence with reciprocated love, but whilst Lucresse, in her interview with Philipin, does call Cléandre 'criminel' the word has not yet taken on the significance that it possesses in later plays.

As to the hero, he is totally in thrall to his mistress. She can command his every thought and action, at least in theory (III, 3; ll. 723-30). In this respect, if not in the matter of his indiscretion, he earns the approval of the contemporary audience, which expected the lover to be subordinate. Lisipe, who has not learnt this lesson during his time in the army, is clearly not a suitable match for any heroine of drama in the 1650s. (Alas, however, for Cléandre, the complete adoring lover does not blab to his friends, still less identify the woman who returns his love.) Whereas the lovers, who belong to the gentle classes, consider and articulate the implications of their love for each other, Rosette and Philipin, representating the servant class, can be married on the whim of their masters. It is true that they have known each other for some time, but their betrothal (l. 1643) is hardly the stuff of romance or passion. Even so, in a society in which marriage between the servants of a couple who themselves marry is an expected outcome, Quinault goes further than some of his contemporaries in allowing them even the luxury of a single line to consider and consent to their future.

Paris references

'La Scene est à Paris', states Quinault, immediately beneath the list of Actors preceding the text of the play. This is not an empty expression indicating an all-purpose urban setting. A number of specific references locate the action very firmly in the real Paris of the 1650s, and this play, in addition to its dramatic qualities, paints an intriguing picture of aspects of contemporary life.

Amongst these references are mentions of four inns or 'hostelleries'.[19] Two of these are kept by Carpalin and Courcaillet. To what extent were these real places? Carpalin's inn is called 'La Teste-noire'. Victor Fournel says that 'la Tête-Noire était le nom d'un […] établissement […], situé rue Saint-Merry' (*Contemporains*, p. 8). As to Courcaillet's inn, 'L'Espée royale', Fournel continues: 'Il y avait à Paris, au XVIIe siècle, un cabaret de l'*Épée Royale*, assez connu, dans les environs du Palais de justice', whilst La Fizelière says it was in the 'rue Saint-Méry' and 'eut l'honneur d'héberger les poètes, et compte parmi les meilleurs cabarets littéraires du XVIIe siècle' (*Vins à la mode*, p. 64; La Fizelière also agrees, p. 61, about the site of the Teste-noire).

The Hôtel de Bourgogne was situated very close to what is now the entrance to the Paris metro station called Étienne-Marcel. The seventeenth-century rue Saint-Merry lay roughly 500 metres to the south of that spot, occupying what is now the western end of the street of that name, where it abuts the rue Saint-Martin near the Centre Georges Pompidou. The fact that two of the inns are in that street, and that, because it was short, they must have been close to each other as they are in this play, not to mention their proximity to the theatre, suggests that Quinault had the real inns in mind. Less than 500 metres south-west of the real rue Saint-Merry was the equally real 'porte de Paris', also referred to by Carpalin. This was the great market hall in the rue Saint-Jacques-la-Boucherie (its name is possibly a corruption of *l'apport-Paris*, a term which broadly indicates its purpose), just west of the church of that name and behind the northern perimeter of the Châtelet. A limited number of butchers was permitted to have stalls there. The site has since disappeared under the western end of the present-day avenue Victoria, but the tower of Saint-Jacques-la-Boucherie, nowadays called just 'la tour Saint-Jacques', remains a landmark on the south side of the rue de Rivoli.

Victor Fournel claims that the scene in which rival innkeepers argue over a customer was not completely fanciful, as such tradesmen had retained, even in the seventeenth century, the medieval practice of standing at the doors of their inns to solicit passing trade (*Contemporains*, p. 11). To modern sensibilities, there is something unseemly about naming what were, after all, real inns with real innkeepers who were probably nothing like the squabbling Carpalin and Courcaillet. Such modern uneasiness, however, is uncalled for in relation to the

[19] The distinction is important. For a discussion of *hostellerie* and other words for inns, see 'cabaret', in Appendix B, General Glossary.

third real inn, 'L'Escu d'argent'. This inn, in the place Maubert, not far from the University, is mentioned because it really was renowned for the soups it served.[20]

As to 'Le Lion d'or', where Carpalin, in the role of Célidan, pretends to be lodging, there is no record of such an establishment in the rue Saint-Merry. Given that Quinault was, at this time, the pupil and possibly the valet of the playwright and poet Tristan L'Hermite, it seems footling not to acknowledge Lancaster's endorsement (*History*, III, 96) of Gros's acceptance (p. 194) of N.-M. Bernardin's assertion that Quinault probably took the name from Tristan's play, *Le Parasite*,[21] but neither is it inconceivable that Quinault simply borrowed it from one of at least two inns in other parts of Paris that really did have that name.

The inns and the great market hall of the butchers are not the only examples of references to contemporary Paris. Lucresse tells Lisipe she is to meet Cléandre in 'la Place royale' (l. 441). Since 1800, this square, less than a kilometre east of the rue Saint-Merry, has been called 'la place des Vosges', but its architecture has changed little since it was built, on the orders of Henri IV, at the beginning of the seventeenth century. Mme de Sévigné was born there, Richelieu and Bossuet lived there, and in Quinault's day it was a gathering place for fashionable young men-about-town, so Lucresse's lie is plausible.

Lidame, Lucresse, and Lisipe arrive in Paris in the 'coche d'eau'. River transport had been for centuries the main method of bringing merchandise into the capital. There is some evidence of the Seine being used for long-distance passenger transport by the fifteenth century, and, by the seventeenth, a sophisticated service was in existence, using horse-drawn barges. Furetière's definition of *coches d'eau* gives, as an example '[la coche] d'Auxerre',[22] which, conveniently for us, confirms that the service Quinault makes Lucresse and her companions use was not a figment of his imagination. The *coches d'eau* tied up at the port Saint-Paul, on the north bank, opposite the eastern end of the Île Saint-Louis, about a kilometre from the rue Saint-Merry.

Places outside Paris

In addition to places associated with the production of wine (which are discussed in Appendix A), five French towns and one province are mentioned. The most prominent of these is Auxerre, on the River Yonne, about 170 kilometres from Paris. The Yonne is a tributary of the Seine, and, as we have seen, it was possible to travel by boat between Paris and Auxerre. There was one departure per week in each direction, and the single journey took about three days, including overnight stops. A horse-drawn carriage would have taken longer. Consequently, when Cléandre suggests (l. 825) that Lisipe will accomplish the return journey in three

[20] This inn and its soup are further referred to in the discussion of Food in Appendix A.

[21] N.-M. Bernardin, *Un Précurseur de Racine: Tristan l'Hermite, sieur du Solier* (Paris: Picard, 1895), p. 501.

[22] See below, 'Places outside Paris', and Appendix B: General Glossary.

days—rapid travel, in those times—this must indicate that he intends to travel on horseback. It could have been done no other way.

The region of Le Mans (l. 144) is, to this day, renowned for its poultry—Carpalin says his capons come from there—whilst Poissy (l. 152), a small town some twenty kilometres west of Paris, beyond the forest of Saint-Germain-en-Laye, was the centre of an important livestock farming area, and Carpalin claims it is the source of his beef and mutton. Dieppe (l. 1165), mentioned by Carpalin in his role as Lidame's brother, was one of the two principal ports of northern France from which one would ordinarily embark for the New World. (The other, known in the seventeenth century as Havre-de-Grâce, we now call simply Le Havre.)

The fifth town is Nogent. Cléandre's father is 'le bailli de Nogent' (l. 1630). There is no record of a real 'bailli de Nogent', so Quinault's reference is invented, but which Nogent did he have in mind? There are a number of towns in France with that name. Of these, Nogent-sur-Marne, known merely as Nogent in the seventeenth century, seems likely, as it was close to Paris. Indeed, nowadays, it lies within the outer eastern suburbs of the capital.

The province referred to is the Touraine (l. 92), which grew large quantities of good-quality fruit. It does so to this day, marketing it with its ingenious label 'le jardin de la France', but the modern capacity to transport fruit from further afield has deprived it of an advantage it enjoyed in a more leisurely age: that of being able to furnish Paris with such produce before it was available from local sources.

References to foreign parts

Carpalin, in the character of Lidame's brother, claims to have spent his life,

> Dans la nouvelle France [...]
> Dans la Californie, au Bresil, au Perrou,
> Dans Portopotossy, dans Lima, dans Cumane,
> Dans Chica, dans Cusco, dans Tolme en Caribane. (ll. 1608, 1610-12)

These are, of course, merely names he has heard, but they identify real places. Not that there is much geographical unity. Nouvelle-France, for example, designated most of the eastern part of present-day Canada, a French possession until lost to the British during the Seven Years' War. 'Californie' was the name for most of the Pacific coast and its hinterland in what are now the U.S.A. and Mexico. The frontiers of 'Bresil', whilst not properly defined, were more or less those of modern Brazil, and formed part of the Portuguese empire, whilst the Spanish-governed 'Perrou' (Peru), was most of the western side of South America, apart from the northern region, also under Spanish control, which was called Colombia.

Having mentioned the countries, Carpalin names cities and regions in South and Central America. 'Portopotossy' identifies the Peruvian city of Potosí (now in Bolivia), in those days the chief silver mine and largest city in South America,

having (in 1650) a population in excess of 160,000.[23] The prefix 'Porto' seems inauthentic, and Quinault, having regard to the numerous cities of the Spanish empire with names beginning 'Puerto', probably added it for the rhythm. Lima, nowadays the capital of Peru, and 'Cusco', the former Inca capital, were important cities. Cuzco lay in the province of 'Chica', named after the river Chicha, which flows some distance to the west of the city. The coastal strip of mainland lying to the west and south of the Caribbean was known as 'Caribane'. At opposite ends of it lie 'Tolme' (Tulúm), probably the most famous fortified city of the Mayas, south of Cancún on the coast of the Yucután peninsula of Mexico, and 'Cumane' (Cumana), the oldest European settlement in South America, on the coast of the north-eastern part of what was then Colombia, now Venezuela.

Other contemporary references

'Par le cadre […] et par les personnages, c'est à la comédie bourgeoise que se rattache *l'Amant indiscret*', says Gros (*Philippe Quinault*, p. 192), and Lancaster agrees (*History*, III, 95). Far from dissenting, I would go further, and suggest that not only does Quinault locate the action amongst the ordinary people of contemporary Paris, but also he makes the opportunity to comment with dry humour on certain aspects of contemporary life, thus sketching an early example of the *comédies de mœurs* that writers half a century later would have recognized. We have seen that innkeepers vie for custom by stationing themselves outside their premises and that, in order to pursue a legal case, it may be necessary to travel from the provinces to Paris. The legal case itself has no impact on the plot, except to imply the reason for taking lodgings in the rue Saint-Merry, close to the Palais de Justice, and to provide motivation for Lisipe and Lidame to leave the inn. On the other hand, it does lead naturally to the use of the word *procureur* six times (ll. 346, 357, 412, 882, 987, 1050), whilst *procez* occurs five times (ll. 194, 416, 658, 839, 883), words familiar to Parisian spectators from their own experience—and to Quinault himself, it seems, as a lawyer's apprentice at the time of *L'Amant indiscret*: one of these occasions is when the terms are used in a false description of Philipin's previous career (II, 8; ll. 882-83). As we have seen, there are comments about travel, both within France and abroad, and, in the early part of the play, there is a great deal about food and wine, with some hints of what the rich could afford and the common people aspired to.

Quinault writes of the world-weariness of the soldier (Lisipe),[24] mentions the cult of gambling and employs some of its vocabulary, and paints a droll picture of young men-about-town of the kind that Lidame thinks Lucresse admires (IV, 7;

[23] For comparison's sake, we may care to remember that the population of Paris was about half a million.

[24] Even with the end of the Thirty Years' War (1648), France did not make peace with Spain, and soldiering was still an active career. Besides, in 1654-55, memories of the Frondes were fresh.

ll. 1239-45): Lidame is less caustic, no doubt, but one is put in mind of Alceste's description of the *petits marquis* in Molière's *Misanthrope*. Quinault notes that valets are ordinarily clothed and fed by their employers (ll. 885-86, 930, 1114), and shows that not only valets, but also anyone else in an inferior station in life, can readily be beaten by their superiors. 'Assomme ce maraut', says Lisipe when Carpalin is unmasked as an impostor. Philipin is beaten by Cléandre, on stage in the full view of the audience (ll. 548, 554), and his later claim that Cléandre beats him does not surprise Lidame, who accepts it without demur—perhaps he permits himself some exaggeration, but what he says is certainly not fundamentally untrue. Indeed, violence is endemic. Lidame's brother Célidan had killed a man in a duel, and Carpalin's threat to punish Cléandre for his impudence (l. 1544) is of a blood-curdling ferocity that appears comic only because the audience knows his anger is feigned. Another kind of threat is the one uttered by Lidame when it becomes clear that Lucresse wishes to marry Cléandre: 'Croyez qu'auparavant / Je vous ferois plutost épouser un couvent' (ll. 1429-30).

Quinault comments with affectionate humour on the quirky circumstances that went to make up the human experience in his times, but does not intend his play as a protest. He was no would-be reformer. Despite his meteoric rise to fame and riches in later life, his inadequate diplomatic antennae would occasionally cause him to fall out of favour—one thinks of the débâcle of his libretto for the opera *Isis* (1677)[25]—but he seems to have seen himself as a consenting and conservative member of the stratified and patriarchal French society of his day. Daughters who refused to marry according to their parents' wishes could be sent to a convent, and such a fate might even befall those whose parents could not or would not provide a dowry: three of his own daughters entered convents after his death. Valets knew their place; young love was to be indulged so long as it remained in the realm of theatrical fantasy. As to physical violence, audiences laughed at servants being beaten, as numerous contemporary plays attest, including several by Scarron and Thomas Corneille—and later, several by Molière. Perhaps that was because many members of a typical theatre audience were themselves servants.[26]

Comedy

First and foremost, the play is a comedy and, as such, intended to make an audience laugh. The plot may not be particularly surprising, but it works well, and

[25] Readers of Mme de Sévigné will recall her portrait of the triumphant Mme de Montespan in her letter of 11 June ('Ah! ma fille, quel triomphe à Versailles! quel orgueil redoublé', and so on). Gros's account of Quinault's unwitting allegory of Mme de Montespan's persecution of her rival, Mme de Ludres, contains all the important details (*Philippe Quinault*, pp. 119-22). Quinault was in disgrace for three years, until the fall of Mme de Montespan enabled him to reclaim his role as Lully's librettist.

[26] Although he questions the traditional view that theatre audiences were in large part plebeian, John Lough none the less concedes that 'pages and lackeys' were well represented (*Paris Theatre Audiences*, pp. 75-77).

the play is brimming with comic moments (situational and visual), the language is lively, and the characters are well differentiated. Here—let us recall that Quinault was no more than nineteen years old—there is something of a scattergun approach to comic devices, but the play's charm and appeal is enhanced by the very fact that it is a riot of predictable comedy. Thus Gros (*Philippe Quinault*, pp. 199-201) does not need to apologize for the repetition of certain scenes. If the audience likes the humour the first time, they will like it again the second.

Plot and character comedy

The character of the young lover—not least, his tendency to react aggressively to imagined slights or threats and to threaten violence himself—is comical by reason of its exaggeration, such as his truculent attitude to Lisipe when he arrives on stage in III, 4, and the moment when he draws his sword to defend himself after Philipin has merely urged him to hide (V, 2). Other examples of exaggeration include Lisipe's sanctimoniousness, the matronly Lidame's threatening presence (and the abject gullibility of both, despite the latter's apparent wariness), Rosette's willingness to speak her mind, the excessiveness of Carpalin's mock anger in the final scene (and the violence implicit in his competitive relationship with Courcaillet), the way in which Cléandre, belatedly confirming Philipin's claim to have been dismissed, over-eggs the pudding and causes more problems than he solves, and of course the cunning and invincible exuberance of Philipin. Indeed, the only person who is not comic by reason of her character is Lucresse.

There is an example of the conventional comic device of *dépit amoureux* (lovers fall out, cross words are spoken, the misunderstanding is resolved, love is restored), and already it shows Quinault re-inventing conventions, this time by allowing the valet to intervene and do most of what is needed to pacify the offended young woman. There are a number of Quinault's other trade-mark devices, too, such as the scene in which a character tells the truth to the last person in the world he or she would wish to hear it. There are two examples in this play: Cléandre with Lisipe in I, 4-5, when he tells his very rival that he loves Lucresse, and Cléandre with Lidame in IV, 8, when he reveals the same information and insults her into the bargain, not having realized who she is.

The audience is enticed into anticipating both correctly and incorrectly how events will turn out. With Cléandre's patience wearing thin (I, 3), Carpalin's list reaches the savouries with which a meal might end. We (and Cléandre) therefore think he is about to stop. As Cléandre begins at last to change the subject, Carpalin remembers to mention fruit, and, interrupting Cléandre, begins again with the menu he can provide on non-meat days. On the other hand, we correctly anticipate, and therefore savour in advance, Philipin's explosive reaction in IV, 3 when Cléandre is boasting about how he has behaved; and in IV, 8 we enjoy the anticipation of the outcome of Cléandre's mistake when he thinks he is talking to Lucresse. Later, we guess that he will be discovered hiding in the closet (V, 4; ll. 1435-37), though we do not anticipate Philipin's masterly device for enabling him to escape, the first time at least.

Stereotyping and truisms

Some of the humour derives from the weary vocabulary of the war between the sexes: 'Bien donc; depesche de parler; / Les femmes de tout temps ayment à babiller' (ll. 977-78). Philipin's remark would doubtless raise a knowing smile, but is given more punch because it is uttered when he is just as much to blame for not letting Rosette vouchsafe her news as she is in respect of his; at a deeper level, the laugh is on him for his impatience.

In a passage in IV, 8 (ll. 1292-95), two lines of which I have already mentioned in discussing Lidame, Quinault sardonically caricatures the Parisian's disdain for provincials. Implicit or explicit examples of this Parisian arrogance underlie and enrich many comedies: before the end of the decade, the stereotyping of Cathos and Magdelon, the *précieuses ridicules* of Molière's play, will provide another example of the cliché to add to the very good one that Quinault has given us here.

Lidame is also a proponent of the timeless idea that young people are ill served by their leisure activities. Allowing for the passage of 350 years and the different distractions available in the twenty-first century, there is something reassuringly modern about Lidame's remark to Lucresse, whose behaviour meets with her disapproval: 'Ce mal vous est venu d'avoir leu les Romans' (V, 4; l. 1421).

Visual humour and stage business

Disguises, misunderstandings, people mistaking each other in the dark, the master and the valet hiding in closets—all these things contribute visual humour. Philipin bundles Cléandre into the inn at the end of Acts I, II, and III, and at the end of IV, 3—each occurrence after the first no doubt played for the humour of repetition—and at the end of Act IV into the other inn. The events in and just outside the closet in the penultimate scene, the business with the candle, and Cléandre's frantic attempts to find the unlocked door and escape into the outside world must be played for their visual comic potential, as must the grotesque game of blind man's buff, a passage which is brought to a pitch of comic absurdity when Lidame takes hold of Cléandre for the second time, after Philipin's intervention has saved him previously, and Cléandre takes his salvation upon himself by trying to mimic his valet (V, 4; ll. 1515-16): a masterstroke of comic writing.

Carpalin's frantic search for the imaginary letter (II, 7; ll. 500ff.), and later, his spectacles, provides plenty of opportunity for humorous stage business. The same is true when Philipin gives money to Rosette and she appears to hesitate, before secreting it just in time, probably in her corsage, as Philipin goes to take it back (III, 1; l. 646). Stage business is sometimes obvious from a reading of the play, but less obvious, perhaps, are episodes such as the moment when Courcaillet retires, defeated, after the competition for Cléandre's custom—that, too, can be played for its comedy—and the comic potential of appearance and costume. Cléandre would cut a sorry figure without his wig (V, 5), whilst Carpalin's disguises can be as grotesque and exaggerated as the performers wish.

Linguistic humour

Words are misconstructed, as is Carpalin's 'punaisie' (l. 526), and there are amusing archaisms such as Philipin's description of Lidame as 'sanguinolente' (l. 1391). The outrageous lists of wine, food, and places add to the verbal riot, but the two most striking categories of linguistic humour are puns and irony. In respect of the former, much was probably made of them in performance, but they may escape the unprompted reader. When Philipin pretends to be sorry that Cléandre has made his escape (in V, 4), he observes, 'Nous le tenions au poil; mais tous nos soins sont vains; / Il ne nous a laissé qu'un tour entre nos mains' (ll. 1545-46). 'Tour' is part of the term *tour de cheveux* ('wig') and, as such, is employed with its literal meaning; but it provokes laughter because it is also the word for a trick, a ruse, and Cléandre has escaped, leaving them with nothing more than a trick or ruse. When Philipin observes, at the end of Act III (l. 968), that 'Les battus quelquesfois ne payent pas l'amende', he is merely using a common expression, but when he extends the idea of *payer l'amende* by a reference to the market, with the threat to punish Cléandre expressed in the form, 'Il payera l'amende & plus cher qu'au marché' (l. 1485), one needs also to recall that the purchases one pays for in the market might include almonds (*amendes*, in Quinault's spelling, underlining the pun).[27] When Cléandre laments that 'Quiconque a de l'amour, a de l'aveuglement' (l. 1325), he is reflecting on a silly mistake he made when he was unable to see in the dark, so that his figurative *aveuglement* is conflated with the literal night-time context of his error. When he hands Carpalin a bribe, saying 'Seichez cette sueur avec cette pistole' (l. 118), he is taking literally the word *suer*, Carpalin having just used it as part of a metaphor for disapproval.

When Carpalin uses the term *batelage* (II, 7; l. 517), he means the price of a boat journey. However, *un bateleur* is a charlatan, or third-rate actor, and *batelage* denotes a performance by such an individual. Depending on how the actors choose to play it, the word can be a pun drawing attention to the way the role of Carpalin is acted, or a pun made by Carpalin, drawing attention to his doubtless incompetent impersonation of a farm-hand, or an unwitting pun made by Carpalin, the humour of which is appreciated by the other actors on stage, and the audience. Or all three. Later, when Carpalin pretends to be Lidame's long-lost brother and to have become rich, Philipin tells him, 'Tu sens ton gros Monsieur' (IV, 2; l. 1022). The adjective *gros* also enables Quinault—through Philipin—to make a pun, because Carpalin is fat.

Other puns are identified in the notes to the text.

Most of the irony in this play is the kind that is created unconsciously by the speaker. In relation to the possibility of Cléandre's intentions towards Lucresse being dishonourable now that he has unmasked Carpalin, Lisipe says that 'Je serois insensé si j'avois ce soupçon' (II, 9; l. 595), little realizing that he would be

[27] If these *amendes* are not almonds bought in the fruit market, they may also be produce bought in the fish market, *amande* being a regional word for scallops.

well advised to entertain that very suspicion. When Cléandre declares that 'Je ne suis pas si sot que tout le monde croit' (V, 5; l. 1602), he has just committed one of the silliest actions anyone else could possibly think of. Likewise, when he tells Philipin of the clever advice he has given Lidame (IV, 3; ll. 1071-76), he does not realize that he has succeeded in warning her against exactly what his valet had in mind. When Lidame says of herself that 'Lidame n'est pas aisée à decevoir' (IV, 4; l. 1138), she has just been deceived and is about to be deceived again. She is similarly mistaken when, later, she makes a similar boast (V, 4; ll. 1465-66). The truth is that she is being deceived all the while.

Philipin, however, creates irony by means of deliberate double-entendre. Such is the case when, seeking to trick his way into Lidame's employment, he assures her that 'De mon addresse un jour vous serez mieux instruite' (III, 8; l. 900); later, he assures her that 'je seray fort fidelle' (l. 1503), when it is to Cléandre's interests, not hers, that he intends to be faithful.

All these examples of irony are of the kind that the audience appreciates at once. What we do not find in this play is the sinister dramatic irony, or dramatist's irony, which occurs when a character's words come true later, in a way no one could have anticipated, and usually with tragic consequences.

Sources

L'Amant indiscret and *L'Inavvertito*

In 1630, the Italian playwright Nicolò Barbieri published a comedy entitled *L'Inavvertito*, the eponymous character in which is a young man whose lack of discretion makes him similar to Cléandre. Quinault seems to be alluding to his adoption of Barbieri's hero when he writes, in the dedication, of 'un indiscret qui [n'a] guere fait paroistre de jugement depuis que je l'ay fait cognoistre en ce Royaume', but his play is no mere *démarquage*, still less a French translation of Barbieri's work, and there are more differences than similarities. As Étienne Gros points out, Quinault's Act I, scenes 4-6, Act III, scene 4, and Act IV, scenes 1, 3, 4, and 7 recall Barbieri's play.[28] Those are the scenes in which the hero unwittingly reveals the truth to his rival, his valet makes exasperated attempts to prevent this from happening, the rival discovers the hero in conversation with his mistress, the valet exclaims that his master would be better if he were dumb and pretends to leave the service of one person in order to seek work with another, and a supposed brother arrives and participates in a plot to distract the mother. Apart from those scenes, any reminiscences are so vague as to be conjectural, and as likely to be derived from some other source or (dare I say) invented by Quinault himself.

[28] Gros, *Philippe Quinault*, p. 193. Except where stated, all references to and quotations from Gros in the discussion of Quinault's possible sources lie between pp. 193 and 199 of his study.

L'Amant indiscret and Molière's *Étourdi.*

The connection with Barbieri is clear, and does not call into question Quinault's powers of inventiveness, but a more insidious suggestion has been made, namely, that his work is to one degree or another derived from Molière's early play *L'Étourdi*. This idea is first expressed by the Parfaict brothers, who write of *L'Amant indiscret* that 'cette Piéce, pourroit bien être une copie de celle de *l'Étourdi ou les Contre-temps*, premiere Comédie en vers & en cinq Actes de Moliere. [...] A la vérité, l'intrigue de la Comédie de M. Quinault n'a aucune ressemblance avec celle de Moliere, mais le rôle dominant est le même chez l'un et chez l'autre' (*Histoire*, VIII, pp. 106-7). The charge is put less uncompromisingly by Victor Fournel, who writes:

> Il est impossible de n'être pas frappé par l'analogie du rôle fondamental avec le Lélie de Molière. Si l'intrigue est toute différente, l'idée est la même: celle d'un maître étourdi qui semble avoir pris à tâche de détruire tout ce que combine son valet pour lui rendre service et le tirer d'embarras. […] Faut-il croire que Quinault ait eu connaissance d'une façon quelconque de cette œuvre provinciale, qu'il s'en soit emparé pour composer la sienne avec une rapidité dont le style semble porter la trace et qu'expliquerait sa facilité prodigieuse—ou bien qu'il ait tout simplement puisé à la même source italienne? (*Le Théâtre au XVIIe siècle: La Comédie*, p. 246)

A copy, then, but one in which the plot 'n'a aucune ressemblance avec [la pièce] de Molière' or, to quote Fournel, one which had 'l'intrigue [...] toute différente'! Such critics seem to believe the young Quinault could not possibly have produced anything so successful without plundering the future comic genius.

That there are similarities is undeniable. The scene in which Cléandre beats Philipin, and is interrupted by Lidame who calls upon him to stop beating 'her' valet (III, 9), is close to *L'Étourdi*, III, 4, though Molière's scene takes longer to develop. Much of Act IV of Quinault's play (the arrival of the long-lost brother, and the plot to get Lidame to go to different lodgings) is similar to the first part of *L'Étourdi*, Act V. The stratagem of claiming to have left the service of one person to be free to work for another (*L'Amant indiscret*, IV, 4) occurs in *L'Étourdi*, II, 9.

As I have indicated, however, all of those examples have a common source in *L'Inavvertito*. On the other hand, as Gros points out, Act III, scene 9 of Quinault's play and Act III, scene 4 of Molière's, in which the hero happens upon an interview in progress between his valet and his new employer and ruins the stratagem by insisting that the valet is still in his service, have no equivalent in Barbieri; moreover, the very order in which events occur in the scenes is the same. Gros, who had earlier called Quinault's play 'cette première ébauche de *l'Étourdi* de Molière' (p. 19), presents evidence to suggest that Molière must have known of Quinault's play when he wrote *L'Étourdi*, but, reluctant to draw the obvious conclusion, observes timidly that 'd'une part, *il est impossible* que Quinault ait imité *l'Étourdi*; d'autre part, *il est possible* que Molière ait connu *l'*[*Amant*] *indiscret*. Dans l'état actuel de la question, on ne peut, en bonne critique, rien dire

de plus' (Gros's emphasis). Lancaster says that Gros 'is probably right in suggesting that Molière owed his title to the subtitle of Quinault's play'.[29] On the other hand, as Fournel points out, anyone borrowing from the same Italian source is likely to have borrowed Barbieri's title, and *inavvertito* means 'étourdi'. Once Georges Couton had shown, for the first time beyond reasonable doubt, that Molière's play was not performed in 1653, but in 1655—which means that Quinault's was performed first[30]—Quinault's claim to be the one who introduced the *indiscret* to French audiences was finally vindicated. What probably happened was that Molière, who at the time was in Lyon, heard of the successful Paris comedy and obtained Barbieri's text or learnt enough about it to make his own version. If he also borrowed one or two of Quinault's ideas, who can blame him? The result, as I am about to suggest, is an entirely different creation.

Quinault's play is fresher and livelier than Molière's, and, as we have seen, it has numerous aspects which provide it with additional interest to the student of the Paris theatre—and Paris—in the 1650s. Molière's play has the more insightful characterization, as is only to be expected, but when Lancaster claims that Philipin 'resembles Mascarille of *L'Étourdi* by his versatility, quickness of wit, and his devotion to his exasperating master, but he lacks the sustained comic eloquence of Molière's famous valet', one cannot help but suggest that Lancaster has also been overcome by diffidence in the face of Molière's enormous prestige. 'Comic eloquence' is a strange way to describe chronic long-windedness. *L'Étourdi* owes far more to the Italian original than to the fast-developing vogue of *comédie bourgeoise* to which Quinault's play, purely French in location and manners, makes a creditable contribution.[31] Molière's play is much more obviously a *pièce à tiroir* and does not have a plot that grows organically from the preliminary situation as set out in the first scene of the play. Lélie's motivation is far less credible than that of Cléandre from the very moment that, in Scene 1, he declares that he will strive to outdo Léandre in seeking the love of Célie. Cléandre's love is no intellectual construct (and his hopes are no virtual stake in a wager) but a deeply felt emotion, and Philipin's exasperation has a ring of authenticity that no amount of verbal posturing by Mascarille can match. In respect of the dialogue, too, Lancaster seems fuddled. He says of Quinault's play that 'the dialogue is far less brilliant than Molière's', but adds later that 'the dialogue often shows decided talent', giving the example of IV, 3, where 'Cléandre, proud of having taken matters into his own hands, boasts of having deceived Lidame, only to learn that he has again made a fool of himself, and that, as Philipin puts it, he would be more effective if he were dumb'. Quite so; it is an excellent scene, and nothing in Molière approaches its blend of vivacity, comic hubris, and pathos. Lancaster also

[29] Lancaster, *History*, III, p. 98. All subsequent references to and quotations from Lancaster in the discussion of Quinault's possible sources lie between pp. 95 and 98 of Part III of his study.

[30] Georges Couton, 'Notice' [prefacing *L'Étourdi*], p. 47n.

[31] Gros, *Philippe Quinault*, pp. 191-92 has a brief but informative and well illustrated passage on this development.

observes that Molière's structure is 'monotonous', a charge that cannot be laid against *L'Amant indiscret*, which is fast-moving and varied. On balance, it is clear that Molière, with his eye for character comedy, took from Barbieri the aspects he could make most of, just as Quinault, looking as ever to place his emphasis on plot, made more inventive use of his source and concealed his borrowings better.

Finally, how did Quinault come to hear of Barbieri's play in the first place? I can offer no definitive answer, but companies of Italian actors had been in Paris since the time when, shortly after his assumption of power on the death of Richelieu, their countryman Jules Mazarin had summoned them to entertain the Queen Mother (who spoke Italian) and himself. They were primarily practitioners of the *commedia dell'arte*, and it is unlikely that they performed Barbieri's play, which, moreover, seems never to have been published in France, but it had achieved great success in Italy: they must have heard of it, and talked, and Quinault already seems to have had access to the court and to the performers there, as, indeed, did his protector, Tristan L'Hermite.

Quinault's own work as a source

Two episodes are developed from the first play by Quinault himself. The scene in which Cléandre mistakes the mother for the daughter recalls, not just in the circumstances, but also in the expressions used, the scene in which Philidie, expecting to meet Alonce, instead encounters her father and, not recognizing him, betrays herself (*Les Rivales*, I, 8). More strikingly, Fédéric, the innkeeper, boasts to Don Fernand of the food and wine he can offer, but withdraws each item as it is agreed to (*Les Rivales*, IV, 3). In *L'Amant indiscret*, the episode is extended and divided into two parts. First, Carpalin and Courcaillet vie for Cléandre's custom by tempting him with their wines. In a second, longer part, Carpalin, assured of Cléandre's custom, offers his extensive menu, which is later withdrawn. One line is lifted almost verbatim (*L'Amant indiscret*, l. 77), and others are similar.

Style

Quinault's style is conservative. Although Victor Fournel is unkind to refer to 'cette pièce, d'un style faible, d'une versification molle et lâche' (*Le Théâtre au XVIIe siècle: La Comédie*, p. 246), the versification is clumsy at times even if it rarely lacks brio. Quinault's lines are usually end-stopped, with a regular caesura after the sixth syllable, and most of the characters' speeches begin and end with the beginnings and ends of lines. The speeches are more broken up in the more comic parts, particularly where there is visual action. In the scenes between Cléandre and Lucresse, on the other hand, where tenderness dominates, the speeches are longer.

Quinault is—would always be, in fact—prepared occasionally to use enjambement, as in Philipin's claim that 'mon maistre'

> M'a juré qu'il viendroit vous voir, & vous conter
> Tous les maux contre moy qu'il pourroit inventer (ll. 1121-22).

While the *rejet* created by this device is not strikingly emphatic, the words 'tous les maux' are none the less brought into modest relief, and the actor is presented with a rhythmic structure than enables him to stress them if he wishes. Other examples occur in ll. 731-32, 829-30, and 1247-48. Likewise, when he occasionally displaces the caesura, as in l. 653 ('Il nous faut éloigner Lisipe de ces lieux'), he does not aim to place any special stress on any part of the line. Perhaps in consequence, he is not a frequent practitioner of what one might call the classic use of the six-syllable *cheville* inserted as the second hemistich of the first line of a couplet to pad it out and retain the metre (l. 907 provides a rare example). Rather, he simply wants the syntax of the sentence to flow across the ends of the lines and is showing already a tendency which will become more marked as his career progresses, the ability to write uncomplicated sentences which could be called prose if they did not accord with the demands of rhyme and metre. His vocabulary and syntax are amongst the easiest to follow of any playwright operating in the seventeenth century.

L'Amant indiscret being a play from the 1650s, Quinault indulges in the contemporary fashion for inserting maxims or maxim-like lines, sometimes giving them to Philipin at the end of an act (ll. 308, 630)—it is also he who elsewhere comes up with such truisms as 'Un secret divulgué cesse d'estre secret' (l. 1094) and 'Aupres de deux Amants un tiers ne fait que nuire' (l. 1260)—but he just as readily places them in the mouths of other characters such as Lisipe (l. 207) and Lidame (l. 876). They are rarely, however, merely decorative. Sometimes, they sum up the state of affairs as the speaker sees it. Sometimes, they have a further purpose related to plot and character. When Cléandre laments that 'Quiconque a de l'amour, a de l'aveuglement' (l. 1325), he is not only delivering himself of an unconscious pun, as noted above, but is also in character, feeling sorry for himself and hiding behind the maxim as a way of avoiding uncomfortable self-criticism; and when Carpalin declares that 'Souvent l'honneur se perd à le trop conserver' (l. 1574), his somewhat sceptical pronouncement is intended to serve Cléandre's interest by questioning Lidame's determination to preserve her honour at all costs. This search to integrate decorative devices—and devices of all kinds—into the characterization and the plot of his play is something that Quinault will take further, with sustained success, in his later work.

Date of first performance; initial and subsequent success

'Tous les biographes s'accordent pour placer en 1654 la première représentation de *l'*[*Amant*] *indiscret*, et rien ne permet d'infirmer leur dire', says Étienne Gros (*Philippe Quinault*, pp. 194-95), and he is right in the first part of that statement. 1654 is the date given by François and Claude Parfaict (*Dictionnaire*, I, 71 and *Histoire*, VIII, 107), by another normally trustworthy historian, Antoine de Léris (*Dictionnaire portatif*, I, 21), and by numerous other eighteenth-century writers. For Lancaster, it was 'probably played in 1654' (*History*, III, 95). Gros himself says that '[la pièce] fut représentée, vraisemblablement, vers la fin de l'année

1654' (p. 19), though he does not say why he prefers the end of the year. (*La Généreuse Ingratitude*, Quinault's second play, may also have been given in 1654: perhaps Gros is assuming he would not have written his next until some months later.) Only Quinault's first biographer, Boscheron, writing around 1710, differs a little, not giving a date but placing it, by implication, at some point in the theatrical season that ran from Easter 1654 to Easter 1655.[32]

In fact, *pace* Gros, there is evidence to suggest that it was performed in the spring. But the spring of which year? The *privilège* was not sought until June 1656, but we can rule out that year, and indeed, any time after Easter 1655, because that would make it his fourth play, or, after September 1655, his fifth, and all the evidence points to its having been his third. The period immediately after Easter 1655 was when *La Comédie sans comédie* was given at the Théâtre du Marais as a *pièce de réouverture* after the Easter closing, and there is no reason to believe he would have had plays being performed at two theatres concurrently.[33] This means that we are driven back either to the period before the Easter closure that year, or to 1654, the date all the historians except Boscheron give anyway.[34]

There is no single conclusive argument, but rather, an accumulation of small details that together hint strongly that it was given in early spring. Thus, in Act IV it is dark, but supper has not yet been taken. Supper time is around seven or eight o'clock. Given the overt Paris setting of the play, it seems likely—or at least, not unlikely—that Quinault placed his fictional sunset when his spectators expected at the time of year in which they were watching the performance. In 1654, Easter Sunday was on 5 April. The theatres would be closed for the Easter recess from about Tuesday 24 March, and would have reopened on or about Tuesday 14 April. Sunset in Paris in the first week of March was a few minutes before 6 o'clock, and on 14 April it was at 6.40. In 1655, Easter Sunday was on 28 March, and the theatres would be closed from Tuesday 16 (perhaps Friday 19) March, and would reopen on Tuesday 6 April. Sunset was again before 6 o'clock at the beginning of March, and was at 6.30 on 6 April. It is true, obviously, that sunset was at the same time of day around the beginning of September, but the remaining evidence favours March or April.

Before Easter, or after? Whereas *La Comédie sans comédie* was conceived as a *pièce de réouverture*, and was certainly given in mid-April, *L'Amant indiscret* might well have been given before Easter, at a less popular time in the theatrical

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[32] Boscheron, 'Vie de Philippe Quinault', pp. 4 and 5.

[33] For the dates of his fourth and fifth plays in 1655, see W.S. Brooks, 'The Théâtre du Marais, Quinault's *Comédie sans comédie*, and Thomas Corneille's *Illustres Ennemis*', *French Studies*, 27 (1973), 271-77.

[34] Boscheron says (p. 4) that *La Généreuse Ingratitude*, his second play, was given in 1654, but does not say which month. In fact, it could have been given in 1653, as was Quinault's first play, *Les Rivales*. The *privilèges* do not help us to establish a reliable chronology, as they were not sought until much later: 16 July 1655 (*Les Rivales*) and 3 June 1656 (*La Généreuse Ingratitude*, the same date as that of the *privilège* for *L'Amant indiscret*).

calendar. Quinault was not yet an established author and his plays would not be preferred to those of his more experienced contemporaries for the crowd-pulling resumption of performances in April. Besides, one piece of evidence favours the pre-Easter over the post-Easter period. (This is not to say that his play was not performed again after Easter, but it is my contention that it was created before.)

Carpalin says his fruit comes from the Touraine (l. 90). The lower Loire valley was well known for its *primeurs*, its early fruit, which began to reach Paris in early spring (particularly early soft fruits such as cherries, redcurrants, and apricots).[35] As with the time of sunset, Quinault's references to food may well have been appropriate to the time of year. Carpalin offers *poulets de grain*, an Eastertide delicacy. (For quotations to support this claim, see the discussion of soup in Appendix A, Wine and Food.) The *serein* that Lidame accuses Lucresse of tolerating for the sake of some tryst or other is 'l'humidité froide & invisible qui tombe vers le coucher du soleil', particularly identified with the chill in the air of a spring evening. All those observations point to spring, but there is one more that indicates the period before Easter, and that is when Carpalin, bursting into a second recitation of the foods he can provide, offers menus for a meatless day, 'un jour de Poisson' (l. 95). Such menus are precisely what someone wishing to observe the proprieties before Easter might require—on Fridays in Lent, or even the whole of Lent, depending how strictly one respected the religious convention. None of these references would appear out of place to an audience watching the play in late February, or March, and they would not have been forgotten even in April, though the injunction not to eat meat on Fridays, whilst technically in place for the whole year, was less well respected outside Lent.

So: 1654 or 1655? On balance, 1654, because it can be shown that Quinault had another play in performance in the spring of 1655, albeit after Easter, but if ever direct evidence of the date were to turn up, I would not be more than mildly surprised to find that it was first given in 1655.

The play seems to have been an enormous success. That, at any rate, is the tradition, and although we have no proof, neither is there any serious reason to disbelieve it. Boscheron records that, despite his early success as a playwright, Quinault became apprenticed to an *avocat au conseil*. Boscheron continues thus:

> Un jour cet Avocat le chargea de mener une de ses Parties, Gentilhomme d'esprit & de mérite, chez son Rapporteur, pour l'instruire de son affaire; le Rapporteur ne s'étant pas trouvé chez lui, & ne devant revenir que fort tard, Quinault proposa au Gentilhomme de le mener à la Comédie en attendant, & le promit de le bien placer sur le Théâtre.[36] On jouoit ce jour-là l'*Amant indiscret* ou le *Maître*

[35] The Latin word *praecox* ('early'), having passed through North African Arabic as *al-birkouk*, returns to French in the early years of the Renaissance as *abricot*, 'an early fruit'. Regarded, erroneously, as an early form of peach, it was much favoured at well-to-do dinner tables.

[36] Literally, 'on the stage'. Since the enormous success of *Le Cid*, spectators' benches had been placed on the stage itself. The practice was not abandoned until 1759.

> *étourdi*. A peine furent-ils sur le Théâtre, que tout ce qu'il y avoit de gens de la plus haute qualité vinrent embrasser Quinault & le féliciter sur la beauté de sa Piece, qu'ils venoient voir représenter, à ce qu'ils disoient, pour la troisieme ou quatrieme fois. Le Gentilhomme, surpris de ce qu'il entendoit, le fut encore davantage quand on joua la Comédie, où le Parterre & les Loges retentissoient sans cesse des applaudissemens qu'on lui donnoit. Quelque grande que fut [*sic*] sa surprise, elle fut encore toute [*sic*] autre lorsqu'étant chez son Rapporteur, il entendit Quinault lui expliquer son affaire avec une netteté incroyable. ('Vie de Philippe Quinault', pp. 4-5)

In a footnote to this quotation, Boscheron attributes it to Charles Perrault's account of Quinault in *Les Hommes illustres*. It contains a couple of minor examples of abbreviation and paraphrase, but is faithful enough, except for the sentence which reads, 'On jouoit ce jour-là l'*Amant indiscret* ou le *Maître étourdi*'. That sentence is not in Perrault's text, as can be ascertained from the recent, excellent edition by David Culpin.[37] Boscheron has inserted it. The Parfaict brothers, more circumspect, also quote Perrault's account (*Histoire*, VII, 432-34), and place a footnote beneath it, in which they state: 'C'étoit, à ce qu'on dit, *l'Amant indiscret, ou le Maître étourdi*.'

There is, it goes without saying, no independent corroboration of this story. As to Boscheron, little is known about him—not even his given name—except that he worked in the royal library, the precursor of the Bibliothèque Nationale, and therefore had excellent access to all kinds of materials. There is evidence that he wrote his account around 1710,[38] but he was active well into the 1720s, so even if he was living in 1654-55, he was extremely young and it is unlikely he was relying on first-hand knowledge when he inserted the sentence into Perrault's text. On the other hand, Perrault, a contemporary and firm friend of Quinault from his youngest days, can scarcely have misremembered the anecdote of the client being taken to the theatre to see one of his plays.

The second edition of the *Ménagiana*—the collected quotations and *bons mots* of Gilles Ménage—which appeared in 1694, two years before Perrault published his account, includes an anecdote to the effect that when Quinault's early plays were performed, 'elles furent si applaudies qu'on entendait le brouhaha à deux rues de l'Hôtel de Bourgogne'. The passage is not in the first edition, which was partly prepared by Ménage himself, but was added after his death, by his friends, and first appears in the second edition. This circumstance obviously places a question mark over its authenticity as a reminiscence by Ménage himself, but the story must have come from somewhere and there seems no reason to suspect it of being mere invention—not least because, in 1694, there would be no reason to invent such a story. Even accepting Perrault's account and the account in the

[37] Charles Perrault, *Les Hommes illustres*, ed. by D.J. Culpin, pp. 207-8.

[38] It was certainly in existence by the end of 1713. See my article, 'Boffrand, Boscheron, and biographies of Quinault', pp. 2-6.

Ménagiana, however, we cannot know how far they apply in reality to *L'Amant indiscret*. On the other hand, although we may doubt some of the colourful detail, the assertion that the young Quinault's plays were hugely successful is unchallenged and seems trustworthy enough.

In publishing his play, Quinault dedicated it to Gaston de Nogaret, duc de Candale, son of the duc d'Épernon. Biographical details of this dashing and handsome nobleman, loved by the ladies of the court and brave in the service of the King, are provided by Étienne Gros (*Philippe Quinault*, pp. 19-21), but for our purposes he is less important for what he was than for the fact that his prominent status as a courtier enabled Quinault to sing not only his dedicatee's praises but also, with touching lack of modesty, his own. It is from Quinault's dedicatory epistle that we learn that he considered himself the first writer to have adapted Barbieri's play into French, that the play was a notable success (judging by 'tout le bruit qu'il [l'indiscret] s'est acquis sur nostre Theatre'), and that it had been performed at court, where all the courtiers were suitably amused.

On 12 January 1660, the play was given at Rouen by a company containing the actors Rosidor and La Rose, as shown by a letter from Coqueteau de La Clairière to the abbé de Pure:

> (De Rouen, ce 13 janvier 1660.) Je souhaiterais que nous eussions ici de nouveaux ouvrages, comme nous avons de nouveaux comédiens: je me hasarderais de vous régaler de leurs réussites. Ils nous donnèrent hier le *Maître étourdi* de Quinault, dont nos critiques condamnèrent la vraisemblance et les entretiens de la mère et de la fille. Les acteurs y réussirent assez bien, et Rosidor qui faisait le maître et Larose le valet s'acquittèrent autant bien de leur emploi qu'on le pouvait souhaiter. [...] Si j'étais M. Quinault, j'aimerais beaucoup mieux retourner à ce genre d'écrire que de m'abaisser à la farce.[39]

Coqueteau's final comment is curious, since there is no evidence that Quinault wrote a farce in 1660, or even thought of doing so.

In their edition of the *Registre* of La Grange, Bert and Grace Young state that the distribution of roles in *L'Amant indiscret* for a revival that took place in 1684 is not known, but that La Grange played Cléandre when the play was given at court, and his wife, Marie Ragueneau, played Lidame.[40] Mlle La Grange frequently played mothers and matronly women, but the Youngs do not say when it was played at court, and, in fact, the registers of the Comédie-française for this period contain no record of any court performance whatever.[41]

The source of their information, they say, is 'Le Répertoire de 1685'. Assuming that they mean the 'Repertoire des comédies françoises qui se peuvent

[39] BN, ms, f.fr, 15209, quoted by Gustave Reynier, *Thomas Corneille*, pp. 334-35.

[40] Young, *Le Registre de la Grange*, II, 74.

[41] I make this assertion, having studied the registers myself. It is also borne out by Lancaster, *The Comédie Française 1680-1701*.

joüer en 1685' (compiled, in all likelihood, in the autumn of 1684),[42] then that document does indeed indicate that the part of Cléandre was in La Grange's repertoire, and Lidame in that of his wife, but there is no question of the roles having been determined specifically for court performances. After many changes in the personnel of the Comédie, the 'Repertoire' was, rather, a straightforward exercise in attributing roles to actors and actresses, the better to resolve disputes, or avoid them. Cléandre and Lidame are not the only roles listed for this play. Lucresse was played by Mlle Raisin, while Mlle Beauval, who was to become celebrated in tragic roles, is indicated for that of Rosette. This is consistent with what is known of Mlle Beauval, who often played *suivantes* in comedy. Dauvilliers played Lisipe, Raisin played Carpalin, and Beauval Courcaillet. The part of Philipin was in the repertoire of Raymond Poisson, by this time indelibly associated with the role of Crispin, and he appears to have retained that name for *L'Amant indiscret*.[43] No account has been left us of the way in which the versification was adjusted to compensate for the reduction of one syllable in the name Crispin when compared with the tri-syllabic Philipin, whose name is pronounced 32 times in the course of the play.

Although there was no court performance, it is reasonable to presume that these were the actors who played the roles when the play was given at the Comédie-Française in its original home in the rue Guénégaud in the three months immediately preceding the compilation of the 'Repertoire'. La Grange (*Registre*, pp. 335, 338) records that *L'Amant indiscret* was given on Monday 5 June, Wednesday 7 June, and Wednesday 26 July 1684.[44] Wednesday was rarely a good day in box office terms, but even so, the exceptionally poor takings on 26 July, the second lowest in the month, may have persuaded the actors to withdraw the play. Not that we should deduce too much from the relative disappointment at the box office, for the one play that took even less in July was *L'Avare*. There is no indication that *L'Amant indiscret* was given again after that. With Molière's plays dominant in the comic repertoire, most of the comedies that the actors of the Hôtel de Bourgogne brought with them as their contribution to the fusion in 1680 of the companies that formed the Comédie-Française were consigned to oblivion over a relatively short time.

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[42] It seems certain that this is the document they intended to identify, because Lancaster, in publishing it, states that he was given 'an excellent typed copy of it' by Bert Young around 1938, nine years before the publication of the Youngs' edition of La Grange. See Lancaster, *Actors' Roles at the Comédie Française*, p. ix. The question is important because, as I indicate, that document does not say precisely what the Youngs make it say.

[43] Lancaster, *Actors' Roles*, p. 75.

[44] The June performances were part of a short Quinault season. His *Bellerophon* was given on 9 and 11 June, and his *Mere coquette* on the fifteenth. If this was an attempt to cash in on the popularity of Quinault, whose opera *Amadis* (music by Lully) was being performed at the Académie Royale de Musique at the time, it was not very successful.

Conclusion

L'Amant indiscret is Quinault's first true comedy, *Les Rivales* having been a tragi-comedy that simply happened to be called a 'comédie' on the title page. His second play, *La Généreuse Ingratitude*, also a lively work, is worthy of attention, but *L'Amant indiscret* is the play that first contains significant hints of his later evolution as a dramatist. After *La Comédie sans comédie* and two light-hearted tragi-comedies, *Les Coups de l'amour et de la fortune* and *Le Fantôme amoureux*, he turned his hand to historical tragi-comedy and—probably inspired by the enormous success of Thomas Corneille's *Timocrate* (late 1656)—to tragedy, apart from the hugely successful comedy *La Mère coquette*, before throwing in his lot with Lully and burgeoning French opera.

Buford Norman has shown that the opera libretti are ground-breaking.[45] Not having the advantage of Lully's engaging music, the plays will never regain a similar measure of popularity and critical acclaim, and there is little chance of a revival in the theatre. Nevertheless, Quinault was an important writer. While this is particularly so in relation to the development of French tragedy, his comedies and comic tragi-comedies are fresh and lively, and this example is a good one. Only a handful of dramatists in the early 1650s wrote anything as accomplished. Scarron tightened up the loose plotting that had characterized comedy in the 1640s, and, despite numerous risqué episodes, abandoned the coarsest of earlier humour. Thomas Corneille steered comedy away from being nothing other than romanesque imbroglios and 'was caught up in the move away from pure *comédie d'intrigue* towards plays in which characters, manners, and social issues predominate'.[46] Whilst it would be wrong to claim for Quinault the pre-eminence of Scarron and Thomas Corneille in this period, his contribution to the development of pre-Moliéresque comedy deserves better than to be overlooked.

Text of the present edition

With some adjustments to be described below, the present edition reproduces the text of the first edition, published in Paris in 1656, viz

> L'AMANT / INDISCRET / OU / LE MAISTRE / ESTOURDY. / COMEDIE. / *Par le S^r^ QUINAULT.* / [Printer's emblem: a pot of fruit surrounded by flowers.] / A PARIS, / Chez TOUSSAINCT QUINET, / au Palais, sous la montée de la / Cour des Aydes. / [Bar.] / M.DC.LVI. / *Avec Privilege du Roy*. In-12, viii-100p.

[45] Buford Norman, *Touched by the Graces: The Libretti of Philippe Quinault in the Context of French Classicism* (Birmingham, Alabama: Summa, 2001).

[46] Quoted from Christopher J. Gossip's perceptive essay, 'Thomas Corneille and the comic tradition', in Connon & Evans, p. 41.

Unsold copies of Quinet's edition were re-used for volume 1 of the *édition factice* issued in Paris in 1659 by Guillaume de Luyne, copies of which are in the Bibliothèque de l'Arsenal (Rf. 6736) and the Bibliothèque Nationale (Rés. Yf. 3120-3124; *L'Amant indiscret* has the call number Rés. Yf. 3122). In each case, *L'Amant indiscret* forms the third text in the collection. Neither location holds a separately bound copy of the first edition.[47]

The only other Paris edition in Quinault's lifetime appeared in 1664, viz

> L'AMANT / INDISCRET, / OU / LE MAISTRE / ESTOURDY, / *COMEDIE*. / *Par le Sieur QUINAULT*. / [Printer's emblem: a pot of fruit surrounded by flowers.] / A ROUEN, Et se vend / A PARIS, / Chez GUILLAUME DE LUYNE, / Libraire Juré, au Palais, en la Gallerie / des Merciers, à la Justice. / [Bar.] / M.DC.LXIV. In-12, viii-100p. Bibliothèque nationale, Paris: Yf. 6952.

It contains numerous typographical differences but no variants of textual significance. Consonants doubled in 1656 become single ('flattes', l. 7, becomes 'flates'), but the reverse is also true ('bateau', l. 2, becomes 'batteau'). There are many more examples of the tilde over a vowel to indicate the omission of m or n, for example in l. 30 (bõ), 37 (biẽ), 146 (reprẽdre), 185 (dãs), 844 (bõtez), occurrences of this typographical device being very limited in the 1656 edition. Capital letters are sometimes inserted in the later edition ('Espée Royale', instead of 'Espée royale'), but are more often removed ('coche', 'mere', 'objet', 'fanfaron' in the first fourteen lines of the 1664 edition appeared as 'Coche', 'Mere', and so on in 1656). The punctuation is heavier, and certain corrections are made to the sometimes incoherent punctuation of the first edition. Most of the *coquilles d'impression* are corrected, though new ones are introduced. (See below for my treatment of the readings in this edition.)

Some copies of the 1659 *édition factice* contain Luyne's 1664 edition, despite the discrepancy in the dates.

For a long time, the 1656 edition was not known. The earliest edition known to Parfaict is stated to be 'Paris, Luines, 1664' (*Dictionnaire*, I, 71). Victor Fournel, who published extracts from the play in 1863, points out that Beauchamps, La Vallière, and Mouhy (indeed, as he says, 'tous les bibliographes du théâtre') give similar information, and he adds: 'Le catalogue Soleinne seul indique une édition chez Toussaint Quinet en 1656; mais c'est peut-être une erreur typographique. En tout cas, je n'ai pu trouver d'édition antérieure à celle de 1664' (*Contemporains*, I, 4). The reference is to the *Catalogue Soleinne*, I, p. 289, item 1275. Although to many nineteenth and early twentieth-century bibliographers this sale catalogue was a byword for inaccuracy, it is correct in respect of the details it supplies in its entry for the 1656 edition of *L'Amant indiscret*. The copy now in the Bibliothèque

[47] Unusually, there is no frontispiece in either of these copies. I surmise that the edition was printed with a frontispiece, but that this was discarded when it was included in the *édition factice*.

Nationale bears the handstamp of the Bibliothèque Impériale on the title page and on pp. 97 and 100, so it must have been acquired within a few years of the publication of Fournel's comments.

Pirated editions ('contrefaçons') were also published in the Netherlands. The first of these appeared in 1657, published in Leiden and probably printed by Jean Elsevier, but the most common of the Dutch editions was almost certainly the one by Abraham Wolfgang that appeared in Amsterdam in 1662, at a time when Racine had yet to emerge and Quinault had come to be considered by many the foremost French dramatist after the ageing Pierre Corneille:

> L'AMANT / INDISCRET, / OU / LE MAISTRE / ESTOURDI. / *COMEDIE*. / *Par le S^r. Quinault*. / [Printer's emblem: an engraving of a wolf and a tree, and the device 'QUAERENDO'.][48] / [Bar.] / Suivant la Copie imprimée / A PARIS, / [Bar.] / [The letters forming the date M.DC.LXII are Wolfgang's own special characters.]

The play was reprinted by Wolfgang's successor, Antoine Schelte, in 1696. Copies also exist dated 1697. Both the Bibliothèque Nationale and the Bibliothèque de l'Arsenal hold copies of the 1697 printing; the latter alone holds the 1696 printing. For the purposes of this edition, I have not taken them into account.

All the Amsterdam editions modernize the spelling, that of the Paris editions being rather more archaic in places, though the 1662 edition persistently inserts an additional *s* in the second person singular imperative (for example, *assommes ce maraut* and *ne m'abandonnes point*) and does re-introduce some archaisms, such as *resver*, *brusler*, which are absent from the Paris editions. Dutch editions have no value as authentic texts, but they were very carefully printed, correcting some obvious errors and introducing very few new ones. Occasionally, it has seemed to me to be worth mentioning the 1662 reading, and in one case (to be mentioned again below) I have preferred it to either of the Paris readings, both of which must be incorrect.

The earliest edition in the public domain in the U.K. is the 1662 Amsterdam edition in the British Library (which holds no Paris editions); the next earliest is the 1664 Paris edition in Newcastle University Library, where it forms the third item in Volume 1 of a copy of the Luyne *édition factice*. In Ireland, Trinity College Dublin has the first edition and the 1662 and 1697 Amsterdam editions, but not the second Paris edition. In the public domain in the U.S.A., there is a copy of the 1657 Leiden edition, but none of the other editions from the 1650s and 1660s.[49]

[48] This is the emblem of the publisher Abraham Wolfgang.

[49] I have not ascertained whether this surprising gap has been filled since 1986-87, when I carried out a survey for my *Bibliographie critique du théâtre de Quinault* (1988).

In the eighteenth century, *L'Amant indiscret* appeared in the 5-volume collected edition of Quinault's *Théâtre* published in 1715 and reprinted in 1739 and 1778 (the third play in Volume I each time).[50] The 1778 edition was reprinted in 1970 by Slatkine. Although the eighteenth-century variant readings have no status, I report a handful of them in the notes, where it seems appropriate to do so.

The play appeared once more, in a rarely seen volume of selected plays in 1783, and has not been reprinted in full since that date, except by Slatkine. As noted above, extracts were printed by Victor Fournel in the first volume of his anthology entitled *Les Contemporains de Molière* (1863) where they occupy pp. 1-58: he used the 1664 edition and made a number of small changes to the text.

The English Restoration dramatist John Dryden did not conceal the extensive borrowings he made from *L'Amant indiscret* when composing his comedy *Sir Martin Mar-All, or the Feign'd Innocence* (1668). Quinault's play was translated into German in 1670 and into Italian in 1793.[51] Finally, an American translation appeared, with an introduction, in 1976. It is a kindness to Quinault and his translator to leave it decently interred.[52]

AS IS THE CASE IN RESPECT OF ALL QUINAULT'S PLAYS, no manuscript survives. He did not revise his text between the first edition and the second, and so there are no authorial variants to report. We are so accustomed to reading Racine and Molière in modern editions that it might seem a pity to make Quinault appear comparatively archaic. On the other hand, much of the flavour of the original is lost by heavy-handed modernization, and, in order to make the text more accessible to modern readers, I have attempted to steer a course between leaving things alone, which seems to me generally preferable, and intervening to adjust the spellings and punctuation of the original edition. The adjustments I have made—and some I have decided not to make—are described below.

I have made the modern distinction between *i* and *j*, *u* and *v*, and inserted a grave accent, where necessary, to distinguish *ou* and *où*, *a* and *à*, *la* and *là*, and an apostrophe to distinguish *qu'elle* and *quelle*, *n'y* and *ny* ['ni']. I have resolved *e* tilde on the only two occasions it is found (viz, *ensẽble*, l. 732; *vẽgeance*, l. 1584). On the other hand, I have refrained from replacing the ampersand by *et*, in spite of the fact that that is often done in modern editions of seventeenth-century texts, and I have not harmonized certain forms which vary throughout the text. Thus,

[50] Anyone who consults the 1739 edition needs to be warned that the scene numbers are changed to accord with eighteenth-century practice relating to the beginnings and ends of scenes. Apart from that, the text is effectively the same. In 1778, the scene numbers of the first edition were restored.

[51] For a note of further reading on Dryden's borrowings, and details of the German and Italian translations, see my *Bibliographie critique du théâtre de Quinault*, pp. 39-40 and 93.

[52] *Philippe Quinault's comedy The Indiscreet Lover, or The Master Blunderer*, translated from the French by Dr Alexandra B. Kaminska. Hicksville, N.Y., Exposition Press, 1976.

voila, which is usually found without its accent, but occasionally with, and *jusqu'a*, which occurs more often as *jusqu'à*, are left as they were (as is 'jusque à', l. 259). This means also that I have not harmonized *cognois-connois* (also 'reconois', l. 1236), *eschapper-échaper-echapper*, *escoute-écoute-ecoute*, *lasche-lâche*, *soin-soing*, *sors-sorts*, *souspir-soûpir*, *trépas-trespas*, and so on, which are inconsistently spelt in the text. Likewise, it seems to me appropriate to retain, for example, *sçeut* (a redundant cedilla, but a typical spelling) for *sut*, *deffence* for *défense*, and similar obsolete spellings.

The 1664 edition sometimes modernizes spellings. For example, *besoin* replaces *besoing* in l. 672 (but not in l. 1555, which has *besoing*); *vrayment* sometimes replaces *vrayement* (in l. 860, for example, but not in l. 1091), *adresse* replaces *addresse* in l. 900, *rends* replaces *rend* in l. 940, *viens* replaces *vien* in ll. 967 and 1047, *suite* replaces *suitte* in l. 1059, and *sottise* replaces *sotise* in l. 1324. It does not always do so, however: the spellings *tien* and *apprend* in ll. 988 and 991 are retained in the 1664 edition. I have followed the 1656 spelling except where the 1664 edition corrects what is plainly a *coquille d'impression* such as *Gourcaillet* (l. 43), *la portée* (l. 258), *reget* (l. 345), *hair* (l. 399), the attribution of the first hemistich to Lisipe (l. 411), *veinne* (l. 459), *suspend* (l. 518), *il ma dit* (l. 573), *il sont* (l. 659), *Peu-tu* (l. 673), *entrenir* (l. 709), *suprenne* (l. 732), *ouy* (l. 1139), *ses sentimens* (l. 1226), and *dite* (l. 1557). Where, however, the 1664 edition corrects *veille* to *vueille* (l. 1319), I have inserted the form *veuille*.

I have preferred the 1664 reading in l. 940; I have set aside both the Paris readings of l. 1016 in favour of the 1662 Amsterdam reading; and in certain other places I have intervened to amend spelling or punctuation without any authority from early editions (ll. 196, 396, 568, 850, 975): in all of these cases, I have discussed my intervention in the notes. I have also replaced the spellings *vefve* (1656/1662) and *vefue* (1664) by *veuve* in ll. 229, 1180, and I have added Philipin to the list of characters present on stage in III, 8. Some other retained readings, albeit correctly transcribed from the 1656 edition, could mislead and therefore deserve comment. The most common is *peu* as the past participle of *pouvoir* (ll. 294, 1032, 1401). Whilst *pû*, which is also found (l. 1521), will scarcely shock, the line 'Vous eussiez peu loger avec vostre Maistresse' might momentarily distract the unwary in a way that being confronted by the past participles *leu* (l. 1421) and *veu* (ll. 2, 6, 8, etc.) will not. Another example is the spelling *amende* (l. 90) for *amande*, the retention of which helps to illustrate a pun elsewhere in the text. I certainly have no wish to deprive Quinault of a good pun, and have explained more fully in the appropriate place my decision not to amend.

I have not intervened to insert the agreement of the past participle with the preceding direct object, a grammatical conceit which trips up modern undergraduates but is rarely found in the seventeenth century. Thus, 'Les coups que j'ay receu' (l. 950) is correct, as are numerous analogous examples.

Punctuation, accented characters, and typography

For the most part, I have left the punctuation alone. However, I have inserted hyphens where the verb and pronoun are inverted (*croy-moi* for *croy moi*), and

also in the adverbial use of *peut-estre*, but have not interfered in places where the printer omits the hyphen from *luy-mesme* and so on (he does insert them in some places). Neither have I changed the apostrophe to a hyphen in such forms as 'se porte-t'elle' (l. 1145).

There are places in the 1656 edition where the punctuation is illogical—a comma or semi-colon at the end of a *tirade*, for example. It is fortunate, therefore, that the 1664 edition is much more helpful. Indeed, adjustments to the punctuation constitute its major contribution to the present edition. Accordingly, taking my cue from that edition, I have added punctuation where there was previously none in the body of ll. 2, 50, 57, 138, 152, 221, 307, 355, 481, 521, 600, 601, 602, 705, 748, 809, 879, 953, 1220, and 1352. I have done likewise at the end of ll. 56, 75, 175, 176, 249, 1069, 1276, and 1280. I have changed the 1656 punctuation in the body of ll. 185 and 851, at the end of the first hemistich of ll. 421 and 599, and at the end of ll. 8, 131, 164, 560, 579, 650, 763, 976, 1124, 1179, 1248, and 1272. Finally, still on the authority of the 1664 edition, I have removed altogether the punctuation which existed at the end of l. 593 and in l. 1355 after the word 'Songez'.

In addition, in ll. 59, 114, 236, 424, and 581, I have added suspense marks ('points de suspension') where they are absent from the 1656, 1662, and 1664 editions.

Suspense marks are almost always grouped in fours in the 1656 edition, and I have followed that convention even when there are only three points in the original edition, as well as where I have taken them from the 1664 edition or inserted them myself. Usually, there is a space between the stops and the word that precedes them. Even though there is sometimes not, I have inserted a space in every case.

In 1656, the first two letters of each scene are, first, a large capital lettter, and second, an ordinary capital letter. At the beginning of each act, the large capital is also ornamented. I have replaced this style in all circumstances with a single capital letter followed by an ordinary lower case letter. Apart from that, I have retained the capitalization, found in 1656, of the first letter of certain nouns in the text, as mentioned above.

Finally, the characters' names preceding the speeches are almost always followed by a full stop (thus: 'PHILIPIN.'). This punctuation is not adjusted even when the name is followed by a direction (for example: 'PHILIPIN. *à Lisip*e,', which precedes l. 469). For the sake of simplicity, and also to suppress one archaism which, it seems to me, does nothing to enhance the visual charm of the text, I have removed the unhelpful stops in every case. Where stops appear in other contexts, however (e.g. 'SCENE PREMIERE.'), I have retained them.

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L'AMANT
INDISCRET
OV
LE MAISTRE
ESTOVRDY.

COMEDIE.

Par le S^r^ QVINAVLT.

A PARIS,
Chez TOVSSAINCT QVINET,
au Palais, sous la montée de la
Cour des Aydes.

M. DC. LVI.
Auec Priuilege du Roy.

A MONSEIGNEUR

MONSEIGNEUR LE DUC DE CANDALE ET DE LA VALETTE, PAIR et Colonel General de France, Gouverneur & Lieutenant General pour le Roy en ses pays de Bourgogne, Bresse, haute & basse Auvergne, & General des armées de sa Majesté en Catalogne, Roussillon & Cerdagne &c.

MONSEIGNEUR,

La personne du Monde qui merite le moins vostre estime, oze icy vous demander l'honneur de vostre protection. C'est un INDISCRET *qui devient ambitieux & qui malgré ses foiblesses s'asseure de se pouvoir rendre illustre en se consacrant à vous. Encore qu'il n'ait guere fait paroistre de jugement depuis que je l'ay fait cognoistre en ce Royaume, il n'a pas laissé de remarquer que toute la France est fortement persuadée de la justesse du discernement que vous faites de toutes choses, & il n'a point esté assez estourdy, pour ne se pas apercevoir qu'il doit tout le bruit qu'il s'est acquis sur nostre Theatre, à l'indulgence que vous avez euë pour ce qu'il a de defectueux; il a bien reconu que toute la Cour n'a trouvé son caractere plaisant, que parce que vous avez tesmoigné que vous ne le trouviez pas desagreable: Et bien qu'il fasse toute sa gloire d'un deffaut qui le rend indigne de toute sorte de bonnes fortunes, il s'est imaginé qu'il n'a qu'à se parer de l'esclat de vostre Nom, pour se mettre dans une haute estime & passer mesme pour un* AMANT *à la mode. Pour moy, MONSEIGNEUR, je vous advoüeray que d'abord son dessein m'a semblé temeraire; mais en suitte il m'a paru si fort advantageux qu'il ne m'a pas esté possible de le desaprouver. Ce n'est pas que je veuille prendre icy l'occasion de publier à vostre gloire tout ce que l'on peut dire de merveilleux sur un sujet si brillant & si peu commun, je pourrois dire avec vérité, que vous descendez d'un nombre infiny de Heros, dont les belles actions sont les plus riches ornements de l'Histoire; mais, que les superbes avantages que vous pouvez tirer de cette glorieuse naissance, ne sont pas vos qualitez les plus illustres & que vostre propre valeur vous peut donner assez de gloire pour n'avoir pas besoin de celle de vos Ancestres, j'adjousterois encor sans vous flatter que la Fortune, quand elle vous seroit extremement favorable, ne pourra jamais égaler en vous par ses faveurs, celles que le Ciel & la Nature vous ont faites, & que malgré toutes ses richesses elle sera tousjours insolvable pour payer ce qu'elle doit à vostre Merite. Enfin MONSEIGNEUR, je pourrois m'estendre avec éclat sur les charmes de vostre Personne, sur les lumieres de vostre Esprit, & sur la grandeur de vostre Cœur, si je n'estois asseuré que ce sont des*

Merveilles au dessus des loüanges les plus ingenieuses. Je n'ay garde de vouloir renfermer dans une simple lettre une matiere dont un juste volume ne pourroit contenir que la moindre partie, & je ne doute pas que je ne pourrois entreprendre de faire icy vostre Eloge, sans devenir autant Indiscret que celuy que j'ose vous offrir. C'est ce qui m'oblige à vous dire que je borne tous mes desseins à prendre icy l'occasion de vous protester que je suis avec une passion tres-ardente & des respects tres-profonds,

MONSEIGNEUR,

Vostre tres-humble &
tres-obeïssant serviteur.

QUINAULT.

Extraict du Privilege du Roy.

PAR grace & Privilege du Roy donné à Paris le 3. jour de Juin.1656 signé le GROS. Il est permis à Toussainct Quinet, Marchand Libraire en nostre bonne Ville de Paris, de faire Imprimer, vendre & debiter par tous les lieux de nostre obeïssance une piece de Theatre intitulee, *L'Amant Indiscret, ou le Maistre Estourdy, Comedie du Sieur Quinault,* pendant l'espace de cinq ans, à commencer du jour que ladite piece sera achevée d'imprimer, & defences sont faites à toutes personnes de l'imprimer, vendre ny debiter pendant ledit temps, sur peine de quinze cens livres d'amende, & de tous dépens, dommages & interests, comme il est plus amplement porté par lesdites lettres de Privilege.

Signé BALARD, Sindic.

Enregistré sur le livre de la Communauté, le neufiéme de Juin 1656. suivant l'Arrest du Parlement du 9. Avril 1653.

Achevé d'imprimer pour la premiere fois le 26. Juin 1656.

Les Exemplaires ont esté fournis.

NOTE

References to wine and food, occurring in Act I scenes 2-3, are discussed in Appendix A.

Words and phrases in the text marked with an asterisk (*) are discussed in Appendix B, the General Glossary.

ACTEURS

CLEANDRE, amant de Lucresse
PHILIPIN, valet de Cleandre
CARPALIN, hoste de la Teste-noire
COURCAILLET, hoste de l'Espée royale
LISIPE, autre amant de Lucresse
LUCRESSE, Maistresse de Cleandre
& de Lisipe
ROSETTE, servante de Lucresse
LIDAME, Mere de Lucresse

La Scene est à Paris.

L'AMANT INDISCRET,
ou
LE MAISTRE ESTOURDI.

COMEDIE.

ACTE I.[1]

SCENE PREMIERE.

CLEANDRE, PHILIPIN.

CLEANDRE
Dis-moy mon esperance est-elle bien fondée?
As-tu veu leur Bateau?
PHILIPIN
La Coche* est abordée:
On avoit mis la planche au bord, on l'arrestoit,
Et quand je suis venu, tout le monde en sortoit.
CLEANDRE
Mais as-tu remarqué ceste Beauté si chere?
PHILIPIN
J'ay veu distinctement Lucresse avec sa Mere.
CLEANDRE
Ne me flattes-tu point? de grace dis-le-moy,
As-tu veu cet Objet?*
PHILIPIN
Tout comme je vous voy.
CLEANDRE
Possible as-tu creu voir.[2]

---

[1] Act I takes place in a Paris street, in which there are three inns or 'hostelleries'. The innkeepers of the Teste-noire and the Espée royale emerge from their premises at the beginning of Scene 2. The third of these 'hostelleries', the Lion d'or, will become important later. For a discussion of these Paris inns, see the Introduction.

[2] '*Possible* est quelquefois adv[erbe]. *Possible* viendra-t-il un meilleur temps. *Possible* ce dessein reüssira-t-il, pour dire, Peut-estre, le hasard peut faire cela' (Furetière). There is another example of this usage in l. 1073.

PHILIPIN

Ha je ne suis pas dupe!
J'ay fort bien remarqué la couleur de sa jupe,
J'ay fort bien discerné sa façon de marcher,
Et j'ay connu sa Mere à l'entendre cracher.
De plus j'ay dés l'abord observé dans la presse,
Qu'un certain Fanfaron conduit vostre Maistresse.

CLEANDRE

C'est peut-estre un parent.

PHILIPIN

Ou quelque Amant transy;
Mais bien-tost sur ce point vous serez eclaircy.

CLEANDRE

Je vay donc les attendre en cette hostellerie,[3]
Ainsi que tu m'as dit!

PHILIPIN

Depeschez, je vous prie!
Sur ce qu'on vous escrit vous pouvez bien juger
Qu'en cette hostellerie elles viendront loger:
Je vais entretenir Rozette leur servante[4]
Qui comme vous sçavez, n'est pas desobligeante:
Tandis* preparez l'hoste, & donnez ordre à tout.
Nous les amenerons, nous en viendrons à bout.
Sur tout gardez, Monsieur! de faire aucune faute.[5]

CLEANDRE

Je n'y manqueray pas; va va; mais voicy l'hoste.

SCENE II.[6]

CARPALIN, COURCAILLET, CLEANDRE.

CARPALIN

Pour boire du meilleur, Monsieur! entrés ceans.
Nous ne debitons point de gros vin d'Orleans.

---

[3] Cléandre means the Teste-noire; the actor may well point to it as he speaks.

[4] Philipin's allusion to Rosette as 'leur servante' is evidently correct, despite the fact that the list of *dramatis personae* calls her 'servante de Lucresse'.

[5] Already, there is an indication of his character in Philipin's loyal warning.

[6] This scene contributes much to the comedy, but Cléandre has already been told which inn to go to. Although the outcome is, therefore, a foregone conclusion, the scene does serve to identify the inn of Carpalin's rival, Courcaillet, where Lisipe will decide to lodge in order to keep Lucresse away from Cléandre.

Nous avons du Chably, de l'Arbois & du Beaune,
Et du bon Coindrieux qui croist au bord du Rosne.

COURCAILLET

Monsieur! l'on boit icy, mais du plus delicat
Du vin de Malaguet, Contepordrix, Muscat,
Du vin de Lasciotat & de la Malvoisie
Plus douce que Nectar, plus douce qu'Ambroisie.

CARPALIN

Il a de ces boissons comme j'en ay dans l'œil:
C'est du vin de Nanterre, ou du vin d'Argenteuil.
Qu'on seroit bien traicté chez ce vilain chat maigre!
Pour les évanoüis il a de bon vinaigre.

COURCAILLET

De meilleur que le tien.

CARPALIN

Tu n'es qu'un gargotier:*
Qu'un frelateur* de vin qui gaste le mestier.*

COURCAILLET

O! le gros fricasseur!*

CARPALIN

O l'impertinent drille,*
C'est un palefrenier qui fait dancer l'estrille!*

COURCAILLET

Monsieur venez chez moy, c'est un écorche-veau.*

CARPALIN

Si tu ne sorts d'icy, je frotte ton museau.

CLEANDRE

Messieurs accordez-vous!

CARPALIN

Rentre, ou je te bouchonne.

COURCAILLET

Toy, si tu l'avois fait, il t'en cousteroit bonne.

CLEANDRE

En me tirant ainsi vous ne m'obligez point;
Vous avez en trois lieux deschiré mon pourpoint.

CARPALIN

Si je prends un baston![7]

COURCAILLET

C'est ce que je demande.

[7] Here is an opportunity for some visual comedy. The exchange of insults continues as they pull at Cléandre's clothing, ignoring his protests. He eventually struggles free and placates them. Courcaillet's retreat, at the end of the scene, can also be played for its visual comic potential.

CLEANDRE

Ne faites point icy de querelle plus grande,
Ce tumulte & ce bruit destourne les passans.
Allez, j'entre en ce lieu.[8]

SCENE III.

CARPALIN, CLEANDRE.

CARPALIN

C'est parler de bon sens,
Monsieur! asseurément c'est à la Teste-noire
Que les honnestes gens s'arresteront pour boire.

CLEANDRE

Ce n'est pas pour le vin que je m'arreste icy.
Avez-vous à manger?

CARPALIN

Nous en avons aussi.
Nous fournirons des mets, & des plus delectables
Qui se peuvent servir sur les meilleures tables,
Des Potages bien faits & bien assaisonnez ....

CLEANDRE

Il en faudra quelqu'un.

CARPALIN

Et des mieux mitonnez
De Pigeonneaux farcis, de volailles bien faites,[9]
Avec des champignons, beatils, andouillettes,
Cardes, marons, pignons & fins palais de bœuf,
Couronnez de citron, grenade & jaune-d'œuf.

CLEANDRE

C'est assez.

CARPALIN

S'il vous plaist, nous aurons bien l'adresse
D'en faire au riz de veau, d'en faire à la Princesse,
Bisque & potage ensemble avec des pigeonneaux,
Avec poulets de grain, cailles & caillettaux.

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[8] Cléandre says he is going into the Teste-noire, but does not do so. He steps towards it, but Carpalin continues to harangue him, and the rest of the act takes place in the street.

[9] Although Fournel succumbs to the temptation to emend this reading to 'des Pigeonneaux … des volailles', he is wrong to do so. Carpalin has been interrupted in the middle of saying 'des potages […] de pigeonneaux [et] de volailles'. His exuberant description of the soups he can prepare continues through to l. 74. Thus, for example, in l. 66, the pronoun 'en' still relates to soups.

CLEANDRE

Il n'en faut qu'un fort bon.

CARPALIN

Si vous en voulez quatre,
Ce n'est rien que du prix dont il se faut debatre.
Vous serez bien servy, jamais l'Escu-d'argent[10]
N'a veu de potager* qui soit plus diligent,
Qui sçache assaisonner d'une meilleure sorte.
J'ay des bras Dieu mercy! qui n'ont pas la main morte.

CLEANDRE

Vous aurez quelque entrée?

CARPALIN

On l'entend bien ainsi:
Haschis, langues de bœuf, & boudins blancs aussi,
Des poulets fricassez,* avec la saulce blanche,
Quelques pieds de mouton, de jambon mis en tranche,
Une capilotade avec croute de pain.

CLEANDRE

C'est trop.

CARPALIN

Ce n'est pas trop pour eveiller la faim,
Pour rosty nous aurons Chapons gras & Poulardes,
Gelinotes, Faisants, Tourtres, Perdris, Outardes,
Grives, Canards, Vanneaux, Cercelles & Ramiers,
Becassines, Courlis, Halebrans & Pleuviers.

CLEANDRE

Finissez ce recit mon Maistre, je vous prie!

CARPALIN

L'on ne manque de rien dans ceste hostellerie,
S'il faut des entremets, un hachy de chapon
En raisin de Corinthe avec jus de mouton,
Un bassin d'ortholans, quelqu'autre de gelée,
La pistache en ragout, l'amende[11] rissolée?

CLEANDRE

Il n'en faudra pas tant.

CARPALIN

Si vous voulez du fruit
J'ay tout ce que de bon la Tourraine produit.

[10] An inn famous for its soups. See the discussion of Paris inns in the Introduction.

[11] The spelling 'amende' is altered to 'amande' in all subsequent editions I have seen. This is a pity, as the archaic spelling in the 1656 edition makes the pun in l. 1485 visual as well as aural.

CLEANDRE

C'est assez, c'est assez, ce long babil me tue!
Je ne demande point de chere superfluë.

CARPALIN

Si vous vouliez traicter en un jour de Poisson,*
Nous en accomodons de plus d'une façon.
Nous pourrions vous donner pour le premier service
Potage de santé, potage d'escrevisse,
Potage de poids-verds, d'esperlans, de navets,
D'oignons, de tailladins, de ris, & de panets;
Saumont, brochet, turbot, alose, truitte, & saule
Soit fris au courboüillon, en ragout, en castrolle,
Saumonnez ou rostis.

CLEANDRE

C'est pour un autre jour.

CARPALIN

Nous y pourrions mesler quelques pieces de four.
Œufs filez, œufs mignons, champignons à la cresme,
Laictances en ragousts.

CLEANDRE

Sa longueur est extreme.

CARPALIN

Ramequins & bugnets, artichauts fricassez,*
Gelée & blanc-manger.

CLEANDRE

C'est assez, c'est assez,
Parlons pour le present.

CARPALIN

Monsieur c'est pour vous dire
Qu'entre les Cabarets* le mien n'est pas le pire.

CLEANDRE

Une troupe modeste en ce lieu doit venir,
Et de fort peu de mets sa table on peut fournir.[12]
Sur tout vous payant bien pourez-vous bien vous taire
De ….?

CARPALIN

De quoy? dites donc.

[12] He means that not many dishes will be needed because not many persons are coming. A table laid for a large number of people, on the other hand, would need many different dishes. It was the practice to eat from those nearest to where one was sitting. One might serve one's neighbour or indicate dishes or parts of dishes that were particularly succulent, but the idea of passing the dishes round, or being served a helping by someone who brings the dishes round, was unheard of.

CLEANDRE

D'un amoureux mistere.

CARPALIN

D'un mistere amoureux? me faire cet affront?[13]
Ha Monsieur la rougeur desja m'en vient au front!
J'ay tressué d'anhan,* oyont cette parole.[14]

CLEANDRE

Seichez cette sueur avec cette pistole;*
Et croyez que chez vous si j'ay quelque bon-heur,
J'y sçauray conserver tout bien & tout honneur.

CARPALIN

C'est ce que je demande, & j'abhorre le blâme;
Vous pouriez bien icy conduire quelque Dame.

CLEANDRE

Ouy.

CARPALIN

C'est tout-un, j'apprend avecque les sçavans,
Que l'on peut aujourd'huy vivre avec les vivans.
Des affaires d'autruy je ne m'enqueste guere.

CLEANDRE

Escoutez, nous aurons une fille & sa mere,
Quelques valets encor.

CARPALIN

Ha je vous entend bien!
Ce sont en bon François gens qui ne valent rien.

CLEANDRE

Nullement, nullement; vostre discours m'irrite;
Je vous parle de gens d'honneur & de merite.

CARPALIN

Qui meritent l'honneur d'avoir la Fleur-de-lis ....[15]

CLEANDRE

Insolent parlez mieux!

CARPALIN

Si ce n'est rien de pis.

CLEANDRE

Ne vous imprimés point une peur ridicule,

[13] Carpalin thinks, or affects to think, that Cléandre is planning an illicit assignation.

[14] What are we to make of *tressué*? Does it stand for 'très sué'? That is indeed how the 1662 Amsterdam edition presents it. So does Fournel. Cléandre, in his reply, chooses to take the figurative use of *sué* as if it were literal, and thus makes a pun when he refers to 'cette sueur'.

[15] Carpalin is being sarcastic. Criminals condemned to the galleys were branded with a mark in the form of the fleur-de-lys.

CARPALIN

Ma Maison jusque icy se trouve sans macule:
Lors que j'y suis entré, je l'ay fait reblanchir;
Je veux m'y conserver plutost que m'enrichir:
Mais quand on est instruit, on pesche sans scandale.

CLEANDRE

Tout beau, dans mes desseins il n'est rien qui soit sale;
C'est une honeste amour qui regle mon desir.

CARPALIN

Vivant en tout honneur vous me ferez plaisir.

CLEANDRE

La marmite est au feu?

CARPALIN

Non; mais il l'y faut mettre.

CLEANDRE

Mais le temps est pressé, qui ne le peut permettre.
Avez-vous un chapon bien gras & bien refait?

CARPALIN

Il m'en viendra du Mans qui seront à souhait.
S'ils ne sont d'une chair & delicate & tendre,
Fussent-ils en morceaux, je les veux bien reprendre.*

CLEANDRE

Mais vous n'en avez point?

CARPALIN

Non pas pour le present.

CLEANDRE

O qu'icy je rencontre un hoste mal plaisant!
Avez-vous des poulets pour mettre en fricassée?*

CARPALIN

La porte de Paris n'est pas bien loing placée.
On ira promptement.

CLEANDRE

N'avez-vous rien icy?
Quoy, ny bœuf, ny mouton!

CARPALIN

Il m'en vient de Poissy.

CLEANDRE

N'avez-vous rien de cuit? n'avez-vous rien pour cuire?

CARPALIN

J'aurois un pigeonneau qui pouroit bien vous duire.*

CLEANDRE

C'est trop peu qu'un pigeon.

CARPALIN

Aussi bien cet oiseau
S'est noyé hier au soir beuvant dans nostre seau.[16]
Helas la pauvre beste elle est morte enragée!
Et nonobstant cela, ma femme l'a mangée.

CLEANDRE

Avez-vous des pastez? où me suis-je embourbé?

CARPALIN

Monsieur! pour des pastez nostre four est tombé:
Mais j'attens le Maçon qui s'en va le reffaire.

CLEANDRE

Est-ce ainsi que chez vous on fait si bonne chere?

CARPALIN

Pour cette heure Monsieur? Vous m'avez pris sans vert:*
S'il vous plaist toutes-fois une saulce-Robert,
Nous avons de porc frais, de fines cottelettes
Grasses, de bonne chair, tendres & bien doüillettes.

CLEANDRE

Cela ne suffit pas; où m'a-t'on adressé?[17]

CARPALIN

Donnez-moy de l'argent, si le cas est pressé,
J'iray prendre un chapon à la rotisserie.

CLEANDRE

Il est fort à propos; faites donc, je vous prie,
Et que l'on ait encore la couple de poulets:[18]
Tenez,[19] envoyez donc, avez-vous des valets?

CARPALIN.

Trouve-t'on des valets sans vice & sans reproche?
Non; mais j'ay mon Barbet* qui tourne bien la broche.
Il sera dans sa rouë avant qu'il soit long-temps.
Je reviendray bien-tost.

CLEANDRE

Allez, je vous attends.
Courez je vous supplie, & ne demeurez guere.[20]

---

[16] Quite possibly Carpalin's *seau de toilette*.

[17] 'Adressé', because he has received a letter telling him to go to this inn (see ll. 18-20).

[18] Although nowadays *couple* is feminine only in the vocabulary of hunting, it was feminine in the seventeenth century in virtually all contexts where it indicated two similar items, or a pair, as it does here.

[19] Cléandre gives Carpalin money for a capon and a couple of chickens, but is surprised when it becomes clear that he intends to fetch them himself.

[20] The second hemistich of l. 176 is spoken as Carpalin leaves. After a short pause, l. 177 is called after his departing figure. The remainder of the speech promises to be a lengthy monologue, but before Cléandre gets into his stride, he sees Lisipe approaching.

Ma Maistresse en ce lieu fera mauvaise chere;
Mais je la feray bonne en voyant ses beaux yeux
Dont l'azur est plus clair que n'est celuy des Cieux.
Quel homme vient icy? sa presence importune
S'en va servir d'obstacle à ma bonne fortune.

SCENE IV

CLEANDRE, LISIPE.

CLEANDRE

Est-ce vous cher Lisipe? est-ce vous que je voy?
Ne m'abuse-je[21] point?

LISIPE

Non Cleandre, c'est moy.

CLEANDRE

Quelle heureuse rencontre! & quoy, dans cette ville?

LISIPE

J'ay fait assez long-temps un mestier inutile,[22]
Où je n'ay rien gagné si ce n'est quelques coups:
Il est temps que chez moy je cherche un sort plus doux.
Je me sens tout usé d'avoir porté les Armes,
Et pour moy desormais le repos a des charmes.
Je suis prest d'espouser une rare Beauté
Où je borne mes vœux & ma felicité:
Et j'ay fait de Paris le voyage avec elle,
Pour vuider un procez qui dans ce lieu l'appelle.[23]

CLEANDRE

Depuis trois ans passez vous estes hors d'icy
Sans nous avoir escrit![24]

---

[21] Amended, in the eighteenth-century editions, to 'm'abusé-je', a form of the interrogative recognizable, if unusual, in modern French. The 1664 edition amends to 'm'abusay-je', but since such a reading obviously introduces confusion with the past historic tense, I have not adopted it.

[22] The 1656 text has 'inuisible' [invisible], as do the 1662 and 1664 editions, but this neither rhymes nor makes sense in the context. The eighteenth-century collected editions all amend to 'inutile', and must surely be right to do so.

[23] Lisipe implies, or believes, that the lawsuit concerns Lucresse. Later, it will be clear that it mainly involves Lidame (l. 802). Its subject is of no importance to the plot. It is sufficient that it brings the family to Paris. A plaintiff from Auxerre might well choose to have a case heard in Paris rather than Dijon; or perhaps Lidame is the defendant, answering a case laid against her in Paris. We are not told.

[24] The text of the 1656, 1662, and 1664 editions has 'escrit?', but Cléandre is chiding Lisipe, not asking him a question. The eighteenth-century editions introduce the exclamation mark.

LISIPE
Cleandre il est ainsi:
Mais les mains qu'on employe à servir aux armées,
D'escrire bien souvent sont desacoustumées:
Puis on a de la peine à les faire tenir.
CLEANDRE
Et puis de ses amis on pert le souvenir.
LISIPE
Point du tout, j'eus tousjours Cleandre en ma memoire.
CLEANDRE
C'est m'obliger beaucoup que me le faire croire.
LISIPE
He bien l'on m'a conté que vous joüez tousjours?
Comment va la fortune?
CLEANDRE
Elle est dans le decours.
Ma Maison de Paris, depuis un mois venduë,
En beaux deniers* comptants dans mes mains s'est fonduë.
LISIPE
Lors que le malheur dure, il est bien affligeant.
CLEANDRE
Quand je jette les dez, je jette mon argent;
Et si je m'emancipe à dire tope ou masse,*
Le mal-heur qui me suit, ne me fait point de grace.
Si je joüe au piquet avec quelque ostrogot*
Il me fera vingt fois pic, repic & capot.
En dernier il aura deux quintes assorties,
Et vingt fois pour un point je perdray des parties.
LISIPE
Le jeu n'est pas plaisant lors que l'on perd ainsi.
CLEANDRE
J'ay perdu le desir de plus joüer aussi
Et j'en ay fait serment au moins pour six sepmaines.
LISIPE
Les serments d'un joüeur sont des promesses vaines,
Je suis fort asseuré que vous n'en ferez rien.
CLEANDRE
Je pretends menager le reste de mon bien,
Et n'iray plus tenter un hazard si nuisible.
LISIPE
Ha, ceste retenuë est du tout* impossible!
Vostre ame pour le jeu sent trop d'emotion.
CLEANDRE
Elle est pleine aujourd'huy d'une autre passion.

LISIPE

D'ambition, d'amour?

CLEANDRE

C'est d'amour, cher Lisipe!

LISIPE

Dans ce jeu bien souvent, comme aux autres on pipe,*
Et par fois tel amant s'embarque avec chaleur
Qui perd souvent son fait & joüe avec malheur,
Est-ce pour une veuve, ou bien pour une fille?

CLEANDRE

C'est pour l'unique enfant d'une bonne famille,
Pour une fille riche & belle au dernier point.

LISIPE

Et qui souffre vos soins?

CLEANDRE

Et qui ne me hait point.

SCENE V.

LISIPE, PHILIPIN, CLEANDRE.

LISIPE

Est-elle de Paris?

PHILIPIN *à part*

Ha!

CLEANDRE

Non, elle est d'Auxerre.

PHILIPIN *à part*

C'est son rival.[25]

LISIPE

C'est là que j'ay certaine terre:
M'aprendrez-vous comment se forma cet Amour?

CLEANDRE

J'estois dedans Auxerre, & dans un Temple* un jour ....

PHILIPIN *à Cleandre*

Monsieur que pensez-vous d'en user de la sorte?

CLEANDRE

C'est un de mes amis.

PHILIPIN

Il n'importe.

[25] Philipin knows this because he saw Lisipe earlier (sc. 1) and Rosette has confirmed it (as we learn in sc. 6).

CLEANDRE

Il n'importe?[26]

Quand je vis cet object si charmant & si beau,
Que je dois l'adorer jusques dans le tombeau.

LISIPE

Son nom?

PHILIPIN

Gardez-vous bien.

CLEANDRE

On la nomme Lucresse.

PHILIPIN

Hé Monsieur!

LISIPE *à part*

C'est aussi le nom de ma maistresse.

CLEANDRE

Un de ses gans tomba, j'allay luy presenter.
Et luy fis compliment.

PHILIPIN

Il va tout luy conter.[27]

CLEANDRE

A ce premier abord nos deux cœurs tressaillirent,
Nos ames doucement dans nos yeux se perdirent,
Et mutuellement aprirent en ce jour
Quelle est l'emotion d'une premiere amour.
Je la suivis vingt pas, mais redoutant sa mere ….

PHILIPIN

Arrestez.

CLEANDRE

Oste-toy …. qui paroist fort severe:[28]
Elle me conjura de n'aller pas plus loing;
Mais j'apris sa demeure avec beaucoup de soin,
Et depuis dans Auxerre en differens voyages
J'obtins de ses bontez d'assez grands tesmoignages.

PHILIPIN

Que dira-t'il encor?

---

[26] These words are spoken aside, to Philipin. The remainder of the speech is spoken aloud, to Lisipe, continuing as if uninterrupted from l. 236.

[27] This is spoken to himself, or to the audience, which now realizes the aptness of Philipin's warning at the beginning of the play.

[28] Corrected from 'Oste-toy qui parois fort severe:', in the 1656, 1662, and 1664 editions, clearly not what Quinault meant as the adjective *sévère* would then apply to Philipin. 'Oste-toy' is directed at him, but the rest of the line picks up the sentence about Lucresse's mother (l. 249) that Philipin has interrupted. The slip is corrected in the eighteenth-century editions.

CLEANDRE
Mon valet par hazard
Cognoissoit sa servante.
PHILIPIN
Ha le Diable y ait part.[29]
CLEANDRE
Et cette fille adroite & bien sollicitée
Avec beaucoup d'ardeur à m'aimer l'a portée,
Jusque à me protester & me donner sa foy
De n'accepter jamais d'autre mary que moy.
PHILIPIN
Bon c'est bien debuté! belle decouverture!*
LISIPE
Amy! voila sans doute une belle avanture:
Mais quelle occasion vous fait venir icy?[30]
CLEANDRE
Ma Maistresse bien-tost s'y doit trouver aussi:
Car sa mere d'Auxerre avec elle l'ameine.
PHILIPIN
Que dites-vous?
CLEANDRE
Tay-toy.
PHILIPIN
Vostre fiebvre quartaine!*[31]
CLEANDRE
Dans cette hostellerie elles viendront loger:[32]
L'hoste est un homme adroit que j'ay sçeu menager.[33]
Chez luy ….
PHILIPIN
Vous parlez mal.

[29] The subjunctive in Philipin's outburst indicates that he means, 'Ha, que le Diable y ait part.' In other words, it is an expression of exasperation, indicating that he washes his hands of the business: 'Devil take it!', or 'To Hell with it!'. Consequently, his next utterance (l. 261) is an observation, not an intervention, though, in l. 266, he cannot restrain himself, receiving a blow for his trouble, as we shall see. The 1662 and 1664 editions agree with the 1656 reading. The eighteenth-century editions amend to 'le Diable y a part', but this seems to me to interfere with Quinault's intentions.

[30] 'Icy' must mean this place, i.e. this particular street in Paris, not 'Paris' as opposed to anywhere else in France, since Cleandre lives in Paris anyway ('ma maison de Paris').

[31] 'Vostre fièvre quartaine' is a curse (see Glossary). It is clear, therefore, that as Cléandre tells Philipin to be quiet, he also strikes him—or at least pushes him away—thus eliciting this reaction.

[32] We must imagine that, in so saying, Cléandre indicates Carpalin's inn, the Teste-noire.

[33] In other words, he has bribed him (at l. 118).

CLEANDRE

Maraut te veux-tu taire?[34]

Je verray librement cette beauté si chere.

PHILIPIN

J'enrage.

LISIPE

Avec sa mere il vous faudra traicter?

CLEANDRE

En parlant à Lidame on pourroit tout gaster.

PHILIPIN

Ha voila tout perdu!

LISIPE

Sa mere est donc Lidame?

CLEANDRE

Vous la cognoissez donc?

LISIPE

Ouy, ouy pour une femme
Qui prend de bons conseils, qui sçait en bien user,
Et que malaisement vous pourez abuser.
Je sçay qu'homme vivant n'espousera sa fille
Qu'il ne soit de fort noble & fort riche famille,[35]
Et malgré tous vos soins, je vous donne ma foy
Qu'elle n'aura jamais autre gendre que moy.

PHILIPIN

Monsieur en tenez-vous?*

LISIPE

Sur tout je vous proteste
Qu'elle hait un joüeur comme elle fait la peste,
Avant qu'il soit long-temps, vous le pourrez sçavoir.

CLEANDRE

Lisipe encor un mot!

LISIPE

Adieu jusque au revoir.

[34] The second hemistich of l. 269 is spoken to Philipin; l. 270 picks up the interrupted sentence from 'chez luy'. Once again, we must presume that, as he speaks, Cléandre roughly pushes away his valet, or strikes him a blow.

[35] Lisipe's statement helps to prepare the dénouement. Cléandre's family is 'noble & fort accomodee' (l. 1428). It is not clear why Cléandre casts doubt on this (l. 1633).

SCENE VI.

PHILIPIN, CLEANDRE.

PHILIPIN

Ma foy le trait est drole: ô Dieu quelle imprudence!
Faire à vostre rival entiere confidence!

CLEANDRE

Que dis-tu, Philipin? Lisipe est mon rival?

PHILIPIN

Rosette me l'a dit.

CLEANDRE

O mal-heur sans égal!

PHILIPIN

Moy, j'appelle cela sottise sans exemple.
Il a laissé Lucresse & sa mere en un Temple:*
Cependant* qu'en ces lieux il a voulu venir
Pour voir l'hostellerie & pour la retenir;
Et sans vostre rencontre & vostre peu d'addresse,
Vous eussiez peu loger avec vostre Maitresse:[36]
Vous estiez bien pressé de conter vos amours:
Lors que je vous tirois, vous poursuiviez tousjours:
En decouvrant ainsi tout ce qui vous regarde
Vous avez contenté vostre humeur babillarde.
Vous pourrez desormais vous adresser ailleurs:
Mes desseins sont rompus, faites-en de meilleurs;
Vostre indiscretion n'eut jamais de semblable.

CLEANDRE

N'insulte point au sort d'un amant miserable.
Le desespoir qui suit mon indiscretion,
Ne suffira que trop pour ma punition.
Croy que bien-tost ma mort finira ma misere.

PHILIPIN

Ha gardez-vous en bien! vous ne sçauriez pis faire:
Entrons, pour vous servir je veux faire un effort,
On remedie à tout; mais non pas à la mort.

Fin du premier Acte.

[36] That is, you could have put up in the same inn as Lucresse.

ACTE II.[1]

SCENE PREMIERE.

LISIPE, LUCRESSE, ROSETTE.

LISIPE

Voicy l'appartement, belle & chere Lucresse!
Que suivant mes desirs vostre mere vous laisse.

LUCRESSE

Il y faut demeurer; mais par quelle raison
Nous faites-vous loger dedans cette maison?[2]
Cette chambre est petite, & de plus mal garnie.
Je serois beaucoup mieux dans l'autre hostellerie.

LISIPE

Oui vous y seriez mieux; mais j'y serois plus mal,
Vous verriez vostre amant, je verrois mon rival.

LUCRESSE

Quel rival? ha Lisipe expliquez-vous de grace!

LISIPE

Je m'explique assez-bien; je sçay ce qui se passe.
Un galant dans ce lieu[3] n'avoit pas rendez-vous?

LUCRESSE

Estes-vous insensé?

LISIPE

Non, mais je suis jaloux:
Vous ne m'aimez pas fort.

LUCRESSE

Cela pourroit bien estre.

LISIPE

Vous cognoissez Cleandre?

---

[1] Act II takes place in a room in Courcaillet's inn, the Espée royale. The room occupies most of the stage but there is also a closet, into which the audience can see, and in which Philipin hides during the course of the act.

[2] 'Cette maison' is the Espée royale, and, two lines below, 'l'autre hostellerie' indicates the Teste-noire, where the party had originally intended to stay.

[3] 'Dans ce lieu' means 'in Paris', or, rather, it implies 'at the inn where we originally intended to stay'. It does not, of course, mean 'in the Espée royale'.

LUCRESSE

Hé-bien pour le connoistre?
Un motif si leger vous peut-il alarmer?
Est-ce un crime si grand?

LISIPE

C'en est un de l'aimer.

LUCRESSE *à part*

Il sçait tout, quel malheur!

LISIPE

Vous rougissez Lucresse?

LUCRESSE

Si l'on me void rougir c'est de vostre foiblesse,
De vos soupçons fâcheux injustement conceus.

LISIPE

Ne vous emportez pas, respondez là dessus.
Pouvez-vous denier* que vous aimez Cleandre,
Qu'en l'autre hostellerie il vous devoit attendre?
Cleandre librement m'a tout dit aujourd'huy.

LUCRESSE

Cleandre!

LISIPE

Ouy Cleandre, ouy j'ay tout sçeu de luy.
De vostre affection il fait si peu de conte,
Qu'il s'en vante desja par tout à vostre honte.[4]

LUCRESSE

Dieu, que me dites-vous?

LISIPE

Je dis la verité.

LUCRESSE

Ha quelle perfidie! ha quelle lâcheté!*

LISIPE

C'est avecque raison que ce depit éclatte:
Pour punir cet ingrat cessez de m'estre ingratte.*
Faites justice à tous, & payez en ce jour
Le mespris par la haine, & l'amour par l'amour.
Changez en un feu pur une ardeur criminelle.
Lisipe tout au moins, vaut bien un infidelle;
Vostre mere m'attend, adieu pensez-y bien:
Je suis assez discret pour ne luy dire rien.
Ce n'est pas sans regret qu'ainsi je me retire;
Mais chez son Procureur je dois l'aller conduire.

[4] Boasting to one's friends of a romantic conquest is the height of bad taste, a heinous crime for a lover to commit. This is explained by Rosette in II, 3. Lisipe, of course, is exaggerating. He has no evidence that Cléandre has told anyone else.

SCENE II.

LUCRESSE, ROSETTE

LUCRESSE

J'ay fait sur l'apparence un jugement bien faux.
Ha qu'un homme bien fait a souvent de deffaux!
Que ce cruel mespris sensiblement me fâche!
Que je suis mal-heureuse! & que Cleandre est lâche!*

ROSETTE

Mais ….

LUCRESSE

Ha ne me dis rien pour cet ingrat amant,
Et ne t'oppose point à mon ressentiment!*
Je ne suis que trop foible encor contre ce traître;
Mais que veut le valet de ce perfide Maistre?

SCENE III.[5]

PHILIPIN, LUCRESSE, ROSETTE.

PHILIPIN

Rosette, Dieu te gard![6]

ROSETTE

Où viens-tu malheureux?
Si Lidame ou Lisipe ….

PHILIPIN[7]

Ils sont sortis tous deux.

ROSETTE

Chez nostre Procureur ils vont pour quelque affaire.
Il loge icy tout proche, ils ne tarderont guere.

PHILIPIN

Je ne tarderay guere à m'en aller aussi.

LUCRESSE

Que vous dit Philipin? que cherche-t'il icy?

---

[5] We must imagine Rosette is in a different part of the room from her mistress, for her conversation with Philipin clearly commences while she is standing apart from her. Lucresse, however, edges closer until she overhears them. Eventually, unable to contain herself any longer, she asks what they are talking about.

[6] 'On dit par manière de salut, Dieu vous *gard*, entre gens fort familiers' (Furetière).

[7] It is clear, from l. 360, that Philipin and Rosette are speaking to each other in low voices.

PHILIPIN
Je viens vous y chercher de la part de Cleandre.
Escoutez.
LUCRESSE
De sa part je ne veux rien entendre.
PHILIPIN
La fierté vous sied bien; mais puis-je me flatter
Que de ma part au moins vous vouliez m'escouter?
LUCRESSE
Non, sortez.
PHILIPIN
D'où luy vient cette humeur dedaigneuse?[8]
Je ne la vis jamais si triste et si grondeuse.
ROSETTE
Elle en a bien raison; ton Maistre ….
PHILIPIN
Qu'a-t'il fait?[9]
ROSETTE
Ton maistre n'est ma foy qu'un insolent parfait.
Il sçait fort mal couvrir* l'honneur d'une maistresse;
Lisipe a sceu de luy les secrets de Lucresse.
LUCRESSE
Mes bontez l'ont rendu trop vain & trop hardy.
PHILIPIN
A dire vray, mon Maistre est assez estourdy;*
Mais sa franchise seule, & non pas sa malice
Luy rend souvent ainsi quelque mauvais office.
Lisipe est son amy; mais je puis protester
Qu'il n'a rien sceu de luy qui vous doive irriter.
LUCRESSE
Ce qu'il a dit pourtant n'est pas fort à ma gloire.
PHILIPIN
Lisipe est son rival, on ne le doit pas croire.
LUCRESSE
Son raport par le tien n'est que trop confirmé.
Commençant d'estre ingrat il cesse d'estre aimé.
PHILIPIN
Ma foy si vous sçaviez comment de cette offence
Des-ja mon pauvre Maistre a fait la penitence,
Comme il se desespere, & jure en son transport

[8] Philipin and Rosette continue to speak in low voices, but Lucresse must overhear Rosette's second reply (ll. 368-70), because she reacts to it (l. 371). Philipin already knew Rosette from before (ll. 255-56): l. 366 confirms that he also knows Lucresse.

[9] This question is probably asked in a tone of weary resignation.

Que pour perdre Lisipe il differe sa mort,[10]
D'une fiere tigresse eussiez-vous la furie,
Je gage qu'à l'instant vous seriez attendrie,
Vous en auriez pitié.

LUCRESSE

Je n'en dois point avoir.
Va dis-luy que jamais il n'espere me voir.
Mon amour fut moins grand que ma colere est forte.

PHILIPIN

C'est donc fait de sa vie.

LUCRESSE

Il n'importe, il n'importe.

PHILIPIN

Peste qu'elle est cruelle!

LUCRESSE

Ouy: sors sans raisonner;
Dis-luy que je ne puis jamais luy pardonner.

PHILIPIN

Vous voulez donc qu'il meure?

LUCRESSE

Apres un tel outrage
Qu'il meure, il ne sçauroit m'obliger davantage.
Va, va l'en advertir; va donc; mais quoy? revien.

PHILIPIN

Que luy diray-je enfin?

LUCRESSE

Dis-luy …. ne luy dis rien.[11]

PHILIPIN[12]

Voila bien des façons pour n'avoir rien à dire.

LUCRESSE

A ce juste courroux mon cœur ne peut soubscrire.
Tout criminel qu'il est, je ne le puis haïr,
Je ne puis me vanger, quoy qu'il m'ait pû trahir.
Et s'il avoit pour moy quelque tendresse encore,
Je luy pardonnerois.

[10] The observation is something of a cliché, but Cléandre has certainly talked of his own death. Moreover, his demeanour at the beginning of II, 8 bears out the sincerity of his threat to Lisipe. See also ll. 725-26.

[11] I have inserted suspense marks in place of the semi-colon that appears in the 1656 and 1664 editions.

[12] Eighteenth-century editions mark this line to be spoken *à part*, but there is no stage direction in 1656, 1662, or 1664, and it may well be that Philipin addresses it to Lucresse herself.

PHILIPIN

Madame, il vous adore,
Et s'il n'a pas l'honneur de vous voir aujourd'huy,
Je le tiens assez sot[13] pour en mourir d'ennuy.*

LUCRESSE

Hélas! comment le voir?

PHILIPIN

La chose est fort aisée.
Pour peu qu'à le souffrir vous soyez disposée,
Vous pouvez quelque-part luy donner rendez-vous.

ROSETTE

Quelqu'un heurte* à la porte: ha Dieu que ferons nous!
C'est vostre amant bouru; je tremble en chaque membre.

LUCRESSE

J'ouvriray, fais-le entrer[14] dedans cette antichambre.*

SCENE IV.

LISIPE, LUCRESSE, PHILIPIN, ROSETTE.

LUCRESSE

Vous revenez bien-tost?

LISIPE

Ce n'est pas sans raison.

LUCRESSE

Comment? ….

LISIPE

Le Procureur n'est pas à la maison.

LUCRESSE

Ma mere pour l'attendre est-elle demeurée?

LISIPE

Nullement, dans sa chambre elle s'est retirée.
Et je vais cependant* chercher quelques papiers
Qu'il faut dans le procez produire les premiers.[15]

LUCRESSE

Où voulez-vous aller?

LISIPE

Prendre nostre valize,
Dedans cette anti-chambre* où nostre hoste l'a mise.

---

[13] There seems no reason for Fournel to have replaced *sot* with *fou* in his edition. The 1664 edition, on which Fournel's is based, agrees with the 1656 edition.

[14] 'Le' means Philipin.

[15] In order to fetch the papers, Lisipe makes as if to enter Philipin's hiding place.

LUCRESSE
De grace demeurez!
PHILIPIN
S'il me void, je suis mort.
LISIPE
D'où vient qu'en m'arrestant vous vous troublez si fort?
PHILIPIN
Ma foy c'est à ce coup* ....
LUCRESSE
Je vay vous en instruire:
Escoutez seulement, j'ay beaucoup à vous dire.
Je veux vous decouvrir un important complot:
Philipin est icy ....[16]
PHILIPIN
Me voila pris pour sot.
LISIPE
Quel est ce Philipin?
LUCRESSE
Le valet de Cleandre
PHILIPIN
Je suis gasté* sans doute, on luy va tout apprendre.
LUCRESSE
Philipin est icy venu me conjurer
De donner rendez vous.
PHILIPIN
Où dois-je me fourer?
LUCRESSE
De ce discours encor je suis toute interditte.
PHILIPIN
Pour un bras disloqué j'en voudrois estre quitte.
LISIPE
Ha que ne tien-je icy ce maudit Philipin!
PHILIPIN
Je ne me vis jamais si proche de ma fin.
LISIPE
Qu'avez-vous respondu belle et chere Lucresse?
LUCRESSE
J'ay trompé ce valet.

[16] Lisipe is about to discover Philipin. Lucresse is obliged to speak. Her stratagem is not gratuitous. Despite the punctuation in 1656 and 1664 (a full stop), this ought to be followed by suspense marks, and I have inserted them. The joke is that Lucresse says, 'Philipin est icy', but she is interrupted after the adverb, probably by a gesture from Lisipe. (Philipin, meanwhile, adds his comment, aside.) When Lucresse recommences and completes the sentence in l. 427, the addition of 'venu' changes the meaning.

PHILIPIN

Ha la bonne traistresse!

LUCRESSE

A tout ce qu'il a dit j'ay feint d'y consentir,
A dessein seulement de vous en advertir,
Et de me plaindre apres de vostre deffiance.

PHILIPIN

Ha pauvre Philipin, songe à ta conscience![17]

LISIPE

Le dessein de Cleandre est de vous enlever;
Mais Madame! en quel lieu le devez-vous trouver?

LUCRESSE

Dans la place Royalle.

PHILIPIN

Elle donne le change.*

LISIPE

De ce lasche* rival il faut que je me vange.

LUCRESSE[18]

Où courez-vous Lisipe!

LISIPE

Ha ne m'arrestez pas!
Je vais au rendez-vous le trouver de ce pas.*

SCENE V.

LUCRESSE, ROSETTE, PHILIPIN.

LUCRESSE

Fais venir Philipin.

ROSETTE

Sors, sors en diligence.

PHILIPIN

Vous venez d'exercer assez ma patience.
D'une fiebvre quartaine* un importun frisson
Ne m'eust pas fait trembler de meilleure façon.
Mais pour revoir mon Maistre il est temps que je sorte;
Ne vous verra-t'il point quelques-fois à la porte?

[17] Philipin thinks he is about to die; he should therefore confess his sins. He may be exaggerating his plight, but violence is endemic in the society of the 1650s, especially towards servants. Lisipe is a former soldier, and we shall see evidence of his willingness to use violence in the scene in which Carpalin is unmasked.

[18] We must imagine that Lucresse speaks this line with a disingenuousness that she makes obvious to everyone except Lisipe. She knows perfectly well where he is going.

LUCRESSE

Ouy, dis-luy qu'il pourra me parler un moment,
Quand il verra sortir ma mere & mon amant.

PHILIPIN

Pour vostre amant jaloux dans peu de temps j'espere
Qu'il n'obsedera* plus ny vous ny vostre mere.

LUCRESSE

Parles-tu tout de bon?

PHILIPIN

C'est un coup asseuré
Pour cet effect nostre hoste[19] est des-ja preparé.
Il doit se deguiser & c'est pour un mistere
Qu'à mon maistre indiscret* j'ay mesme voulu taire,
De crainte qu'il ne vienne encor nous tourmenter,
Et qu'en pensant bien faire il n'aille tout gaster:
Mais comme je cognois que vous estes discrette,
Cette affaire pour vous ne sera pas secrette.[20]

ROSETTE

Dieu! la porte est ouverte & voicy le jaloux.

SCENE VI.

LISIPE, LUCRESSE, PHILIPIN, ROSETTE.

LISIPE

Vous ne m'avez pas dit l'heure du rendez-vous:
Mais que veut ce maraut?

PHILIPIN

C'est vous que je demande
Pour vous dire deux mots d'importance fort grande.

LISIPE

Parle ....

PHILIPIN

C'est en secret que je vous dois parler.

ROSETTE

Je le tiens fort subtil, s'il peut s'en demesler.

PHILIPIN *à Lisipe*

Par l'ordre de Cleandre avec beaucoup d'adresse
Je suis venu sonder la vertu de Lucresse;
Et j'ay par mes discours si bien sçeu l'emouvoir

[19] That is, Carpalin.

[20] Lisipe's sudden return prevents Philipin from telling Lucresse about the plan to disguise Carpalin as one of Lisipe's father's workers.

Que mon Maistre a reçeu rendez-vous pour la voir:
Mais sçachant vostre amour, loin de vous faire outrage
Il renonce pour vous à ce grand advantage:
Et veut vous faire voir par ce prompt changement
Qu'il est meilleur amy qu'il n'est discret amant.
Il ne pretend plus rien au cœur de cette belle
Et vous fait advertir d'avoir l'œil dessus elle.[21]

LISIPE

Pour un si bon advis reçois ce diamant:
Que ton Maistre m'oblige!

PHILIPIN

O Dieu, quel changement!

LISIPE

Madame, Philipin de la part de Cleandre
Touchant le rendez-vous vient de me tout apprendre,
Le croyant mon amy, je n'estois pas trompé.

LUCRESSE *à part*

La deffaite* est fort bonne, & Lisipe est dupé.

SCENE VII

LISIPE, CARPALIN, *déguisé en Paisan*.
PHILIPIN, LUCRESSE, ROSETTE.

LISIPE

Mais que nous veut cet homme?

PHILIPIN

Il paroit sans malice ....
C'est nostre hoste Madame! aidez à l'artifice.[22]

CARPALIN

Monsieur ne vous deplaise! on m'avoit dit qu'icy
Je trouverois Lisipe.

LISIPE

Ouy l'on m'appelle ainsi:
Voulez-vous me parler?

[21] None of this is inconsistent with what Lucresse told Lisipe earlier. By revealing that Cléandre intended to trick her, Philipin in no way undermines the plausibility of the virtuous motive she earlier claimed for her own actions.

[22] Lisipe's question, which forms the first hemistich of l. 485, is addressed to everyone. The second hemistich is Philipin's response, but l. 486 is spoken as an aside, to Lucresse, whom he could not warn earlier.

CARPALIN

Je veux plutost me taire,
Je suis un des fermiers de Monsieur vostre pere
Le pauvre homme: ha Monsieur! songeant à ses malheurs,
Je n'ay pas le pouvoir de retenir mes pleurs.

LISIPE

Quel malheur, quoy mon pere a-t'il fait quelque perte?

CARPALIN

La plus grande en effet qu'il ayt jamais soufferte.

LISIPE

Quelle?

CARPALIN

Vous l'apprendrez trop-tost à vos despens.

LISIPE

Dites-moy tout; c'est trop me tenir en suspends.

CARPALIN

J'ay le cœur trop serré pour le pouvoir permettre:
Mais vostre oncle Albiran m'a chargé d'une lettre
Qui vous fera sçavoir pourquoy je pleure tant.

LISIPE

Donnez-donc; depeschez.

CARPALIN

Vous l'aurez à l'instant;[23]
Elle n'est point icy.

LISIPE

Je meurs d'impatience.
Cherchez dans l'autre poche avecque diligence.

CARPALIN

Ouy: nous la trouverons Monsieur asseurément!
Je croy que je la tiens.

LISIPE

Voyez donc promptement.

CARPALIN

Je ne lis pas fort bien des lettres si mal faites:
Il faut que pour cela je prenne mes lunettes.

[23] We must imagine a pause, whilst Carpalin fumbles in his pockets: the actor can play this for as long as the audience laughs before pronouncing his next words. The routine will be repeated a few moments later, when he needs his spectacles.

LISIPE

C'est trop perdre de temps, donnez-moy ce papier.

il lit

A Monsieur Paul Grimaud[24] apprenty savetier.*

CARPALIN

Ce n'est donc pas pour vous: c'est pour le fils du frere
Du nepveu du cousin de deffunct mon compere.*

LISIPE

Depeschez de trouver celle qui m'appartient.

CARPALIN

Çà cherchons.

LISIPE

Sçavez-vous tout ce qu'elle contient?

CARPALIN

Ouy Monsieur! mais il faut pourtant qu'elle se treuve.[25]

LISIPE

C'est pour ma patience une trop longue espreuve.

CARPALIN

Monsieur asseurement je l'auray laissé choir,
Tirant dans le batteau ma bource & mon mouchoir,
Alors qu'il a falu payer mon batelage.*

LISIPE

Ne me retenez plus en suspends davantage:
Dites-moy promptement ce qu'on m'a pu mander.

CARPALIN

Le diray-je Monsieur?

LISIPE

Dites, sans plus tarder.

CARPALIN

Feu vostre pere est mort, c'est tout ce qu'on vous mande.

LISIPE

Que ma douleur est vive & que ma perte est grande!
Mais il me vid partir en fort bonne santé.

CARPALIN

Il fut surpris du mal dez qu'il vous eut quitté:
Quelques heures apres il se trouva sans vie:
Ce mal à ce qu'on dit s'appelle punaisie.[26]

---

[24] As a genuine surname, Grimaud is not particularly rare. Quinault, however, would have been alert to the seventeenth-century use of *grimaud* as a 'terme injurieux dont les grands escoliers se servent pour injurier les petits' (F.). In other words, 'ignoramus'.

[25] The first two words of this line are an answer to Lisipe; the rest are spoken to himself as he continues to search, but are none the less intended for everyone to hear.

[26] A silly word, of course, which does not exist. Philipin has to correct Carpalin, who has forgotten his lines. 'Une punaise' is a bug. Moreover, the somewhat comical

PHILIPIN

Ou plutost pleureisie.

CARPALIN

Ouy, Monsieur justement!
Nous autres bonnes gens parlons grossierement.

LISIPE

Madame pour mettre ordre au bien de feu mon pere
Ma presence au pays sera fort necessaire.

LUCRESSE

Ma mere auroit grand tort d'empescher ce depart,
Quand donc partirez-vous?

LISIPE

Dans une heure au plus tard.
De cet éloignement je ne puis me deffendre;
Mais pres de vous bien-tost j'espere de me rendre.

CARPALIN

Je vay vous dire à Dieu, Monsieur!

LISIPE

Non, demeurez.
Vous disnerez ceans & puis vous partirez.[27]

SCENE VIII.

CLEANDRE, LISIPE, CARPALIN, PHILIPIN, ROSETTE, LUCRESSE

LISIPE

Mais j'aperçois Cleandre, amy que je t'embrasse!

LUCRESSE *à part*

Il reçoit cet accueil de fort mauvaise grace.

PHILIPIN *à part*

Sans doute il n'est venu que pour le quereler.

CLEANDRE

Je voudrois bien, Lisipe, en secret vous parler![28]

---

exclamation of surprise 'Punaise!' ('Blimey!') already existed in the seventeenth century, and we can be sure that the audience would have made the connection.

[27] This invitation is not improbable, given that Lisipe thinks Carpalin is one of his father's farm workers.

[28] This is a classic *quid pro quo*: Lisipe thinks Cléandre wants to talk about the rendez-vous in the Place Royale; Cléandre, on the other hand, has come to challenge him to a duel—a 'rendez-vous' of a completely different kind.

LISIPE

Il n'en est pas besoin, je sçay ce qui t'ameine,
Et des-ja de ta part l'on m'a tiré de peine:
Que ne te dois-je point pour un si grand effort?

CLEANDRE

Qu'avez-vous donc apris? vous me surprenez fort.

ROSETTE

Il va tout decouvrir.

PHILIPIN

Cela pourroit bien estre.

LISIPE

Philipin m'a tout dit.

CLEANDRE

Et qu'a-t'il dit, le traistre?

LISIPE

Vostre dessein secret touchant le rendez-vous.

PHILIPIN

Monsieur.

CLEANDRE

Tu sentiras ce que pesent mes coups.[29]

LISIPE

A quoy bon vous servir d'une vaine finesse:*
Puis que vous renoncez à l'amour de Lucresse?

CLEANDRE

Moy j'y renoncerois.

PHILIPIN

Ouy; vous me l'avez dit.

CLEANDRE

Ha fripon!

PHILIPIN

Ha, Monsieur! soyez moins interdit.

CLEANDRE, *bas*

Je respecte ce lieu, marault! mais je te jure
Que cent coups puniront tantost ton imposture.*

PHILIPIN *à Lisipe*

Mon Maistre maintenant m'a dit tout le secret:[30]
S'il est fort genereux, il n'est pas moins discret,
Et vous cedant Lucresse, il croit qu'en sa presence
Il ne peut l'advoüer avecque bien-sceance.
Il est plus circonspect que l'on ne peut penser.

[29] This threat of a beating, repeated six lines later, adds verisimilitude to Philipin's later claim that his master beats him. We have already seen Cléandre strike him (I, 5).

[30] Lisipe has seen Cléandre speak to Philipin in an aside, but does not know what was said. Philipin capitalizes on this in a last attempt to stave off Cléandre's challenge.

LISIPE

Il a raison, & moy j'ay tort de le presser.

LUCRESSE

Je ne vous feray plus de contraincte plus grande.
Je sors; pres de ma mere il faut que je me rende,
elle parle à Cleandre
Dissimule, aime, espere, & tu seras aymé.[31]

LISIPE

Amy qu'a-t'elle dit? que j'en sois informé.

PHILIPIN

J'ay bien tout entendu, j'estois d'elle assez proche:
Elle vient de luy faire un signalé reproche.
Dites-ouy.[32]

CLEANDRE

Ouy Lisipe!

LISIPE

Ha je m'en doutois bien!
Je n'ay point veu d'esprit aussi fier que le sien.[33]
CLEANDRE *regardant Carpalin*
Mais voila Carpalin vestu pour faire rire:
D'où vient ce changement?

CARPALIN *à part*

Monsieur qu'allez vous dire?

LISIPE

Connoissez-vous cet homme?

CLEANDRE

Ouy je le connoy fort.

LISIPE

Il est venu me faire un funeste rapport;
Du trespas de mon pere il m'a dit la nouvelle.
PHILIPIN *à Carpalin*
Je vous l'avois bien dit qu'il a peu de cervelle.

CLEANDRE

Comment plutost que vous a-t'il sceu ce trespas?

PHILIPIN

C'est ….

[31] Lucresse's use of 'tu', even in an aside, is somewhat shocking, but the line may be a quotation from another play or a song that the audience would recognize. Unfortunately, I do not.

[32] This instruction is spoken aside, to Cléandre, who blindly obeys his servant, for once.

[33] All the editions from the seventeenth and eighteenth centuries print 'le tien', but Fournel prints 'le sien' and is clearly correct to do so.

CLEANDRE

Laisse-moy parler; ne m'importune pas:
Cet homme est de Paris.

LISIPE

Ton erreur est extreme:
C'est un de mes fermiers.

CLEANDRE

Vous vous trompez vous mesme.
Je le dois bien sçavoir, je loge en son logis.

CARPALIN

Je vays estre bien-tost payé de mes avis.

LISIPE

Quoy fourbe! Quoy meschant! tu dis donc que mon pere ….

CARPALIN

Il se porte fort bien, n'entrez point en colere.

CLEANDRE

Pour avoir ton pardon dis-nous la verité.

LISIPE

Aprens-nous qui t'envoye.

PHILIPIN

Ha voilà tout gasté!

CLEANDRE

Parle donc.

CARPALIN *à Cleandre*

C'est pour vous qu'on m'a mis en besogne.

PHILIPIN

Vous en avez menty sot! imposteur!* yvrogne!

LISIPE

Assomme ce maraut.

PHILIPIN

Je n'y vay pas manquer.

CARPALIN

Quoy traistre Philipin!

PHILIPIN

Sors, sors sans repliquer.

SCENE IX.

CLEANDRE, LISIPE.

CLEANDRE

De cette lâcheté* me croyez-vous capable?

LISIPE

Je sçay trop à quel point je te suis redevable;
Tu m'as cedé Lucresse, & tu m'as dechargé

Du soing d'un long voyage où j'estois engagé.
Je sçay que ta franchise est trop noble & trop pure
Pour pouvoir consentir à la moindre imposture.
Je serois insensé si j'avois ce soupçon.

SCENE X.

CLEANDRE, PHILIPIN, LISIPE, COURCAILLET.

PHILIPIN

Je viens de l'ajuster de la bonne façon.
Il est estropié pour plus d'une sepmaine.[34]

COURCAILLET

Monsieur on vous attend dans la chambre prochaine!
Le disner est servy.

LISIPE

Je vais suivre vos pas.
Amy, viens avec nous prendre un mauvais repas!

CLEANDRE

Je sors de table, allez, vous vous faites attendre.
C'est pour une autre fois.

LISIPE

A Dieu donc, cher Cleandre!
Je ne suis point ingrat, croy que de tout mon bien
Tu me feras plaisir d'user comme du tien.

CLEANDRE *à Philipin*

Hé bien est-ce l'entendre? apres ce tour d'adresse
Ne puis-je pas souvent visiter ma maistresse?
Lisipe est pris pour dupe, & je suis le plus fin.*
Il me croit son amy, qu'en dis-tu, Philipin?

PHILIPIN

Moy, je dis que j'enrage, & comme à l'ordinaire
Que vous destruisez tout, quand vous pensez bien faire:
Vous estiez bien tenté par l'indiscretion
De decouvrir nostre hoste en cette occasion.

CLEANDRE

C'est par là que Lisipe a connu ma franchise.

PHILIPIN

C'est par là que mon Maistre a fait voir sa sotise:
Nostre hoste n'a parlé que pour vos interests,
Il s'est pour vous servir deguisé tout expres,
Et des-ja par sa feinte à vostre amour utile

[34] He means he has given Carpalin a thrashing. It is not true, of course.

Lisipe alloit quitter Lucresse & cette ville,
Et devant son retour vous eussiez aisement
Fait consentir la belle à son enlevement.
CLEANDRE
Qu'ay-je dit! qu'ay-je fait! que je suis miserable!
PHILIPIN
Ma foy vostre imprudence est un mal incurable.
CLEANDRE
Ha ne m'accuse point, accuse mon malheur
Et ne condamne point ma plainte & ma douleur.
PHILIPIN
Aprenez que des sots la plainte est le partage.
Parlons de mettre encor quelque ruse en usage.
CLEANDRE
Quoy sçais-tu quelque ruse?
PHILIPIN
Il faut en inventer;
Mais sortons de ce lieu: l'on nous peut escouter.
CLEANDRE
Que crains-tu?
PHILIPIN
Je crains tout en affaires pareilles.
Les murailles, Monsieur, ont souvent des oreilles!

Fin du second Acte

ACTE III.[1]

SCENE PREMIERE.

ROSETTE, PHILIPIN.

ROSETTE

Maudits soient mille fois les hommes sans cervelle!
Avec ses sots discours il nous l'a donné belle,*
Ce Cleandre indiscret* de qui l'esprit leger
Semble prendre plaisir à nous faire enrager.

PHILIPIN

Vois-tu! que ta colere à ton interest cedde:
Ne parlons plus du mal, & songeons au remede:
En generosité mon Maistre est sans égal.
Qu'importe qu'il soit sot, puis qu'il est liberal?
Tu te dois asseurer que de tes assistances*
Tu recevras de luy de bonnes recompenses:
Pour t'en donner des-ja quelque signe evident
Tien prend ces deux Louis* tousjours en attendant.

ROSETTE

J'en auray donc encor?

PHILIPIN

N'en doute point Rosette!
Si mon Maistre est heureux, nostre fortune est faite!

ROSETTE

Cet or n'a point d'esclat qui me puisse toucher:
Je le prend toutesfois de peur de te fâcher.
Je suis fort genereuse, & si je sers Cleandre,
L'amitié seulement me le fait entreprendre.
Quel dommage de voir qu'un amant si loyal
Avec le cœur d'un Prince ayt l'esprit d'un cheval!
Ma foy j'en ay pitié.

PHILIPIN

Treve de raillerie!
Et sur nostre dessein raisonnons, je te prie:
Il nous faut éloigner Lisipe de ces lieux.

ROSETTE

Jamais homme pour moy ne fut plus odieux:
Que je hay son humeur deffiante & severe!
Pour le chasser d'icy je suis preste à tout faire.

---

[1] The action returns to the street. This is clear from the last line of scene 1.

PHILIPIN

Tâchons pour cet effet d'agir avec succez.
Ne sçais-tu point où sont les papiers du procez?

ROSETTE

Ils sont dans nostre chambre, & dans nostre valize
Enfermés dans trois sacs de grosse toile grise,
Et dans un autre sac de velours noir & vieux
Sont les plus importants & les plus precieux.
J'en ay fait le paquet.

PHILIPIN

Bon! cache en diligence
Le sac où sont serrez les papiers d'importance.
Quand on t'en parlera, d'un air humilié
Pleure, & dis que tu crains de l'avoir oublié.

ROSETTE

Mais quel est ton dessein?

PHILIPIN

Ne le peus-tu comprendre?
Lisipe partira d'abord* pour l'aller prendre;
Et nous serons defaits de cet amant jaloux.

ROSETTE

S'il ne tient qu'à cela, va, la vache* est à nous:
Mais ne connois-tu point quelque valet fidelle?
Lidame en a besoing.

PHILIPIN

Ha l'heureuse nouvelle!
Peux-tu pas[2] m'introduire à tiltre de valet?

ROSETTE

La chose est fort aisée: ouy tu seras son fait.
Cleandre vient; de peur qu'il ne nous puisse nuire,
De nos desseins secrets garde de luy rien dire.
Ton Maistre, tu le sçais, n'est rien qu'un Maistre sot.

PHILIPIN

Va, rentre & ne crains rien.

SCENE II.

CLEANDRE, ROSETTE, PHILIPIN.

CLEANDRE

Rosette escoute un mot.

ROSETTE

C'est pour une autre fois.

[2] Although negative interrogatives may be introduced by 'ne', the particle is not obligatory in seventeenth-century French. It is omitted again in the question in l. 1143.

PHILIPIN

Monsieur le temps la presse:
Il faut qu'elle se rende aupres de sa Maistresse.

CLEANDRE

Demeure; je ne veux t'arrester qu'un instant.

ROSETTE

Je n'ay pas le loisir, ma Maistresse m'attend.

CLEANDRE

Mais je souhaitterois te dire quelque chose.

ROSETTE

Mais je serois grondée & vous en seriez cause;[3]
A Dieu.

CLEANDRE

De cet accueil je suis peu satisfait:
Et mes quatre Louis* ne font pas grand effet:
Mais les as-tu donnez?

PHILIPIN

Voilà belle demande!
J'ay tousjours eu Monsieur, la conscience grande.

CLEANDRE

Quoy tous quatre!

PHILIPIN

Ouy tous quatre,[4] & qu'avez vous pensé?
De vos soupçons, Monsieur! je me tiens offencé.
Pour un homme d'honneur vous me devez connoistre;
Sinon, cherchez valet, j'iray chercher un maistre.

CLEANDRE

Ha mon cher Philipin de grace excuse-moy:
En effet j'ay grand tort de soupçonner ta foy.
Ne m'abandonne point, je sçay ton innocence:
Je perdrois avec toy toute mon esperance.

PHILIPIN

Ouy, sçachez qu'en effet je vaus mon pesant d'or,
Et qu'un valet habile est un rare tresor.

CLEANDRE

Ta fortune doit estre à la mienne enchainée;
Mais ne me quitte point de toute la journée.
Je me sens de joüer une demangeaison
Dont je crains le succez* avec grande raison.
Si ton soin ne s'oppose au demon qui me tente,
Ma bource pourroit bien devenir moins pesante.

PHILIPIN

Ha, c'est de quoy sur tout il vous faut bien garder.

CLEANDRE

Lucresse est à la porte, il la faut aborder.

---

[3] In similar circumstances later, Lidame does indeed reprove her.

[4] He gave Rosette two Louis (l. 642), not four.

SCENE III.

CLEANDRE, PHILIPIN, LUCRESSE.

CLEANDRE

Par quel excez de grace, ô Merveille adorable!
Vous daignez-vous montrer aux yeux d'un miserable?
Le bien que je reçoy de vous entretenir,
De mes ennuis passez m'oste le souvenir:
Mais quoy, vostre beauté dont l'esclat me console
En excitant ma joye, interdit ma parole,
Et vous n'ignorez pas qu'entre les vrais amants
Le silence en dit plus que les raisonnements.

LUCRESSE

Helas! ….

CLEANDRE

Vous souspirez, ô ma chere Maistresse!

LUCRESSE

Ce soûpir malgré moy, vous fait voir ma foiblesse;
Et mon cœur où l'amour triomphe du courroux,
Soûpire du regret de soûpirer pour vous.
Il se plaint en secret du charme inconcevable
Qui malgré vos deffauts, vous rend encor aimable
Et par un ascendant* qu'on ne peut exprimer,
Quand je veux vous haïr, me force à vous aimer.

CLEANDRE

Je souffre tout de vous: une injure cruelle
S'adoucit en sortant d'une bouche si belle;
Et de qui mesme encor je ne me plaindrois pas
Quand elle auroit dicté l'arrest de mon trépas,
Ouy, vous me pouvez dire, adorable merveille!
Qu'il n'est point d'imprudence à la mienne pareille;
Mais avec verité je puis dire à mon tour
Qu'on ne void point d'ardeur pareille à mon amour,
Je brûle ….

LUCRESSE

Je le croy; mais cependant je tremble
De crainte que quelqu'un ne nous surprenne ensemble.

CLEANDRE

Si Lisipe en effet me rencontre avec vous,
Nous devons craindre tout de son esprit jaloux:
J'ay bien manqué de sens de mettre en evidence
L'intrigue de mon hoste avec tant d'imprudence.
Je meurs de deplaisir d'avoir esté l'autheur
Du sejour important* de ce persecuteur.

LUCRESSE

Dans cet evenement je suis la plus à plaindre
Il croit se faire aimer, alors qu'il se fait craindre,
Un reproche eternel fait tout son compliment
Il s'erige plutost en maistre qu'en amant
Et sçachant que pour luy ma mere s'interesse,
Il me traicte en esclave, & non pas en Maistresse.

CLEANDRE

Je vous sçauray venger de cette indignité;
Qu'il craigne la valeur d'un rival irrité,
Son audace sera de sa perte suivie.
Il recevra la mort, ou je perdray la vie.

LUCRESSE

Si j'ay dessus vostre ame encor quelque pouvoir,
En perdant ces desirs, vous me le ferez voir.
Il n'est rien d'asseuré dans le succez* des armes;
Vostre sang en danger feroit couler mes larmes,
Mon esprit incertain seroit trop alarmé,
Lisipe est moins hay que vous n'estes aymé.

PHILIPIN

Lisipe sort,[5] Madame!

LUCRESSE

O ciel, je suis perduë!

CLEANDRE

J'ay peine à retenir ma colere à sa veuë.

SCENE IV.

LISIPE, CLEANDRE, LUCRESSE, PHILIPIN.

LISIPE

Cleandre tient fort mal ce qu'il m'avoit promis:
Ce n'est pas le moyen d'estre long-temps amis.
Quoy cajoler* Lucresse & seule & dans la ruë?
Sa passion banie est bien-tost revenuë.
S'il devient mon rival, il se doit asseurer
Qu'entre-nous l'amitié ne sçauroit plus durer.

CLEANDRE

Perdant vostre amitié, je perdray peu de chose.

LISIPE

D'un mespris si nouveau je devine la cause:
Ne vous contraignez point, faites un libre aveu.

[5] That is, he is emerging from the inn.

CLEANDRE
Pour un amy pareil je me contrains fort peu.
LISIPE
Lucresse vous plaist fort?
CLEANDRE
Cela pourroit bien estre.[6]
LISIPE
Vous luy parliez d'amour, n'est-il pas vray?
CLEANDRE
Peut-estre.
PHILIPIN
He bien peut-on jamais parler plus sottement?
Il a beaucoup de cœur, mais peu de jugement.
LISIPE
Je voy qu'il faut qu'enfin nous soyons mal ensemble.
CLEANDRE
Ouy vous devez me craindre & plus qu'il ne vous semble.
LISIPE
Ha vous m'en dites trop!
CLEANDRE
Je n'en dis pas assez:
Vous n'estes pas Lisipe encor où vous pensez.
LISIPE
C'est trop vous emporter.
LUCRESSE
C'est avecque justice.
Qui pourroit supporter un semblable caprice?
Quoy quand Cleandre vient me dire ingenument
Qu'il est plus vostre amy qu'il n'estoit mon amant;
Quand en vostre faveur avec soin il s'employe,
Jure que vos plaisirs feront toute sa joye,
Que son repos depend du bon-heur de vos feux,
Et qu'il sera content quand vous serez heureux,
Vous usez avec luy d'orgueil & de menace,
Et l'osez quereller loin de luy rendre grace?
Ce procedé l'estonne, & c'est fort justement
Qu'il ne l'a pû souffrir, sans quelque emportement.
LISIPE *à Cleandre*
Quoy tu parlois de moy pres de l'objet que j'ayme?
PHILIPIN *à part*
Monsieur il faut mentir.
CLEANDRE.
C'est la verité mesme.[7]

[6] Cléandre uses the same words as Lucresse used, in l. 321, to reply to Lisipe.

[7] Cléandre's statement is not a lie. They were talking about Lisipe at the end of III, 3.

PHILIPIN

Bon, c'est fort bien parler.

LISIPE

Amy pardonne-moy!
J'ay grand tort en effet de douter de ta foy.
Excuse d'un amant l'humeur trop deffiante.
Qui de rien ne s'asseure & de tout s'epouvante,
Je sorts de mon erreur, je jure & te promets
En de pareils soupçons de ne tomber jamais.
Pour t'en donner enfin une preuve evidente
Je laisse entre tes mains cette beauté charmante:
Pressé de m'eloigner & d'elle & de ces lieux,
Je te veux confier ce depost precieux.

LUCRESSE

Quoy vous est-il chez vous arrivé quelque affaire?

LISIPE

Non je parts seulement pour servir vostre mere.
Je retourne chez elle, & vay prendre avec soing
Des papiers oubliez dont elle a grand besoing.[8]
A Dieu fidelle amy! void souvent ma maistresse,
Parle-luy quelquesfois du cœur que je luy laisse.
Et vous chere beauté dans mon eloignement
Souffrez en ma faveur l'amy de vostre amant![9]

PHILIPIN

Cela ne va pas mal; cette intrigue est bien faite:
Mais pour commencer l'autre, allons trouver Rosette.

SCENE V.

LUCRESSE, CLEANDRE.

LUCRESSE

He bien, que dites-vous de cet evenement?
Lisipe a pris le change* assez grossierement.

CLEANDRE

Vous l'avez sceu donner avecque tant d'adresse
Que tout autre en sa place eust eu mesme foiblesse!
C'est encor un succez* qui me doit informer
Que vostre belle bouche a l'art de tout charmer.

[8] Obviously, Rosette has succeeded in hiding them.

[9] At this point, half way through the play, this is the last of Lisipe. The obstacle that he represented having been overcome, it is time to prepare for the appearance of Lidame.

LUCRESSE

Je vay, graces au Ciel, cesser d'estre reduitte
A voir un importun à toute heure à ma suitte,
Et jusqu'à son retour, sans me faire trembler,
Vous pourrez quelquefois me voir, & me parler:
Nous n'avons plus à craindre à present que ma mere
Qui n'est pas deffiante autant qu'elle est severe.

CLEANDRE

Ce bien n'est pas si grand encor que vous pensez.
Ces moments bien-heureux seront bien-tost passez:
D'un rival diligent la presence importune
Reviendra promptement traverser ma fortune,
Et dans trois jours au plus son funeste retour
Destruira mon bon-heur, & non pas mon amour.

LUCRESSE

Philipin peut icy vous rendre un bon office
En retardant Lisipe avec quelque artifice;
Il ne manquera pas au besoin d'inventer
Quelque adresse nouvelle afin de l'arrester.

CLEANDRE

Retarder son retour, c'est prolonger ma joye:
Mais il faudra tousjours qu'enfin il vous revoye,
Il faudra tost ou tard que mon espoir soit vain,
Il viendra vous forcer de luy donner la main,
Et de haster enfin la fatale journée
Du trespas de Cleandre & de vostre hymenee.

LUCRESSE

Ne souffrons point un mal qui n'est pas advenu:
Le secret de mon cœur vous est assez connu.
Nostre procez jugé, cet hymen se doit faire,
Mais si devant ce temps je ne fleschis ma mere,
Je sçauray me jetter, malgré tout son effort,
Dans les bras de Cleandre, ou dans ceux de la Mort.

SCENE VI.

LIDAME, LUCRESSE, CLEANDRE.

LIDAME *sortant de l'hostellerie*

Ma fille avec un homme! ha quelle est son audace!

CLEANDRE *luy voulant baiser les mains*[10]
Comment de ces bontez vous puis-je rendre grace?
Mon cœur qui sur vos mains s'efforce de passer ….
LIDAME *le surprenant*
En vous baissant si bas gardez de vous blesser.
LUCRESSE[11]
C'est ma mere, ô malheur!
CLEANDRE[12]
Ma peine est infinie.
Si j'ay …
LIDAME
Retirez-vous & sans ceremonie.
CLEANDRE
Souffrez que je vous parle.
LIDAME
Il n'en est pas besoing:
Vous estes trop civil, vous prenez trop de soing ....[13]
CLEANDRE
Mais Madame je suis ….
LIDAME
Mais vous serez peu sage
Si vous osez revoir ma fille davantage:
Ne venez plus icy faire tant l'empesché,*
Ou vous n'en serez pas quitte à si bon marché.
CLEANDRE
Retirons-nous; mais quoy, Philipin se promeine:
Allons nous mettre au jeu pour divertir ma peine.

SCENE VII.

LIDAME, LUCRESSE.

LIDAME
Ho, ho, petite sotte! on prend des libertez
Jusqu'à baiser vos mains, & vous le permettez?

[10] That is, he makes as if to kiss Lucresse's hands. The lovers have not seen Lidame coming towards them. Thus, her first appearance contributes strikingly to the action.

[11] Aside, to herself, to Cléandre, or to the audience.

[12] His first words are spoken aside, to Lucresse. To Lidame, speaking aloud, he only manages, 'Si j'ay', before she interrupts him.

[13] There is a full stop at the end of l. 850 in all the editions I have seen. None the less, it is clear that Lidame continues her sentence in l. 851, ignoring Cléandre's interruption. Accordingly, I have inserted suspense marks.

LUCRESSE

Jusqu'à baiser mes mains? vostre soupçon m'outrage.
Vous me faites grand tort.

LIDAME

Vrayement c'est grand dommage.
Vous faites l'hipocrite & dementez mes yeux.
Dites la verité vous ferez beaucoup mieux:
Quel est ce beau galant? il faut qu'on vous confonde.*

LUCRESSE

C'est le meilleur amy que Lisipe ayt au monde
Et qu'il a conjuré devant que de partir
Du me rendre des soins, & moy d'y consentir.
Vous le traitez fort mal & j'ay de justes craintes
Que Lisipe au retour vous en fera des plaintes.

LIDAME

Mais Lisipe en partant avoit-il le dessein
Qu'il prist la liberté de vous baiser la main?

LUCRESSE

Il n'en a jamais eu seulement la pensée.

LIDAME

J'ay pourtant sur vos mains veu sa teste baissée.

LUCRESSE

Ce n'estoit qu'à dessein de voir de pres l'anneau
Que m'a donné Lisipe, & qu'il trouve fort beau.

LIDAME

Si vous me dites vray, la faute n'est pas grande;
On croit facilement tout ce qu'on aprehende.

LUCRESSE

Cet amy cependant a lieu d'estre irrité.

LIDAME

Ma fille! une autre fois il sera mieux traicté.

SCENE VIII.

ROSETTE, LIDAME, LUCRESSE, PHILIPIN

ROSETTE

Ha, Madame, aprenez une bonne nouvelle!
On nous offre un valet sage, jeune, fidelle,
Qui cajole* à ravir, qui sçait lire par cœur
Et qui fut autresfois Clerc chez un procureur.
C'est un Diable en procez, de plus l'habit qu'il porte,
Est fait à mon advis d'estoffe neufve & forte,
Et prez d'un an entier vous le ferez driller,*
Sans debourcer un sol,* pour le faire habiller.

LIDAME
Voila ce qu'il nous faut, qu'il vienne en diligence.
LUCRESSE[14]
Comment! c'est Philipin?
ROSETTE
Le voicy qui s'advance.
Vous voyez ma Maistresse, allez la saluer;
Madame en ce complot daignez contribuer.
LUCRESSE
Si cet homme est niais, il n'en a pas la mine.
Il pourra reussir à quoy qu'on le destine.[15]
ROSETTE
C'est nostre fait Madame, un jonc n'est pas plus droit.
LIDAME
Je pense comme vous qu'il n'est pas maladroit.
PHILIPIN
Je n'ay pas merité d'avoir l'heur de vous plaire:
Vous ignorez encor tout ce que je sçay faire.
L'apparence souvent trompe l'œil le plus fin,
Par fois un corps bien fait cache un esprit malin;
Mais si j'ay le bon-heur d'estre de vostre suitte
De mon addresse un jour vous serez mieux instruite.
LIDAME
Ce garçon n'est pas sot, à ce que je connoy.
LUCRESSE
On ne peut mieux parler.
ROSETTE
Il dit d'or, par ma foy!
LIDAME
Je veux que vous trouviez chez moy vos advantages:
Il faut premierement convenir de vos gages.
PHILIPIN
Vous estes raisonnable, & je ne doute point
Que nous n'aurons jamais differend sur ce point.
J'espere en vous servant ainsi que je le pense,
Que mes soins recevront honneste recompense.
Vous sçaurez, s'il vous plaist chez vous de m'employer,
Que je suis un valet que l'on ne peut payer.
ROSETTE
Mais il faut respondant.

[14] Lucresse's expression of surprise is addressed, aside, to Rosette. Rosette's first line is addressed to Lidame; her second, openly, to Philipin; and her third, aside, to Lucresse.

[15] Lucresse's words are an elliptical way of saying 'à ce à quoy on le destine'. The expression happens also to be neater, fitting the metre and avoiding the ugly hiatus.

PHILIPIN

N'en soyez point en peine:
J'en pourray si l'on veut fournir une douzaine
Iray-je en querir un?

LIDAME

Cela n'est pas pressé
Entrons ....

PHILIPIN

Ma foy je réve, ou c'est bien commencé![16]

SCENE IX.

CLEANDRE, PHILIPIN, LIDAME.

CLEANDRE *arrestant Philipin*

Te voila, te voila fripon! sot! volontaire!*
Tu te promenes donc? quand tu m'es necessaire:
Que ne m'as-tu suivy?[17]

LIDAME[18]

Quel bruict ay-je entendu?

CLEANDRE

Je n'aurois pas joüé l'argent que j'ay perdu:
J'ay perdu vingt Loüis.*

PHILIPIN

Je n'en suis pas la cause.

CLEANDRE

Si je t'avois trouvé, j'aurois fait autre chose.

PHILIPIN

Pouvait-il mieux venir pour gaster le complot?

CLEANDRE

Traistre il faut t'assommer!

PHILIPIN

Ne soyez pas si sot.

CLEANDRE *le frappant*

Tu fais le railleur.

PHILIPIN

Peste! il n'a pas la main morte.

---

[16] Although Lidame has begun to leave the stage, she has not quite completed her exit as Philipin delivers this line.

[17] 'Que' commonly replaces 'pourquoi' in seventeenth-century texts.

[18] Aside, to herself, or perhaps to the audience. As Cléandre continues to berate his valet, Lidame—false exit—watches the confrontation. The noise she overhears is the sound of his beating Philipin, which he continues to do as the scene develops.

LIDAME
Pourquoy donc battez-vous mon valet de la sorte?
CLEANDRE
Il est à moy, Madame!
PHILIPIN
Au Diable l'indiscret!
Voicy de sa sotize encore un nouveau trait.
CLEANDRE
Vous prenez ce maraut sans doute pour quelqu'autre.
LIDAME
Non, non c'est mon valet, allez frapper le vostre.
CLEANDRE
Vous vous trompez vous mesme, il n'est que trop certain
Que depuis plus d'un an il mange de mon pain:
Si toutesfois, Madame! il vous est necessaire
Pour vous faire plaisir je veux bien m'en deffaire.
Encore que tantost vous m'ayez mal traicté
Je n'auray pas pour vous moins de civilité.
LIDAME
Je sçay vostre innocence & vous demande excuse:
D'un procedé si franc je suis toute confuse.
De ce valet, Monsieur! vous pouvez disposer:
De qui me l'offre ainsi je le dois refuser.
Je ne suis pas tousjours d'humeur desobligeante
Je vous rend grace, Adieu,[19] je suis vostre servante.

SCENE X.

CLEANDRE, PHILIPIN.

CLEANDRE
Voicy qui va fort bien, n'ay-je pas reussi?
De Lidame pour moy l'esprit est addoucy,
Que t'en semble? ….
PHILIPIN
Ha l'espaule![20]
CLEANDRE
Excuse ma colere.

[19] I have followed the 1664 reading, 'Je vous rend(s) grace, Adieu,' instead of the 1656 reading, 'Je vous rend grace à Dieu!', which could seem garbled.

[20] On this occasion, instead of striking Philipin in anger, Cléandre slaps him on the shoulder in a spirit of self-congratulatory fellow-feeling. The apology which follows relates, not to this blow, but to the ones delivered in the previous scene.

PHILIPIN

Laissez-là ce fripon, ce sot, ce volontaire.*[21]
Si vous m'estimez tel, vous estes bien trompé,
Vous m'avez chanté poüille* & vous m'avez frappé:
Mais vous le payerez & je vous le proteste.

CLEANDRE

Tiens prens pour payement ce Louis* qui me reste:
Tes yeux à cet objet sont desja rejouis.

PHILIPIN

Les coups que j'ay receu, valent plus d'un Louis.*

CLEANDRE

Je t'en promets un autre en nostre hostellerie.
Ne suis-je pas adroit? parle sans flatterie.

PHILIPIN

Non, c'est fort sottement quand vous m'avez battu,
Vous avez par vos coups vostre espoir abbatu:
Je m'allois introduire au logis de Lidame
Où j'eusse eu cent moyens de servir vostre flame,
De menager pour vous son esprit rigoureux,
De supplanter Lisipe & de vous rendre heureux.

CLEANDRE

Ha que j'ay de malheur!

PHILIPIN

Bien moins que d'imprudence;
Excusez s'il vous plaist! je dis ce que je pense.

CLEANDRE

Quelle disgrace!* ha Ciel je suis desesperé.

PHILIPIN

Ce mal pour grand qu'il soit, peut estre reparé,
Et je promets encor d'achever l'entreprise,
Dés que j'auray touché la pistole* promise.

CLEANDRE

Mais de quelle façon?

PHILIPIN

Ne vous meslez de rien:
Donnez-moy la pistolle,* apres tout ira bien.

CLEANDRE

Vien donc la prendre, entrons.

PHILIPIN

C'est ce que je demande:[22]
Les battus quelquesfois ne payent pas l'amende.*

Fin du troisiesme Acte.

[21] These are the words with which Cléandre berated him in the previous scene (l. 915).

[22] This dialogue appears repetitive, but in fact is realistic: as though humouring a troublesome child, Philipin is finding things to say as he bustles Cléandre off the stage.

ACTE IV.[1]

SCENE PREMIERE.

ROSETTE, PHILIPIN
sortans de deux endroits differens.

ROSETTE
Il faut aller chercher Philipin dés ce soir.
PHILIPIN
J'ay besoin de Rosette, il la faut aller voir.
ROSETTE
Bon, mon voyage est fait!
PHILIPIN
Ma course est achevée.
ROSETTE
Sois le bien rencontré!
PHILIPIN
Toy, sois la bien trouvée!
ROSETTE
J'allois en ton logis ….
PHILIPIN
Et moy j'allois au tien.
ROSETTE
Je t'en diray beaucoup.
PHILIPIN
Je t'en conteray bien.
ROSETTE
Tu sçauras ….
PHILIPIN
Je t'apprends ….
ROSETTE
Que je croy ….
PHILIPIN
Qu'il me semble ….[2]

[1] Scene: outside in the street, again.

[2] Apart from the first set of suspense marks in l. 975, I have inserted them, replacing the full stops which appear in the 1656 and 1664 editions.

ROSETTE

Nous nous entendrons mal si nous parlons ensemble.
Escoute moy ….

PHILIPIN

Bien donc; depesche de parler;
Les femmes de tout temps ayment à babiller.

ROSETTE

Tu sçauras que je croy qu'avec un peu d'adresse
Tu peus te restablir pres de nostre maistresse.
J'ay menagé si bien son esprit peu rusé
Qu'elle a bien du regret de t'avoir refusé.
Dis que l'on t'a chassé: peste contre Cleandre;
Tu la feras bien-tost resoudre à te reprendre.
Par la petite porte[3] elle vient de sortir,
Et j'ay du mesme temps voulu t'en advertir.
C'est chez son procureur qu'elle est sans doute allée:
Tien ton compliment prest & ta langue affilée:*
Lidame est fort credule.

PHILIPIN

Ouy c'est bien raisonner;
Mais écoute l'advis que je te veux donner.
Je t'apprend qu'il me semble avoir trouvé la voye
De mettre nos amants au comble de la joye.
Cette maison prochaine est un logis garny
Qui de meubles fort beaux est assez bien muny:
Personne par bon-heur ne l'occupe a cette heure.[4]
Le Maistre est un parent de l'hoste où je demeure,
Qui par certains biais* nous a donné l'espoir[5]
D'y conduire Lidame, & mesme dés ce soir.

---

[3] In other words, not the main entrance (outside which, Philipin and Rosette are standing), but a back door or side door. Although the specification is not actually necessary—Lidame must have left during the notional time in the interval—both Acts 3 and 4 are set in the street, the scene has not changed, and since, in the 1650s, the stage was not obscured by a curtain between the acts, Quinault is making doubly sure that the audience, which has not seen her leave, is not disconcerted by Rosette's statement that she has done so.

[4] This 'maison prochaine' is the third inn represented on stage, the Lion d'or. Doubtless Philipin points towards it as he speaks.

[5] The relative pronoun 'qui', at the beginning of this line, is governed by the word 'hoste', i.e. Carpalin, not by the word 'parent'. Once this has been appreciated, however, Quinault next permits himself a piece of complicated syntax which could easily obscure his meaning. Read: 'l'hoste … qui nous a donné l'espoir d'y conduire, par certains biais, Lidame'. In other words, Carpalin says he thinks he can trick Lidame into going to the 'logis garny'. The 1664 edition prints 'certain biais', singular, but the adjustment seems unnecessary.

ROSETTE

Lidame! tu te ris;* comment pourroit-il faire?

PHILIPIN

Tu m'as dit que souvent elle regrette un frere
Qui dans une querelle ayant l'espée en main,
Fit à son ennemy perdre le goust du pain;[6]
Des parens du deffunct redoutant la puissance
Enfila la venelle* avecque diligence:
Et que depuis de luy n'ayant rien pû sçavoir,
Elle n'espere plus de jamais le revoir.

ROSETTE

Il est vray que souvent elle pleure ce frere;
Mais cela, Philipin! ne nous importe guere.

PHILIPIN

Point, point: m'as-tu pas dit, qu'il n'avoit que seize ans,
Lors qu'il sortit d'Auxerre & quitta ses parens?
Trente-ans qui sont passez depuis cette disgrace,
Sont pour changer un homme un assez long espace.
Lidame est un peu sotte, & nostre hoste aujourd'huy,
Dira qu'il est son frere, & passera pour luy.
Couvert d'un bel habit pris à la fripperie
Il pretend l'attirer[7] dans son hostellerie,[8]
Et la mettre avec luy dedans ce logement
Dont mon Maistre pourra disposer librement.

ROSETTE

C'est fort bien advisé; mais ton hoste s'advance:
N'a-t'il pas la façon d'un homme d'importance?

[6] This is a euphemism. He means that Lidame's brother killed his opponent, as the next line shows. The 1664 edition agrees precisely with the text of the 1656 edition, but Victor Fournel prints: 'ayant, l'épée en main, fait à son ennemy perdre le goust du pain'. This adjustment seems unnecessary.

[7] Both the 1656 and 1664 editions print 'la tirer', but the 1662 (Amsterdam) edition has 'l'attirer', as do the eighteenth-century editions, and this must have been Quinault's intention.

[8] That is, in his role as Lidame's brother, Carpalin intends to persuade her to go to 'his' (Célidan's) lodgings.

SCENE II.

CARPALIN, *vestu en Marchand*, ROSETTE, PHILIPIN.[9]

CARPALIN

Me voila par ma foy, brave comme un lapin.*

PHILIPIN

Tu sens ton gros Monsieur.*

CARPALIN

Tu dis vray, Philipin!
O que j'ay bien maudit la graisse qui me charge!
Je n'ay point veu d'habit qui me fust assez large.

ROSETTE

On diroit à le voir si bien mis & si fier,
D'un gros monopoleur ou de quelque usurier.

CARPALIN

Pleust à Dieu qu'il fust vray! je ferois belle chere;
Mais il faut raisonner un peu sur nostre affaire:
Dis-moy ce que tu sçais de plus particulier
Sur le rolle important qu'on me veut confier.
Des mœurs du frere absent il me faut bien instruire;
Dis tout ce que de luy Lidame t'a peu dire.

ROSETTE

Si je te disois tout, j'en aurois pour huict jours:
Elle parle de luy presque en tous ses discours.

CARPALIN

Tant mieux, dessus ce point je n'en puis trop aprendre.

PHILIPIN

Eloignez-vous, je voy Lidame avec Cleandre.

SCENE III.

LIDAME, CLEANDRE, PHILIPIN.

LIDAME

Je suis fort obligée aux soins que vous prenez,
Et feray mon profit de vos advis donnez:
Lisipe à son retour aprendra de ma bouche
Quelle part vous prenez à tout ce qui le touche.

[9] Both the 1656 and 1664 editions place the qualification 'vestu en Marchand' after Philipin's name—clearly, a misleading typographical arrangement.

A Dieu! j'entre au logis, le jour s'en va finir;
Demain si vous voulez, vous y pourrez venir.
CLEANDRE
Dans vostre appartement souffrez que je vous meine.
LIDAME
Non Monsieur! il est tard, n'en prenez pas la peine.[10]
CLEANDRE
Bon voicy mon valet! tout va bien, tout va bien.
Croy que j'ay de l'esprit.
PHILIPIN
Ma foy, je n'en croy rien.
CLEANDRE
Je vien de faire un traict qu'il faut que l'on admire.
PHILIPIN
Quel traict? ….
CLEANDRE
Ecoute-bien, je m'en vay te le dire.
Me promenant tout seul, j'ay trouvé par bon-heur
Lidame qui sortoit de chez son procureur;
Et luy donnant la main, j'ay pris la hardiesse
De luy parler de toy; mais avec grande addresse.
PHILIPIN
J'en doute fort ….
CLEANDRE
J'ay dit qu'enfin je t'ay chassé.
Que tu m'as bien servy.
PHILIPIN
C'est fort bien commencé.[11]
CLEANDRE
Que l'on void peu d'adresse à la tienne pareille;
Que tu sers à ravir, sçais causer à merveille:[12]
Enfin j'ay dit de toy du bien infiniment.
PHILIPIN
Bon cela; c'est parler avec grand jugement.
CLEANDRE
Mais ….
PHILIPIN
De ce chien de mais j'aprehende la suitte.

[10] Fournel inserts a stage direction: 'Lidame rentre chez elle.' He must be right to presume that Lidame retires at this point, but there is no stage direction to that effect in the seventeenth and eighteenth-century editions.

[11] Earlier, when Philipin said something similar, l. 914, he meant it seriously. This time his remark is heavy with irony.

[12] Rather like Rosette, Cléandre stresses his valet's ability to express himself.

CLEANDRE

Point; tu vas t'estonner de ma rare conduite.
Pour n'estre pas suspect, & lever tout soupçon
Que je sçeusse l'intrigue en aucune façon,
J'ay fait de tes deffauts une peinture estrange,
Et joint adroitement le blâme à la loüange:
J'ay dit que je t'avois tousjours connu menteur,
Subtil, sournois, malin, bigot, fourbe, imposteur;*
Que tu t'estois rendu paresseux volontaire,*
Et que pour de l'argent on te faisoit tout faire.

PHILIPIN

Vous avez dit cela?

CLEANDRE

Ce n'est pas encor tout,
Tu me vas admirer, ecoute jusqu'au bout.
J'ay dit qu'elle eust[13] grand soin, entrant dans sa famille,
Qu'on ne te laissast pas souvent avec sa fille.
Que possible gagné par quelque homme amoureux,
Tu luy pourrais donner des conseils dangereux;
Qu'elle fust deffiante ou que bien-tost peut-estre
Elle seroit trompée, & croiroit pas l'estre.

PHILIPIN

C'est donc là ce beau trait de vostre grand esprit?

CLEANDRE

La bonne femme en tient, & croit ce que j'ay dit.
Elle me prend des-ja pour la franchise mesme,
Croit que mon amitié pour Lisipe est extresme,
Et de mes bons advis m'ayant remercié,
De l'aller voir souvent elle m'a fort prié.[14]

PHILIPIN

C'est fort bien travailler.

CLEANDRE

Ton adveu me console,
Tu dis que j'ay bien fait?

PHILIPIN

Ouy pardessus l'espaule:*
Vous estes un grand fat, vous venez de prester
Des verges à Lidame afin de vous foüetter.
Sçachez que vostre langue est une impertinente:
Elle trouble l'effet d'une intrigue importante,*

[13] This imperfect subjunctive is dependent upon 'dire que', which, when used in the sense of *ordonner que* or *conseiller que*, requires the subjunctive in the subordinate clause.

[14] We have already heard this invitation for ourselves, at the start of the scene, but Cléandre inserts 'souvent' where Lidame had said 'demain'.

Vostre caquet maudit est bien pernicieux,
Si vous estiez muët, vous en vaudriez mieux.
CLEANDRE
Conte-moy cet intrigue.[15]
PHILIPIN
Ha vrayement je n'ay garde!
Je crains trop vostre humeur niaise et babillarde:
Vous en feriez encor quelque admirable traict.
Un secret divulgué cesse d'estre secret.
CLEANDRE
Quoy je n'en sçauray rien?
PHILIPIN
Non, entrés, je vous prie!
Allez voir si je suis dans nostre hostellerie.[16]

SCENE IV.

CARPALIN, ROSETTE, PHILIPIN, LIDAME.

CARPALIN
Rosette il me suffit de cette instruction;[17]
Je sçauray m'en servir en bonne occasion;
Mais qu'a donc Philipin?
PHILIPIN
Dieu nous puisse estre en ayde,
Mon estourdy* de Maistre est un fat sans remede.
Il a trouve Lidame, & faisant l'esprit fort,
De son sot entretien il m'a fait le raport.
LIDAME *à la porte de son hostellerie*[18]
Rosette!
ROSETTE
Eloignez-vous; ma maistresse m'appelle.[19]
Toy, vien sans raisonner te montrer devant elle.

[15] Eighteenth-century editions (and Fournel) amend this to read 'cette intrigue', but 'cet' is not a mistake by Quinault or a misprint by his publisher. None of the seventeenth-century dictionaries admits *intrigue* as a masculine noun, but Vaugelas, writing a few years before the publication of this play, observes that its gender is variable. Elsewhere in the play (e.g., l. 807), Quinault makes the word feminine.

[16] An absurd instruction, of course, but here, as at the end of Act III, Philipin is humouring Cléandre as he bundles him off the stage.

[17] Rosette has been telling Carpalin what she knows about Lidame's brother.

[18] That is, at the door of the Espée royale.

[19] The first line of this couplet is spoken to Carpalin, and the second to Philipin.

LIDAME

Où va-t'elle si tard? Rosette.

ROSETTE

La voicy.

LIDAME

Pourquoy tardez-vous tant à revenir icy?

ROSETTE

Ce malheureux garçon rencontré dans la ruë
Me contoit icy pres sa disgrace advenuë,
Et chassé par son Maistre, il vient s'offrir à vous.

LIDAME

Quoy son Maistre le chasse?

PHILIPIN

Il m'a roüé de coups.
Et m'ayant fait souffrir mille injustes outrages,
M'a donné mon congé, sans me payer mes gages:[20]
C'est un bourreau, Madame! & sa cruelle main
M'a plus donné de coups que de morceaux de pain:[21]
Et c'est pourquoy tantost avec grande justice
Pour me donner à vous, je quittois son service.

ROSETTE

Madame vous prendra, n'aprehendez plus rien.

LIDAME

Non: j'ay changé d'advis, je m'en garderay bien.

PHILIPIN

Je n'attendois pas mieux qu'une telle disgrace:
Mon maistre en me chassant m'en a fait la menace,
M'a juré qu'il viendroit vous voir, & vous conter
Tous les maux contre moy qu'il pourroit inventer:
Que si vous me vouliez prendre en vostre famille,
Il vous advertiroit d'observer vostre fille,
De crainte que gagné par quelque homme amoureux
Je n'inspire en son cœur des conseils dangereux
D'estre fort deffiante, ou que bien-tost peut-estre
Vous seriez abusée, & ne croiriez pas l'estre.

LIDAME

Ce sont ses propres mots.[22]

[20] This detail would appeal to the money-grubbing Philipin as corroborative evidence of his master's cruelty.

[21] He means, during the whole period of his service with him.

[22] Indeed they are. See IV, 3, ll. 1065ff.

PHILIPIN

Le dangereux Esprit!
Voyez le meschant homme; il me l'avoit bien dit.

ROSETTE

Madame a l'esprit bon, & sçaura bien cognoistre
Que l'animosité fait parler vostre Maistre.

LIDAME

En effet, en effet, vostre ingenuité
Fait voir que ses advis ont peu de verité.
Je ne le croiray point, & malgré sa malice
Je veux dés ce moment vous prendre à mon service:
Par cet evenement Cleandre va sçavoir
Que Lidame n'est pas aisée à decevoir.*

CARPALIN *s'aprochant*

Lidame! ha qu'ay-je oüy, grand Dieu que je reclame?*
Que ce mot agreable a consolé mon ame!
Excusez, s'il vous plaist, si j'ose m'approcher:
Je viens icy d'entendre un nom qui m'est bien cher
L'on a nommé Lidame, est-elle pas d'Auxerre?

LIDAME

Vous ne vous trompez pas, c'est sa natale Terre.

CARPALIN

Se porte-t'elle bien? ….

LIDAME

Ouy, Monsieur, Dieu mercy!

CARPALIN

Est-elle en son pays?

LIDAME

Non, non, elle est icy.[23]

CARPALIN

Icy, que dites-vous? ha Ciel que j'ay de joye!
Ha Madame pour Dieu faites que je la voye!

LIDAME

Vous la voyez, c'est moy.

CARPALIN

Parlez-vous tout de bon?
Quoy vous seriez Lidame?

LIDAME

Ouy Monsieur! c'est mon nom.

[23] She is puzzled. Carpalin, on the other hand, is deliberately drawing out the process of recognition, the better to convince her that he is genuine.

CARPALIN

Ha Lidame! ha ma sœur! ma sœur qui m'es si chere,[24]
Reconnoy Celidan.

LIDAME

Quoy Celidan mon frere!
Apres trente ans d'absence, enfin je le revoy?

CARPALIN

Ouy, ouy; vien m'embrasser, n'en doute point, c'est moy.
Tu m'as tousjours aymé dés ma tendre jeunesse.

LIDAME

Chacun vous croyoit mort, & je pleurois sans cesse.

CARPALIN

J'ay de ton amitié gardé le souvenir;[25]
Et c'est ce qui m'a fait en ces lieux revenir.
Lors qu'il falut sortir du logis de mon Pere
Ayant dans un duël tué mon adversaire,
Apres avoir esté recevoir tes adieux,
Les sanglots à la bouche, & les larmes aux yeux,
Et prendre dix Louis* que pour cette disgrace
Tu retiras pour moy du fond de ta paillasse,
Je marchay vers Dieppe où je fus m'embarquer
Pour voir le Nouveau-monde, & pour y traficquer.*
Là par de longs travaux apres bien des miseres,
Je n'ay pas, Grace à Dieu! fait trop mal mes affaires:
Et pressé du desir de voir encor les miens,
J'ay fait jusqu'en ces lieux transporter tous mes biens.

LIDAME

Vrayement cette adventure est tout à fait estrange!

CARPALIN

J'attends le payement d'une lettre de change,
Me proposant d'aller apres avec douceur
Passer mes derniers jours pres de ma chere sœur.
Que je beny le Ciel qui dans ce lieu t'envoye!
J'en suis transporté d'aise, & j'en pleure de joye:
Je veux mettre mes biens en ta possession.

LIDAME

Je ne doutay jamais de vostre affection.

CARPALIN

Je pretends chaque jour t'en donner quelque preuve.
N'as-tu pas un mary?

[24] Carpalin immediately switches to the 'tu' form. Lidame, however, does not.

[25] All this detail is intended to prove his bona fides to Lidame. In fact, of course, he has learnt it from Rosette.

LIDAME

Helas non, je suis veuve!

CARPALIN

Tant-pis; mais ce mary qui t'a duré si peu,
Ne m'a-t'il pas laissé quelque petit neveu?

LIDAME

Non je n'ay qu'une fille assez jeune & fort belle.

CARPALIN

Il luy faudra choisir un party digne d'elle,
Tout ce que j'ay de bien luy sera destiné.

PHILIPIN

Si quelqu'un l'entend mieux,[26] je veux estre berné.

LIDAME

Souhaittez-vous la voir?

CARPALIN

Ouy ma sœur, je t'en prie.

LIDAME

Elle loge avec moy dans cette hostellerie.

CARPALIN

Qu'on la fasse venir, ce n'est pas la raison
Que vous logiez tous deux ailleurs qu'en ma maison.[27]
Je vous y veux conduire, elle est fort bien garnie.
Et je ne pretends plus quitter ta compagnie:
Jamais rien que la mort ne nous separera.

LIDAME

Mon frere! nous ferons tout ce qu'il vous plaira.

ROSETTE

Cela ne va pas mal; Carpalin n'est pas beste.

SCENE V.

COURCAILLET, LIDAME, CARPALIN, ROSETTE, PHILIPIN.

COURCAILLET

Madame pour souper que faut-il que j'appreste?
Vous n'avez qu'à parler, je feray mon devoir.

LIDAME

Je m'en vays chez mon frere: il ne faut rien ce soir.

[26] 'If anyone's better at this than he is …'

[27] 'It's not right that you two should take lodgings somewhere other than in my house.'

COURCAILLET

Ho, ho que vois-je icy? c'est une estrange chose:
Carpalin grand Seigneur, quelle metamorphose!

ROSETTE

Vous vous trompez; Monsieur ne vous est pas connu.
Il est tout fraichement des Indes[28] revenu.

COURCAILLET

Point; c'est un tavernier,* et j'ay fort bonne veuë.

ROSETTE

Vous revez, vous revez, vous avez la berluë.

CARPALIN

Quel est cet insolent?

PHILIPIN

C'est fort bien respondu.

COURCAILLET

Avec ton bel habit tu fais bien l'entendu.*

ROSETTE

Parlez avec respect au frere de Lidame.[29]

COURCAILLET

Ha si c'est vostre frere, excusez-moy, Madame!
Pour un de mes voisins je l'avois pris d'abord,
Et je gagerois bien qu'il luy ressemble fort:
Mais deux hommes par fois ont de la ressemblance.

LIDAME

Mon frere, de mon hoste excusez l'ignorance!

COURCAILLET

Ha Monseigneur pardon! j'avois les yeux troublez,
Je rentre en mon devoir.[30]

CARPALIN

Je vous pardonne, allez:
Entrons en mon logis,[31] ma sœur, l'heure nous presse!

LIDAME

Rosette, Philipin, faites venir Lucresse.

CARPALIN

Je loge au Lion d'or.

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[28] 'Les Indes' is a term which loosely indicates the Caribbean area and the northern part of South America, though, as we shall see, the history that Carpalin invents for Lidame's brother (ll. 1608-12) takes him further afield as well.

[29] Courcaillet's sudden change of heart can be explained only if Rosette, in saying these words aloud for the benefit of Lidame, somehow enlists his acquiescence, while Lidame is not looking, by some kind of gesture with her hands or facial expression.

[30] It is only Cléandre who actually ruins Philipin's plans. Courcaillet can be fobbed off, but the lack of verisimilitude in Carpalin's pretence again shows Lidame's naïvety.

[31] 'Mon logis' means Célidan's lodgings, that is, at the Lion d'or, as l. 1217 makes clear.

PHILIPIN

Bien Monsieur, s'il vous plaist
Allez tousjours devant, je sçay fort bien où c'est.

SCENE VI.

LUCRESSE, PHILIPIN, ROSETTE.

LUCRESSE

Que peut faire si tard ma mere dans la ruë?

PHILIPIN

Voicy Lucresse: bon, soyez la bien venuë.
Je vais querir mon Maistre: il brûle de vous voir.
Il pourra maintenant vous donner le bon soir.

ROSETTE

Haste-toy, nous allons t'attendre sur la porte.

LUCRESSE

Mais il est des-ja nuict.

ROSETTE

Hé bien que vous importe?
La nuict est un temps propre aux complots des amants,
Avecque moins de honte on dit ses sentimens.

LUCRESSE

Mais où me conduits-tu! j'ay peine à le comprendre.

ROSETTE

Je vous meine au logis de l'hoste de Cleandre;[32]
Il passe pour vostre Oncle, & dessous ce faux nom,
Vostre Mere avecque luy loge en cette maison.
Ha Madame! elle vient & je l'entend descendre.

SCENE VII.

LIDAME, ROSETTE, LUCRESSE.

LIDAME

Pourquoy n'entrez-vous pas? que pouvez-vous attendre?[33]

LUCRESSE

Moy ! je n'attend personne.

[32] In other words, to the Lion d'or, which is also what is meant by 'cette maison', two lines below.

[33] Lidame, who entered the Lion d'or at the end of Scene 5, has re-emerged to look for her daughter and send her to see her uncle (l. 1251).

LIDAME

Ha vous feignez en vain!
Qui vous peut obliger à souffrir le serain?*
Ma fille, à dire vray, vostre humeur m'inquiete:
Je reconois trop bien que vous estes coquette.
Vos gestes, vos discours, & toutes vos façons
Ont dans ce mesme jour confirmé mes soupçons.
Je vous ay veuë aller vingt fois à la fenestre
Voir si quelques galands ne viendront point paroistre.
S'ils seront bien vestus, s'ils seront bien poudrez,
S'ils auront leurs rabats* bien faits & bien tirez;
Si ce seront des gens à petites moustaches[34]
Qui portent des canons* par dessus des rondaches:*
C'est là tout le plaisir qu'en ce lieu vous prenez.

LUCRESSE

Quel plaisir y prendrois-je?

LIDAME

A monstrer vostre nez.
A faire la bien mise, à donner dans la veuë
De quelque jeune sot qui passe par la ruë,
Qui fasse les doux yeux, qui vous vienne accoster,
Et quand je n'y suis pas, vous en vienne conter:
Allez, montez là-haut, vostre Oncle vous demande.

LUCRESSE

Quoy sans vous? ….

LIDAME

Ouy, n'importe, entrez je le commande.

LUCRESSE

Si …

LIDAME

Ne repliquez point, allez l'entretenir:
Je veux voir si quelqu'un icy devoit venir.

LUCRESSE.

Mais ….

LIDAME

Mais entrez vous dis-je.[35]

LUCRESSE

Elle verra Cleandre.

[34] Thin moustaches were fashionable in this period.

[35] Fournel prints: 'Entrez donc, vous dis-je.' That is, without 'mais', so that 'donc' replaces the syllable omitted. However, the 1664 edition follows the 1656 edition (as, also, does the 1662 edition). Fournel may have felt the need to introduce variation, but it seems to me that he is wrong to do so. Lidame's repetition of 'mais' suggests an exasperated parent completing her child's sentence for her.

SCENE VIII.

LIDAME, CLEANDRE, PHILIPIN.

PHILIPIN
C'est dessus cette porte où l'on vous doit attendre.[36]
CLEANDRE
D'où vient ce changement? tu ne m'en as rien dit.[37]
PHILIPIN
Allez: c'est un succez* qui passe vostre esprit.
CLEANDRE
Tiens-toi donc à l'écart.
PHILIPIN
C'est ce que je desire:
Aupres de deux Amants un tiers ne fait que nuire.
CLEANDRE
Beau sujet de ma peine, avec quels compliments
Puis-je exprimer mes feux & mes ravissements?
Mon aimable Lucresse!
LIDAME *à part*
Il se trompe sans doute,
Il en va bien conter, il faut que je l'escoute.
CLEANDRE
Qu'on m'a donné de joye en me faisant sçavoir
Que je pourrois icy vous donner le bon soir!
Quand je viens pres de vous, l'amour fait que je vole.
LIDAME[38]
Je m'en suis bien doutée, elle attendoit ce drolle.
CLEANDRE
Ha que Lucresse est juste & Cleandre amoureux!
Cette derniere grace a comblé tous mes vœux.
C'est peu pour mon amour & trop pour mon merite.
LIDAME
Comment donc c'est Cleandre? ha voyez l'hypocrite.

[36] That is, the door of the Lion d'or. We must imagine Philipin directing Cléandre towards it when they are both some distance away. Cléandre, advancing in the dark, takes Lidame for Lucresse.

[37] The 'changement' is the change of plan that Philipin has not explained. In the event, it will be Philipin's misdirected cleverness that lands Cléandre in his next mess.

[38] Having placed the stage direction 'à part' before Lidame's first aside in this episode (l. 1263), the 1656 and 1664 editions do not repeat it for her next six interventions, but it is clear that everything she says, up to and including l. 1296, is for herself (or the audience), and not intended for Cléandre's ears.

CLEANDRE

Quoy m'envoyer chercher jusque dans ma maison?
Ces marques de bonté sont sans comparaison;
Mon bon-heur est visible.

LIDAME

Et ma honte evidente,
Ma fille l'a mandé: Dieux qu'elle est impudente!

CLEANDRE

Mes soins sont trop payez, & mon esprit charmé
Ne sçauroit plus douter que je ne sois aymé.
Je connois clairement que cette vive flame
Qui brille en vos beaux yeux, passe jusqu'a vostre ame;
D'un espoir si charmant j'ay lieu de me flatter.

LIDAME

Ma fille est debauchée il n'en faut point douter.

CLEANDRE

Qui vous peut si long-temps obliger à vous taire?
Vous ne me dites rien, craignez-vous vostre Mere?
Je la tiens assez simple, & suis assez adroit
Pour l'appaiser quand mesme elle nous surprendroit:
Admirez ma conduitte, & son peu de prudence:
Je suis dans son estime & dans sa confidence.
Elle est si disposée à se fier à moy,
Qu'elle croit mes discours comme article de foy:
Pour tout dire en un mot elle est Provinciale:
C'est à dire grossiere, estourdie,* inegale,
Qui se laisse duper, sans s'en apercevoir;
Qui prend le vray pour faux, & le blanc pour le noir:
Et qui croit rafiner* quand elle prend le change.*

LIDAME

Fort bien, fort bien, voila des vers à ma loüange.

CLEANDRE

Nous n'avons rien à craindre à present de sa part,
Si tantost elle a sçeu m'empescher par hazard
D'exprimer mes transports sur cette main d'ivoire;
Je puis en depit d'elle obtenir cette gloire:[39]
Ouy le soin qu'elle prend, ne peut estre que vain;
J'auray l'heur de baiser une si belle main.

LIDAME *luy donnant un soufflet*

Ouy vous la baiserez.

CLEANDRE

Ha j'ay les dents cassées!

[39]Cléandre is referring to the events at the beginning of III, 6, and Lidame realizes her initial interpretation of them was correct.

LIDAME
Vos douceurs doivent estre ainsi recompensées.
CLEANDRE
C'est la mere, ha Madame!
LIDAME
Ha Monsieur l'insolent!
Tu viens donc faire icy le transy, le galant!
Ma fille a donc pour toy des passions secrettes!
Tu viens la debaucher & luy conter fleurettes;*
Tu sçauras à quel point l'honneur m'est precieux;
Je m'en vais t'arracher la prunelle des yeux.
CLEANDRE
Fuyons ….
LIDAME
Tu fuis trompeur! ma colere t'estonne
Va, tu n'y perdras rien, je te la garde bonne.

SCENE IX.

PHILIPIN, CLEANDRE.

CLEANDRE
Philipin! Philipin!
PHILIPIN
He bien qu'avez vous fait?
Revenez-vous joyeux! estes-vous satisfait?
Estes-vous asseuré de l'amour de la belle?
En avez-vous receu quelque preuve nouvelle,
Cependant* qu'icy pres je gardois le mulet?*
CLEANDRE
Non je n'ay rien receu qu'un fort vilain soufflet.
PHILIPIN
Dieu me veuille garder de semblable caresse.
CLEANDRE
J'ay rencontré Lidame au lieu de ma Maistresse.
PHILIPIN
Et vous n'avez eu garde aussi-tost de manquer
De conter vostre chance et de vous expliquer?
CLEANDRE
Ouy j'ay marqué les feux dont mon ame est éprise:
Et j'ay tout decouvert.
PHILIPIN
Bon, bon, autre sotise!

CLEANDRE

Quiconque a de l'amour, a de l'aveuglement.

PHILIPIN

Vous estiez indiscret avant que d'estre amant.
Ce deffaut est en vous un mal hereditaire.
Il vient asseurément de Monsieur vostre Pere:
Suivez-moy toutesfois.

CLEANDRE

Où me veux-tu mener?

PHILIPIN

Suivez-moy sans rien craindre, & sans questionner.[40]

Fin du quatriesme Acte.

[40] There is no stage direction here, but they must enter the Lion d'or.

ACTE V.[1]

SCENE PREMIERE.

CLEANDRE, PHILIPIN,
dans une chambre.

CLEANDRE
Où suis-je? apprend-le-moy.
PHILIPIN
Dans une chambre obscure;
Sortons, & fermons la porte avecque la serrure.[2]
CLEANDRE *seul*
Par cette instruction je suis mal informé:[3]
Mais comment il me quitte, & je suis enfermé?
Je ne puis plus sortir, il a fermé la porte:
Dieu que pretend ce traistre en usant de la sorte?
Que veut dire ceci? je suis seul retenu
Dans un lieu sans lumiere & qui m'est inconnu.
Pour quel dessein icy m'a-t'il voulu conduire?
Est-ce pour me servir? seroit-ce pour me nuire?
A quel evenement me dois-je preparer?
Enfin que dois-je craindre, ou que dois-je esperer?
Ce succez* qui m'estonne, est tout à fait bizarre:
C'est un nouveau dedale où ma raison s'égare:
Et les obscuritez qui regnent dans ces lieux,
Envelopent mon ame aussi-bien que mes yeux.
Je ne sçay qu'en juger, quoy que je me propose:
J'oy du bruit, quelqu'un vient, j'en sçauray quelque chose.

---

[1] The action takes place in a room in the Lion d'or, to which Philipin takes Cléandre in the hope of enabling him to meet Lucresse in private. His plan goes wrong. Like the room in Act II, it is provided with a closet in which it is possible to hide.

[2] Having answered Cléandre without telling him anything useful, Philipin next thinks aloud, as he leaves the room and locks his master in.

[3] At this point in a play, especially in Quinault's day, the dramatist may give his hero a self-questioning soliloquy. The first line of Cléandre's speech responds to Philipin's half-line (l. 1331), but his valet has already uttered his aside and locked the door. The rest of it is a response to a trivial situation and leads to no decision about what he is to do. This is a burlesque of the self-questioning monologue.

SCENE II.

PHILIPIN, CLEANDRE.

PHILIPIN

Ha Monsieur tost, tost, tost,* cachez-vous promptement!

CLEANDRE

Moy! ….

PHILIPIN

Ne raisonnez point, suivez-moy seulement.

CLEANDRE

Et pourquoy me cacher? ha vrayement je n'ay garde!

PHILIPIN

Mais, Monsieur, vostre vie en ce lieu se hazarde.

CLEANDRE

N'importe; ne croy pas qu'on l'aye à bon marché;
On me croiroit coupable, en me trouvant caché.

PHILIPIN

La lumiere paroist & l'on va vous surprendre
Songez à vous cacher.

CLEANDRE *tirant l'epée*

Je songe à me deffendre.

SCENE III.

ROSETTE, LUCRESSE, CLEANDRE, PHILIPIN.

ROSETTE

Ha Madame, fuyons, j'apperçois un voleur![4]

LUCRESSE

C'est Cleandre ....

CLEANDRE

Ha Lucresse!

LUCRESSE

Ha quel est mon malheur!
Je suis montée icy par ordre de ma mere:
Elle me veut parler, elle est fort en colere.[5]

CLEANDRE

Mais comment en ce lieu?

---

[4] Not only a thief, but a thief apparently threatening her with a drawn sword. There need be no doubt about the genuineness of Rosette's alarm at this moment.

[5] Lidame is angry with Lucresse as a consequence of the events of Act IV, scene 8.

PHILIPIN

Ne haranguez pas tant.
Sa Mere va venir, cachez-vous à l'instant.

LUCRESSE

De grace depeschez: je croy des-ja l'entendre
Allez ….

CLEANDRE *entrant dans un cabinet**

Je veux mourir si j'y puis rien comprendre.

SCENE IV.

LIDAME, LUCRESSE, ROSETTE, CLEANDRE, PHILIPIN.[6]

LUCRESSE

Qui l'oblige à fermer cette porte sur nous?[7]
Je tremble à son abord, Madame! qu'avez vous?

LIDAME

L'osez-vous demander ingratte & lasche* fille!
Dont l'Amour deshonnore une illustre famille?

LUCRESSE

Moy Madame! & comment? daignez vous expliquer.

LIDAME

Ha voyez l'effrontée, elle oze repliquer:
Vous demandez comment Madame l'impudente!
Vous pensez m'abuser, vous faites l'ignorante:
La feinte est inutile, à present je sçay tout.

LUCRESSE

He quoy? ….

LIDAME

Vostre complot de l'un à l'autre bout,
Vos rendez-vous secrets, vostre amour pour Cleandre,
Et tout ce que pour vous ce traistre ose entreprendre:
Je l'ay pris sur le fait ce lasche,* ce trompeur.

PHILIPIN *dans le Cabinet**

Nous sommes decouverts, Monsieur, je meurs de peur!

LIDAME

Respondez, il est temps.[8]

---

[6] It will become clear that both Cléandre and Philipin are hiding in the closet.

[7] Lidame locks the door from the inside as she comes into the room, and Lucresse is therefore speaking aside to Rosette. 'Qui' at the start of the line means 'What?': this ellipsis for 'qu'est-ce qui' was current in seventeenth-century French.

[8] That is: 'It is time you did.' 'It's not before time.'

LUCRESSE

Je ne sçay que respondre.
Ce que vous avez dit, suffit pour me confondre:*
Ouy, sçachez que Cleandre est venu pour me voir.

LIDAME

Je sçay dessus ce point tout ce qu'on peut sçavoir.
Je ne laisseray pas son audace impunie:
Attaquer mon honneur, c'est exposer ma vie.[9]

PHILIPIN

Il faut nous consoler, j'ay fort mal reussi,
Mais si je suis battu, vous le serez aussi.

LIDAME

Un poignard que je porte en ma trop juste rage
Monstrera de quel air je repousse un outrage;
Et luy fera connoistre en luy perçant le cœur,
Qu'on doit tout redouter d'une femme en fureur.
Il moura de ma main.

PHILIPIN

Qu'elle est sanguinolente!*
Fy; cela ne vaut rien, mon tremblement augmente.

LUCRESSE

Ha Madame! calmez ce dessein furieux:
Il est vray que Cleandre est caché dans ces lieux.
Et que de vous depend son salut ou sa perte.

LIDAME

O Ciel quelle disgrace* ay-je encor decouverte!

LUCRESSE

Je n'ose denier* ce que vous sçavez bien.

LIDAME

Je le sçay maintenant; mais je n'en sçavois rien.
Il n'eschappera pas ce perfide, ce traistre!

PHILIPIN

L'honneur vous appartient: passez devant, mon Maistre!

LIDAME

Où s'est-il peu cacher? cherchons avecque soin.

LUCRESSE

Je puis vous l'enseigner, & sans aller plus loin.

LIDAME

Parlez donc promptement.

LUCRESSE

Puis qu'il faut vous l'apprendre,
C'est au fond de mon cœur que s'est caché Cleandre.

[9] Fournel prints 'sa vie', but the 1656, 1662, and 1664 editions all print 'ma vie', which must surely be correct, given Lidame's obsession with family honour.

Ouy c'est là qu'il triomphe & qu'il est enfermé
Cet amant qui me charme autant qu'il est charmé:
Frappez-le donc icy, s'il vous en prend envie.
L'Amour a confondu son sort avec ma vie,
Et cet objet si cher qui vous deplaist si fort,
Ne sçauroit à present mourir que par ma mort.

LIDAME

Helas qu'ay-je entendu? comment donc mal-heureuse!
Vous avez un galant? vous estes amoureuse?
Cleandre en vostre cœur triomphe, dites-vous?
Parlez-vous bien ainsi sans craindre mon couroux?
Je me doutois icy de quelque autre mistere.

LUCRESSE

Si je suis criminelle au moins je suis sincere.
Ouy; Cleandre preside en mon cœur aujourd'huy,
Et je veux bien mourir, si je ne vis pour luy.

LIDAME

Ce que vous m'apprenez, n'a rien qui me console;
Vostre raison s'egare & vous parlez en fole.
Ce mal vous est venu d'avoir leu les Romans,
Vous aprenez par cœur tous les beaux sentimens,
Les doux propos d'amour, les rencontres gentiles,
Enfin tout le bel Art qui fait perdre les filles.
Changez changez de vie, ou je vous promets bien
Que vous n'aurez jamais un escu* de mon bien.
Ne voyez plus Cleandre, ou l'affaire est vuidée.

LUCRESSE

Mais sa famille est noble & fort accomodee:*
Il pretend m'épouser.

LIDAME

Croyez qu'auparavant
Je vous ferois plutost épouser un couvent:
Je sçauray vous ranger,* petite impertinente!
Mais comme cette affaire est assez importante,
Je m'en vais consulter mon frere promptement,
Et n'entreprendray rien sans son consentement.

PHILIPIN

Elle s'en va sortir: tout va le mieux du monde.

CLEANDRE *esternue*

Ha! Ha! ….

PHILIPIN

Qu'avez-vous donc, Monsieur Dieu vous confonde!*

LIDAME

Quel bruit vien-je d'entendre?

CLEANDRE
O mal-heur qu'ay-je fait?
LIDAME
Qui vient d'esternuer dedans ce cabinet?*
LUCRESSE
Je n'ay rien entendu? qui seroit-ce? personne.[10]
LIDAME
La deffaite* est mauvaise & j'ay l'oreille bonne;
Avec de la clarté moy-mesme j'iray voir.
LUCRESSE[11]
Cleandre est decouvert! je suis au desespoir.
Ha Madame! arrestez, donnez cette chandelle:
Rosette la tiendra.
LIDAME
Je n'ay pas besoin d'elle.
PHILIPIN *sortant du Cabinet**
Il faut que je la dupe encor malgré ses dents.
LIDAME
Ho, Ho, c'est Philipin! qu'as-tu fait là dedans?
PHILIPIN
Cette grande clarté me blesse la paupiere;
J'ay les yeux éblouis, ostez cette lumiere.[12]
LIDAME
Que peux-tu dans ce lieu faire à l'heure qu'il est?
PHILIPIN
Madame c'est donc vous? excusez s'il vous plaist.
Je ne sçay ce que c'est que d'user d'artifice:
Dormir comme un sabot estoit mon exercice.
Pendant vostre souper me trouvant un peu las
Je me suis assoupy sur une chaise à bras;
Où sans perdre de temps, comme c'est ma coustume,
J'ay ronflé tout ainsi que sur un lit de plume
Et j'avois un quart d'heure à peine sommeillé,
Lors qu'en esternuant je me suis reveillé.
Si l'on en croit Albert jadis grand personnage,[13]

[10] There is no stage direction here, but Lucresse must suit her actions to her words by looking in the closet.

[11] Despite the absence of a stage direction at this point, Lucresse's words in l. 1442 must be spoken as an aside, probably to Rosette.

[12] His real reason for having her remove the candle is to stop her from seeing Cléandre.

[13] According to Fournel, *Contemporains*, p. 53n, the reference is to 'Albert le Grand, moine de l'ordre de Saint-Dominique, au treizième siècle, sur le compte duquel on met de petits livres magiques et divinatoires qui, depuis longtemps, font partie de la bibliothèque populaire'.

S'éveiller de la sorte est un mauvais presage,
Et pour ne pas celer aussi la verité,
Ce sot eternuement m'a fort inquieté.[14]
LIDAME
Oserez-vous encor dementir vostre Mere?
On n'esternuoit point, c'estoit une chimere.
Je n'ay pas grace à Dieu, faute de jugement,
Et ne me laisse point duper facilement.
Toutes vos actions doivent fort me deplaire:
Et je vais tout à l'heure* en advertir mon frere.
CLEANDRE
tombe & fait tomber des escabelles.[15]
Elle s'en va, sortons! ha Ciel quel contre-temps.
Que je suis mal-heureux.
LIDAME
Qu'est-ce encor que j'entends?
ROSETTE
Ton Maistre Philipin manque bien de cervelle.
PHILIPIN
S'en faut-il estonner? est-ce chose nouvelle?
LIDAME
Qui dans ce cabinet* peut faire un si grand bruict?
PHILIPIN
Quelqu'un quand je dormois s'y peut estre introduict;
Je veux m'en éclaircir avecque diligence,
Et sur le champ moy mesme en prendre la vengeance,
On en veut à vos biens.
LIDAME
Dis, dis à mon honneur.
C'est Cleandre, ouy c'est luy, ce lasche* suborneur
Qui veut deshonnorer une famille honneste.
PHILIPIN
Madame! si c'est luy, par la mort, par la teste,[16]
Il se repentira de ce qu'il entreprend;
Si j'ay le corps petit, j'ay le courage grand.
Donnez-moy ce poignard avec cette lumiere

[14] This comment is intended for Cléandre, though it is ostensibly about his own sneeze. He may look meaningfully in the direction of the closet as he delivers the comment, whilst Lidame, who is about to speak to Lucresse, is already looking in her direction.

[15] Despite the placing of the stage direction, Cléandre speaks the first hemistich, and only then knocks over the stools as he hastens to leave the closet. Just as before, the noise is made as Lidame is on the point of leaving the room.

[16] Philipin is still in character as having been unjustly dismissed by Cléandre. His oath, not an uncommon one, abbreviates 'par la mort de Dieu, par la tête de Dieu'.

Et de peur d'accident, avancez la derniere.
Il payera l'amende* & plus cher qu'au marché,[17]
Et si je ne le trouve, il sera bien caché.

LIDAME

Va, ta fidelité sera recompensée.

PHILIPIN

tombant & souflant la chandelle

A l'aide! ….

LIDAME

Qu'as-tu donc?

PHILIPIN

J'ay la teste cassée.
Dés que j'y suis entré j'ay veu non sans effroy
Un horrible geant paroistre devant moy
Qui d'un bras redoutable à l'égal du tonnerre,
M'a fait du premier coup donner du nez en terre.
A soufflé ma chandelle, & m'auroit accablé
Si par un second coup il avoit redoublé.
Ce doit estre un esprit, & si vous estes sage
Vous ne resterez pas en ce lieu davantage.

LUCRESSE

Je crains fort les esprits Madame! éloignons-nous.

LIDAME

Celuy-cy ne doit pas estre à craindre pour vous:
Dans vostre empressement je cognois vostre ruse;
Ce doit estre Cleandre & Philipin s'abuse.[18]

PHILIPIN

Je ne dis pas que non; je puis bien me tromper;
Mais si c'est luy Madame! il ne peut échaper.

LIDAME

Ne me quitte donc point.

PHILIPIN

Je seray fort fidele.

LIDAME

Rosette! allez là bas querir de la chandelle.

LUCRESSE[19]

Pendant l'obscurité Cleandre peut sortir.
N'y va pas ….

[17] We have already seen (l. 90) that 'amende' is an alternative spelling for *amande*. Philipin is making an excruciating pun, because 'payer l'amende' means not only receiving one's punishment but also paying for almonds bought in the market.

[18] She still trusts Philipin, and blames Lucresse for taking advantage of his gullible nature. In l. 1501, he tries to protect his status: he cannot allow Lidame to see through him.

[19] Aside, to Rosette.

ROSETTE[20]
C'est bien dit, je vais l'en advertir.
Sauvez-vous, il est temps.
CLEANDRE
C'est ce que je veux faire.
LIDAME *attrapant Cleandre*
Il est pris, le galant!
CLEANDRE
Que le sort m'est contraire!
PHILIPIN
Vous tenez Philipin, ne vous abusez pas,
Peste que rudement vous me serrez le bras!
LIDAME
Quoy c'est toy Philipin! ce succez* m'embarrasse:
Je croyois avoir pris nostre fourbe en ta place.
PHILIPIN
Pleust à Dieu qu'il fust vray que le Ciel par bonheur
Eust en vos mains livré ce lasche* suborneur!
LIDAME
prenant la main de Cleandre une seconde fois
Ha c'est donc à ce coup,* je le tiens que je pense.
CLEANDRE
Vous tenez Philipin.
PHILIPIN
Dieu, quelle impertinence!
LIDAME
L'artifice est grossier, je connoy bien sa voix.
PHILIPIN
Ouy vous tenez Cleandre, il est pris cette fois.[21]
LIDAME
Au voleur, au voleur, viste de la chandelle.
LUCRESSE
Tout est perdu Rosette! ha fortune cruelle!
LIDAME
Il me veut echapper.
PHILIPIN
Non, non, ne craignez rien,
Je le tiens par le bras, & l'arresteray bien.

[20] In the absence of stage directions, we must imagine that Rosette's first words are spoken, aside, in reply to Lucresse; and that, having recognized Cléandre, who has slipped out of the closet, she speaks the next hemistich, aside, to him.

[21] Philipin is staying in character as faithful to Lidame.

LIDAME

De peur que de nos mains par force il ne s'arrache,
Il faut le retenir par sa longue moustache.*

PHILIPIN

C'est fort bien advisé, vous estes trop heureux,[22]
Sortez & laissez-nous vostre tour de cheveux.

CLEANDRE

laissant son tour de cheveux
entre les mains de Lidame & de Philipin.

Me voilà delivré d'une estrange maniere.

LIDAME

Hola, mon frere, amis, quelqu'un de la lumiere!
Enfin te voila pris infame & lasche* amant!
Ne croy pas m'accabler de honte impunément;
Il n'est point de pouvoir qui te puisse soustraire
Au cours impetueux de ma juste colere;
Tu mourras fourbe! traistre! & ton sang respandu
Joindra bien-tost ta perte à mon honneur perdu.

CLEANDRE

O Dieu que j'ay de peine à rencontrer la porte.
Cachons-nous, j'apperçoy la clarté qu'on apporte.

SCENE V. & DERNIERE.

CARPALIN, LIDAME, LUCRESSE, ROSETTE,
CLEANDRE, PHILIPIN.

CARPALIN

Où s'est-il donc caché ce filou, ce voleur!

LIDAME

Ciel que tien-je & que voy-je! ha je meurs de douleur![23]

PHILIPIN

Je n'ay jamais rien veu de plus drole en ma vie.

LUCRESSE

Cleandre s'est sauvé: Dieu que j'en suis ravie!

CARPALIN

Quelle terreur panique* a vostre esprit frappé?
Je ne voy rien.

[22] The second half of the line and the whole of the next line are an aside to Cléandre, who can give up his wig and escape. In the event, he fails to find the way out, and returns to the closet.

[23] She realizes she is holding a wig. Philipin must have been holding it too, to give it tension.

LIDAME
Helas le traistre est échappé!
CARPALIN
Qui donc?
LIDAME
Un suborneur qui se nomme Cleandre,
Qui seduit vostre niece.
CARPALIN
Ha je le feray pendre!
PHILIPIN
Nous le tenions au poil; mais tous nos soins sont vains;
Il ne nous a laissé qu'un tour entre nos mains.
CARPALIN
Que n'est-il demeuré! ventre, teste,[24] je jure
Que sa mort à l'instant eust reparé l'injure.
Que ne le tiens-je icy ce perfide imposteur?*
J'aurois eu le plaisir de lui manger le cœur.
Je l'aurois devoré cet insolent, ce traistre,
Il faut chercher par tout, il se cache peut-estre.
LIDAME
Avant vostre arrivée il sera descendu.
PHILIPIN
Si je le puis trouver, croyez qu'il est perdu.[25]
CLEANDRE *dans le Cabinet**
Il faut tenir l'espée au besoing toute nuë.
Comment c'est Carpalin? me trompez-vous ma veuë?[26]
CARPALIN
Il n'est point en ce lieu, Monsieur ne dites mot,[27]
Je travaille pour vous, ne faites pas le sot.
Devant que la chandelle icy fust aportée,
Il doit s'estre sauvé.
LIDAME
Je m'en suis bien doutée
Fille lasche!* esprit bas qui cheris ton erreur!
C'est sur toy qu'à present doit tomber ma fureur.
N'espere plus de moy ny bonté ny tendresse;

[24] Another oath, of the same kind as Philipin's, here abbreviating 'ventre de Dieu, tête de Dieu'. 'Que', at the beginning of the line, has the force of, 'If only'. Carpalin is, of course, playing to his part as Lidame's brother.

[25] Philipin, retaining his aura of fidelity to Lidame, pretends to search.

[26] Cléandre is apostrophizing his eyesight.

[27] Carpalin's first hemistich is spoken aloud, the next one-and-a-half lines aside, to Cléandre, then ll. 1559-60 aloud to Lidame.

Je ne veux point de fille avec tant de foiblesse.
Des plus doux sentiments mon cœur est despoüillé,
Je ne reconnoy plus mon sang qui s'est soüillé.
Va je te desavoüe & dés demain j'espere
De te voir enfermée en un couvent austere.

CARPALIN

J'estime qu'il seroit pourtant plus à propos
Pour couvrir son honneur & vous mettre en repos,
Puis qu'elle est amoureuse & qu'elle en est dans l'âge,
De luy faire gouster des fruicts du mariage.
C'est prevenir les maux qui pourroient arriver,
Souvent l'honneur se perd à le trop conserver.

LIDAME

Ce moyen seroit bon, s'il n'estoit impossible.
Qui voudra d'elle apres un affront si visible?
Lisipe l'aime fort; mais estant de retour,
Il sçaura sa foiblesse, & perdra son amour.[28]
Qui voudra prendre un corps dont un autre aura l'ame?
Qui voudra l'epouser?

CLEANDRE *sortant du Cabinet**

Ce sera moy, Madame!
Daignez me l'accorder.

PHILIPIN

O le plaisant biais!*
Hé bien fut-il jamais un amant plus niais?

LIDAME

Ha voicy l'imposteur* dont l'amour nous offence.
Qu'il meure; c'est de vous que j'attend ma vengeance![29]

CLEANDRE

Mais prenant vostre fille.

LIDAME

Ha vrayement c'est pour vous;
Nostre fille n'est pas un gibier de filoux.*

CARPALIN

Sçachons quelle est sa race & son bien tout à l'heure:*
Puis nous verrons s'il faut qu'il l'épouse ou qu'il meure.

LIDAME

Ce n'est pas trop mal fait d'essayer la douceur
Mon frere! ….

[28] This is the last mention of Lisipe.

[29] She is addressing Carpalin. We may presume that, in so saying, she hands him her dagger, which she has recovered from Philipin, who had it at l. 1483. Carpalin's next intervention is motivated by his desperate need to temporize.

CLEANDRE
Vostre frere?
LIDAME
Ouy, ouy je suis sa sœur.
CLEANDRE
Vous pouviez vous passer d'une ruse semblable;[30]
Je ne refuse point cette fille adorable.
Pour me faire accepter ce party proposé
Il n'estoit pas besoin d'un frere supposé.
LIDAME
Il est mon propre frere.
CLEANDRE
Ha c'est une imposture!
Excusez ma franchise, elle fut tousjours pure.
CARPALIN
Ton Maistre perd l'esprit.
PHILIPIN
L'esprit? te mocques-tu?
Comment le perdroit-il, il n'en a jamais eu.
LIDAME
Mais le cognoissez-vous?
CLEANDRE
Je le dois bien connoistre.
CARPALIN
Ne vous arrestez pas aux paroles d'un traistre.
CLEANDRE
Ha le dissimulé, qui ne le connoistroit.
Je ne suis pas si sot que tout le monde croit.
LIDAME
Qu'entend-je? d'un grand mal je retombe en un pire.
PHILIPIN[31]
Vostre langue nous perd.
CLEANDRE
Je ne me puis dedire.*
Tous ces deguisements ne serviront de rien.
Je ne me trompe point, je le cognois fort bien.

[30] He is addressing Lidame, as the remainder of this speech makes clear, accusing her of deceit in claiming that Carpalin is her brother, the better to entrap him into marriage. Naturally, he has misunderstood the true situation.

[31] Philipin's warning, and the first one-and-a-half lines of Cléandre's response, are asides.

CARPALIN

Quoy vous me connoissez? ha quelle extravagance!
Où m'avez-vous pu voir, dans la nouvelle France?[32]

CLEANDRE

Nullement, nullement.

CARPALIN

Je ne sçay donc pas où,
Dans la Californie, au Bresil, au Perrou,
Dans Portopotossy, dans Lima, dans Cumane?
Dans Chica, dans Cusco, dans Tolme en Caribane?

CLEANDRE

Faut-il avecque moy faire tant de façons?
Penses-tu m'estonner par ces barbares noms?

CARPALIN

Ce sont tous les endroits ou j'ay passé ma vie.

CLEANDRE

Tu n'es jamais sorti de ton hostellerie.

CARPALIN

Parlez mieux, indiscret!

CLEANDRE

C'est trop faire le fin:*
Ce n'est qu'un hostellier appellé Carpalin,
C'est chez luy que je loge & vous devez me croire.

LIDAME

Quoy vous logez chez luy?

CLEANDRE

C'est à la Teste-Noire.

LIDAME

Comment fourbe, imposteur?*

CARPALIN

Ha Madame arrestez,
Je vais vous dire encore bien d'autres veritez.
Rosette, Philipin & vostre fille mesme
Sont meslez avec moy dedans ce stratagesme.

LIDAME

Ma fille! ….

CARPALIN

Ce n'estoit qu'à bonne intention.

LUCRESSE

Je vous ay pour Cleandre apris ma passion,
Et je ne permettois qu'il fist ce personnage
Que pour vous disposer à nostre mariage.

[32] For 'nouvelle France' and the places named in Carpalin's next speech, see the discussion in the Introduction.

CARPALIN

Madame croyez-moy, vous pourriez faire pis:
Du Bailly* de Nogent il est unique fils.[33]

LIDAME

Je te pardonne tout,[34] s'il est fils d'un tel Pere.
Feu mon pauvre mary l'aima tousjours en frere.

CLEANDRE

Il n'a pas de grands biens.

LIDAME

Il a beaucoup d'honneur;
Dans un malheur pareil c'est encor un bon-heur.
Lucresse desormais vous peut aymer sans crime;
Mon adveu rend pour vous son amour legitime.
Ma fille, aymez Cleandre à present comme espoux.

LUCRESSE

Jamais commandement ne se trouva plus doux.

CLEANDRE

Pour rendre nostre joye encore plus parfaicte,
Marions tout d'un temps Philipin & Rosette.

CARPALIN

Que deviendray-je moy?

CLEANDRE

Nous sommes genereux,
Vous nous rendez contens, nous vous rendrons heureux.

ROSETTE

Philipin qu'en dis-tu?

PHILIPIN

Que veux-tu que je die?
Je croy voir une fin de quelque Comedie.

ROSETTE

Je crains encor ton Maistre, & je tremble en secret.

PHILIPIN

La Comedie est faicte; il n'est plus INDISCRET.

Fin du cinquiesme & dernier Acte.

[33] How does Carpalin know this? We must accept that Cléandre, Philipin, or Rosette has told him.

[34] Lidame's use of 'te', here, indicates that she is speaking to Carpalin, whose lowly status she is now aware of.

Appendix A

Wine and Food

In Act I, the innkeepers, Carpalin and Courcaillet, vie for Cléandre's custom, each claiming he serves the finer wine. Once Cléandre has chosen to put up at Carpalin's inn, Carpalin offers him many kinds of food.

Wine

THE WINES THEY MENTION may be divided into the good ones that each says he serves, and inferior ones. When Carpalin says he does not have any 'gros vin d'Orléans' (l. 28), he means to insinuate that Courcaillet does. In the fifteenth and sixteenth centuries, when the French court often resided in the great châteaux of the Loire valley, the wines of the Orléanais had been drunk at the royal table, but in later years many growers, trading unwisely on their reputation, had replaced vines of good quality by varieties yielding greater quantities and greater alcoholic strength. These changes also meant that their wines became rougher on the palate, and this rough but strong wine was brought into Paris and watered down in disreputable establishments, or mixed with other wine. Boileau, in his third satire ('Le Repas ridicule'), refers to a mixture of wines from the auvernat and lignage grape varieties—by the seventeenth century, two of the most common in the Orléans vineyard—being passed off by an unscrupulous individual as Hermitage.[1]

Carpalin also claims that Courcaillet's wines come from Nanterre and Argenteuil (l. 36). Together with the better known vineyard of Suresnes (which, in practice, extended as far south as Chaillot and Meudon), these areas, to the west and north-west of the capital, provided Paris with enormous quantities of everyday wine. Carpalin's reference to vinegar (l. 38) may simply be an insulting description of Courcaillet's wine. On the other hand, he may perhaps be alluding to an abuse by which unscrupulous innkeepers made bland wines less unpalatable by heating them together with small quantities of vinegar and sugar to deceive their less discerning customers.

Amongst the good wines which Carpalin says he has are Chably, Arbois, and Beaune (l. 29). The town of Chably (nowadays, Chablis) lies 12 km. east of Auxerre. The vineyard which takes its name extended over an area six times larger than its modern counterpart, and supplied good quality red and white wines to the capital. Some distance to the south-east of Chablis, or to the south and south-west of Dijon, lies the Beaune wine-growing area. It, too, extended over a

[1] Boileau, *Satire III*, pp. 21-22. All references to Boileau in Appendix A are to be found within pp. 20-23 of this text.

much wider area than at present, and was a source of good red and white wines. Arbois, a town in the Jura, some seventy kilometres south-east of Dijon, nowadays gives its name to wine from a very restricted area, but in the seventeenth century, 'Arbois' denoted good quality sweet white wine from virtually anywhere, and it may well be that Carpalin's Arbois, like his Chably and his Beaune, came from the greater Burgundy region.

Coindrieux (l. 30) is a corruption of Condrieu, a town on the Rhône, south of Lyon, in one of the oldest wine-growing areas in France. There is no evidence that the strongly alcoholic white wine of Condrieu was called by the name Carpalin gives it. Perhaps Quinault was mistaken, perhaps he wished to put a mistake into the ignorant Carpalin's mouth, or perhaps *Coindrieux* is simply a printer's error. Whatever it was, it was not changed in the 1664 edition of the play.

Courcaillet's wines are from further afield. Contepordrix (l. 32) is a southern French pronunciation of 'Chanteperdrix' and may have denoted a southern vintage known to Parisians in the 1650s. Certainly, his other wines could all have come from the south of France. Malaguet, or Malaguais, the area around Málaga in Spain, gives its name to the malaga grape, grown there and along the Mediterranean seaboard of France and producing a rich, sweet wine. Courcaillet may be offering Spanish wine, which was certainly imported to Paris in the seventeenth century,[2] or a domestic variety. Likewise, the muscat grape (l. 32), grown in many areas of southern France from the lower Rhône valley to the Spanish frontier, was used for making sweet wines. Courcaillet does not say where his muscat comes from. Lasciotat (l. 33) clearly denotes La Ciotat, a coastal town east of Marseilles which gives its name to the cioutat grape, similar to muscat. This, in the seventeenth century, was grown mostly in the lower Rhône valley. Finally, Malvoisie (l. 33) had its origins in a sweet, white Greek wine, the grape variety of which was brought by the Romans and established along the Mediterranean coast. According to Furetière, 'la malvoisie est un raisin gris fort sucré […] il y a aussi une malvoisie rouge, ou de couleur de feu […] fort sucré'.

Wines from Burgundy came into Paris along the Yonne or the Seine. Those from Roussillon and the Mediterranean coast travelled via the Rhône and Saône, and were then transferred overland to the Yonne or the Seine. Most wines coming from this direction were unloaded at the 'port du vin', opposite the Île Saint-Louis at the southern end of the pont de la Tournelle. The 'Halle aux vins', where they were traded, existed a few metres east of this site until the expansion of the Science Faculty of the University of Paris in the 1970s led to the demolition of its last home at the western end of the quai Saint-Bernard. Anyone with an out-of-date map of the Paris metro will notice that the station nowadays called 'Jussieu, Faculté des Sciences', is marked as 'Jussieu, Halle aux vins'.

The number of sweet white wines should not surprise. They were preferred, partly thanks to their greater alcoholic content. Dry wines, the poorer varieties of

[2] Samuel Chappuzeau, listing wines available for purchase during theatre intervals in the 1670s, mentions 'des vins d'Espagne' (*Le Théâtre françois*, pp. 150-51). He also mentions, as does Courcaillet, '[des vins] de la Scioutad' (*sic*).

which were weak and barely palatable, remained less popular until advances in wine-making techniques aided their coming into fashion a century or so later.

Three major wine-growing areas in modern France are conspicuous by their absence. Alsace was not yet part of France, and its output joined that of the Rhine and Mosel valleys and went north and east into Germany. Many parts of the lower Loire valley were devoted to fruit growing. It produced less wine than nowadays, and much of it went to England. Bordeaux and its hinterland of Bergerac, Gaillac, and Marmandais produced large quantities, but little of it reached the capital. Partly for historical reasons, and partly because their geographical position made the economics of supplying Paris unattractive, the merchants of Bordeaux traded instead with England, the Netherlands, and increasingly, the New World.

Food

CARPALIN'S BOASTFUL MENU is a compendium of good things to eat, seen from a seventeenth-century perspective. Some of vocabulary he uses, such as *volaille*, means the same today as it did in Quinault's time, but some popular dishes and methods of presentation deserve special comment, as do the varieties of fish and game he offers, many of which, though still appreciated, are unfamiliar. Besides, some spellings have changed, making the terms difficult to locate in modern dictionaries. Rather than adopt an alphabetical approach, I have chosen to follow the vocabulary in the order in which Carpalin uses it. Unless otherwise specified, dictionary definitions in this section are from Furetière, and I have sometimes retained Furetière's helpful examples of usage, such as 'Tourte de pigeonneaux', which are not part of the definition, *stricto sensu*. As it would be heavy-handed to intervene and make the dictionary definitions (which relate to nouns in the singular) accord with the nouns Carpalin uses (which are generally in the plural), I have turned a blind eye to the inconsistency: for example, in the discussion of *cardes*, plural, I retain the definition 'coste qui est au milieu des feuilles …'.

When he says that his soups are made with stuffed pigeons ('pigeonneau: jeune pigeon. Tourte de pigeonneaux') and poultry (ll. 59-61), Carpalin has in mind dishes with pieces of meat in them, not smooth-textured soups. He can also put in *beatils* (l. 62; 'petites viandes delicates dont on compose des pastés, des tourtes, des potages, des ragousts, comme ris de veau, palais de bœuf, crestes de coq, truffes, artichaux, pistaches, &c.'—in other words, titbits of all kinds). Similarly, 'andouillette: petit ragoust que font les Cuisiniers avec de la chair de veau hachée & des œufs, dont ils garnissent les potages et les pastés, & dont ils font des entrées de table': chitterlings. *Cardes* (l. 63; 'coste qui est au milieu des feuilles de quelques plantes, & qui est bonne à manger. Des cardes d'artichaux') is a general term for vegetable hearts. Chestnuts and pine nuts are added (l. 63; 'pignon: fruit qui se trouve dans la pomme de pin … agréable à manger, & plus doux qu'une amande. On en met dans les ragousts'), as are *palais de bœuf* ('les palais de bœuf font partie des beatilles qui entrent dans les ragousts'), and the soup is further garnished with lemons, pomegranates, and egg yolks (l. 64). Lemons and egg yolks were considered delicacies in the preparation of soups, as Boileau notes:

> Que vous semble, a-t-il dit, du goût de cette soupe?
> Sentez-vous le citron dont on a mis le jus
> Avec des jaunes d'œufs mêlés dans du verjus?

Françoise Escal points out that 'le potage au jus de citron, aux jaunes d'œuf et au verjus était une spécialité du cabaret de l'Escu d'argent, place Maubert' (Boileau: *Œuvres*, p. 887; *verjus* is the sharp juice of unripened grapes, picked when green).

Carpalin next offers soups containing *riz de veau* (l. 66; 'glande qui est sous l'esophage, que l'on appelle ris de veau, qui se trouve aux veaux dans le quartier de devant […] les meilleurs ragousts se font avec des ris de veau, qui sont fort delicats'—Boileau has plates of 'champignons avec des ris de veau'). These are sweetbreads, and even if they come from lamb, rather than veal, are called by the same name. *Potage à la Princesse* is a kind of bean soup. Nowadays, *bisque* (l. 67) usually designates shellfish soups, but in Quinault's day it was a 'potage exquis fait de plusieurs pigeons, poulets, beatilles, jus de mouton, & autres bons ingrediens, qu'on ne sert que sur la table des Grands Seigneurs'. (Although Furetière also lists 'bisque de poisson', that is not what Carpalin means here.) That *bisques* were regarded as symbols of good eating is confirmed by Boileau, who has the gourmet, who has just experienced a dreadful dinner, asked by his interlocutor what has happened to 'ce teint, dont la couleur fleurie / Sembloit d'ortolans seuls, et de bisques nourie'. (Ortolans, another luxury dish, will be mentioned again below.) Other ingredients could be *poulets de grain* or corn-fed pullets (l. 68: 'on estime à Pasques les *poulets* de grain' (Furetière); 'on appelle poulets de grain, les poulets qu'on esleve au printemps, & qu'on nourrit de grain' (Richelet)), quails and young quails. Having listed all these soups, Carpalin has the effrontery to compare them favourably with those of the Escu d'argent.

He does not offer these dishes for Cléandre to choose only one. He envisages a large party of diners, and intends to set a table with several different soups. Diners will help themselves to the nearest. When Quinault makes Cléandre say, 'Il n'en faut qu'un fort bon' (l. 69), the interruption is not only made for the sake of the comedy (Cléandre stems Carpalin's flow of words for a moment, with difficulty), but also because there will be so few people at table that one dish of soup will be enough and it is not necessary for Carpalin to serve several.

Next, Carpalin lists *entrées*, or appetizers served before the main course. His are pretty substantial, even by the standards of his times. *Boudin blanc* (l. 76) is a kind of sausage made with chopped chicken breast, milk, and spices, still found on many a French *traiteur*'s menu to this day, the *sauce blanche* in which he serves the fried chicken (l. 77) was probably thickened with potato flour, and the *capilotade* (l. 79) is a thick goulash-like soup or 'sausse qu'on fait à des restes de volailles & de pieces de rost despecées'.

Having dealt with the dishes which, as he puts it, whet the appetite, Carpalin lists the roasts he can prepare. *Chapons gras* (l. 81) are capons. Furetière, who defines *chapon* as 'coq qu'on fait engraisser', adds that good ones come from Le Mans, and Carpalin says that his do, too (l. 144). On the other hand, an ordinary *coq* can be passed off on the undiscerning as a *chapon*, as Boileau avers. As to *poulardes*, these can be any kind of poultry so long as it has been fattened for the

table: 'poularde: jeune poule engraissée. On sert une couple de poulardes au lieu de chapon en certaine saison' (which means simply, 'at certain times of the year)'.

Next, a series of game birds, some more familiar to modern readers than others. These are, in l. 82, *gelinotes* 'petite poule engraissée dans une bassecour': fattened pullets; *faisants* (pheasants), *tourtres* (turtle doves: 'tourtre', says Furetière, is an alternative word for *tourterelle*); *perdris* (partridges: 'oiseau excellent à manger'); *outardes* (bustards: 'gros oiseau qui vit dans les campagnes, bon à manger, qui est fait comme une oye'). In l. 83, *grives* (thrushes: 'petit oiseau noir et blanc … qui est bon à manger à la saison des vendanges, parce qu'il s'enyvre de raisins'); ducks; *vanneaux* (peewits: 'vaneau: […] fort bon à manger'); *cercelles* (teals, usually *sarcelles* in modern French); *ramiers* (wood pigeons). In l. 84, he continues with *becassines* (snipes); *courlis* (an alternative form of *courlieu*, a curlew); *halebrans*, not defined by Furetière but given by Richelet as 'un jeune canard sauvage'; *pleuviers* (*pluviers* in modern French: English 'plovers').

An *entremets* can be a light dish served between courses, but Carpalin means a dessert course that can be sweet or savoury. He offers chopped capons (l. 87) with *raisin de Corinthe* (l. 88; 'delicieux et sucré […] fort menu' (F.)). *Raisins de Corinthe*—small, dried grapes, available at times of the year when freshly picked ones are not—are better known in the English-speaking world as 'currants', *currant* being a corruption of 'Corinthe'. The *jus* denotes the juices that run off when the mutton is being roasted. *Ortholans* (l. 89; ortolans or buntings, familiar to readers of the childhood biographies of Marcel Pagnol) are still considered a delicacy. *Ortholan* is omitted by Furetière, but defined by Richelet as: 'oiseau qui est gros environ comme une aloüette [..] & qui est bon à manger'. *Gelée* can be a sweet jelly made from fruit juices, or aspic in which meats are preserved: either could be intended here. Defining *pistache*—pistacchio nut—as 'fruit qui vient en noyau dans une grappe', Furetière adds helpfully, 'On met des pistaches dans des ragousts'. *Ragoust* can, certainly, be a kind of stew, but its other meaning, and presumably the one intended here, is 'ce qui est fait pour donner de l'appetit à ceux qui l'ont perdu' (Furetière), or 'un assaisonnement que le cuisinier fait, qui pique, qui chatouille & réveille l'apétit' (Richelet). In other words, something spicy. 'Une langue en ragoust' is one of the dishes mentioned by Boileau. Finally, after pistacchio nuts, 'l'amende rissolée'. The almonds would be lightly toasted in a frying pan, without oil (indeed, to remove some of the natural oil), before being served as a dessert. *Rissoler* means 'cuire des viandes ou autres mets jusqu'à ce qu'on leur donne une couleur rousse' (Furetière); 'ce mot se dit des choses qu'on frit & de quelques autres qu'on rôtit. C'est frire, ou rôtir de telle sorte que ce qu'on rôtit, ou frit, tire sur le roux' (Richelet). In other words, 'to brown'.

To finish the meal, Carpalin offers fruit from the Touraine (l. 90), and then he begins all over again with his menu for fast days (non-meat days, as observed by the Catholic church).

To start with, he says, he can offer *potage de santé* (l. 98). Although Furetière observes of the word *potage* that it represents 'jus de viande cuite […] on sert les potages à l'entrée du repas', and gives examples of *potage de santé* made with meat and game, he adds that it can be 'un potage […] d'escrevisses, ou bisques &

demi-bisques', and the context makes clear that it is such a fish or shellfish-based soup that Carpalin means. Indeed, *potage d'escrevisse* (crayfish soup) is next, then peas (l. 99; *poids-verds*), smelts (*esperlans*, a small sea-fish), turnips, onions (l. 100), *tailladins* (these can be thin slices of anything—'on taillade quelquefois les viandes pour les assaisoner, & les faire cuire'—but their use on a fast day implies thinly sliced vegetables), rice, and *panets* ('panais: racine qu'on cultive dans le jardin, qui a un goust assez fade, & dont on mange comme des carottes & des betteraves', says Furetière; Richelet has 'sorte de plante domestique, ou sauvage dont on ratisse la racine qu'on mange dans le potage à la viande, ou qu'on fait cuire pour la frire'). The *panet*, sometimes used in modern France as cattle-feed, has been bred in more northerly climes into the parsnip, and is found as a winter vegetable in the markets of Picardy, Artois, and Flanders.

For the main course, there is fish (l. 101). Salmon, pike, turbot, shad (*alose*), and sole (the spelling *saule* is idiosyncratic and not, so far as I can tell, typical), and these can be cooked in a number of ways: *courboüillon* (l. 102; 'court-bouillon') is a 'maniere de faire cuire certaines poissons, comme les carpes, les saumons, les brochets: ce qui se fait avec du vin, & des espices, aprés quoy on les sert à sec dans une serviette, où on les mange avec du vinaigre'; or they can be stewed or braised in a fish-kettle or casserole ('espèce d'ustensile de cuisine, qui sert à faire boüiller du poisson' (Académie Françoise); *castrolle* seems a wayward spelling, unsupported by the dictionaries). They can also be *saumonné*[*s*], which, apart from meaning salmon-coloured, indicates the colour of something that has been fried until lightly brown, or 'browned'.

To these can be added *œufs filez* (l. 105), a kind of savoury egg custard cooked in the oven, *œufs mignons* (roughly, 'buttered eggs'), mushrooms cooked in cream, and *laictances en ragousts* (l. 106; spiced soft fish roes). Finally, for dessert (which, again, can be sweet or savoury), there are *ramequins* (l. 107: 'espece de ragoust […] fait du fromage étendu sur une rostie assaisonnée avec du sucre, du poivre, ou autre espicerie. On ne s'advise gueres de faire des ramequins qu'au dessert, & pour exciter à boire'), *bugnets* (a version of the word *beignets*—fritters—found more commonly around Lyon and Geneva than in Paris), *gelée* (l. 108; see above) and *blanc-manger* ('un mets delicat fait en forme de gelée' (Furetière); 'sorte de manger délicieux, qui est véritablement blanc, & qui est composé d'amendes[3] & de gelée faite du suc de fort bonnes viandes & d'autres excellentes choses' (Richelet)). The English language took over this word as *blancmange*, which originally could be sweet or savoury.

When Cléandre askes whether dinner is being prepared (l. 141), nothing of the sort is happening. The next few culinary references mostly repeat ones I have already mentioned, but there a couple of new ones. *Pastez* (l. 159) are pasties ('pasté: pièce de four faite de viande cuite hachée, ou lardée, & enfermée avec plusieurs beatilles dans de la paste'), and Furetière says that *saulce-Robert* is one of the commonest of sauces, made 'avec de l'oignon & de la moutarde'.

[3] Notice Richelet's spelling of *amendes*, which confirms the validity of Quinault's (or his publisher's) spelling in l. 90.

Appendix B

General Glossary

WORDS AND PHRASES MARKED WITH AN ASTERISK (*) in the text are discussed further in this Appendix. Generally, definitions which are given in the form of quotations are from Furetière's dictionary, and are indicated by (F.). Sometimes, Richelet's dictionary (Ric.) and that of the Académie Française (A.F.) provide clearer or more apposite definitions, and have been used. In the small number of cases where no dictionary is specified, none gives a sufficiently clear definition and the entry here is a composite of all three. Words for which a sufficient definition is given in *Petit Robert*, sometimes under a modern spelling (e.g., *vider* for 'vuider'), are omitted.

accomodé (l. 1428): '[accommoder], faire fortune, gagner du bien. Cet homme s'est bien accommodé […] il est maintenant bien accommodé' (F.). Richelet defines *accommodé* as 'riche, qui est à son aise'.

affilé(*e*) (l. 988): the more common meaning of the expression 'avoir la langue affilée' is 'to have a sharp tongue' or even 'to have a vicious tongue', but here the implication is evidently positive, and Rosette intends to exhort Philipin to be silver-tongued in his dealings with Lidame.

amende (ll. 968, 1485). The word *amende* ('fine') is also found in the text of the Privilège. Thus, the expression *payer l'amende* means 'to pay the fine', but in ll. 968 and 1485 it has the figurative meaning 'to receive one's punishment'. In l. 1485, the word *amende* provides a pun on the word for an almond. (In l. 90, *amende* means 'almond'.)

anhan (l. 117). The noun *ahan*, occasionally spelt *anhan*, is defined by Furetière as 'peine qui fatigue le corps, & qui fait quelquefois perdre l'haleine. *Ahaner* se dit […] quand il a de la peine à prendre ses resolutions. Il a beaucoup ahané à donner son consentement à cette affaire'. It is sometimes seen in the expression 'suer d'ahan' (A.F.), which roughly accords with the idea of 'to work like a slave', which in turn becomes a metaphor for experiencing a feeling of disapproval. It is in this last sense that Carpalin uses it.

antichambre (ll. 410, 418): 'chambre qui est auparavant la chambre du maître du logis ou la principale chambre d'un appartement. […] Un bel appartement doit avoir antichambre, chambre, & cabinet' (F.). In spite of this definition, the *antichambre* in which Philipin conceals himself in Act II is obviously entered from the main room, and is not a room through which those on their way to the main room pass, so what Quinault has in mind is really a *cabinet* (q.v.) or closet.

ascendant (l. 721): 'l'inclination naturelle qui nous porte à faire quelque chose' (F.). Lucresse means, 'For some reason that I cannot explain.'

assistances (l. 639): 'secours, aide' (F.).

bailly (l. 1630), otherwise *bailli* or *baillif*. 'Celui qui dans une Province a le soin de la justice, qui est le Juge ordinaire des nobles, qui en est le chef au ban' (Ric.). The *ban* is the 'convocation des gentilshommes, & des personnes qui ne sont pas nobles & qui tiennent des fiefs à la charge de servir le Roi à leurs dépens dans les besoins de l'Etat' (Ric.). The *bailly*, in other words, is the King's representative. The soldierly responsibilities of the position having fallen into abeyance by the seventeenth century, the *bailli* remained none the less a high-ranking legal official, the magistrate of a defined provincial area or 'bailliage'.

barbet (l. 174): 'chien à gros poil & frisé qu'on dresse à la chasse des canards' (F.). A member of the spaniel family, a small but strong breed of dog commonly used to operate spit-wheels.

batelage (l. 517): the fee, or fare, paid to a *batelier* ('river boatman'). Carpalin, in the role of an employee of Lisipe's father, uses the word thus in claiming to have paid for his boat journey to Paris.

belle (l. 632): 'La donner belle à quelqu'un, C'est à dire, l'*alarmer*' (Ric.).

biais (ll. 997, 1581). The verb *biaiser* 'se dit figurément de ceux qui cherchent des biais, des destours, de mauvaises finesses, des échappatoires pour sortir d'une méchante affaire' (F.); it is noteworthy that although Furetière does not define the noun *biais*, he uses it in the definition of the verb. The noun denotes an expedient, stratagem, or ruse, and it is in this sense that Philipin uses it in l. 997 and his despairing and ironical aside in l. 1581.

brave comme un lapin (l. 1021): '[brave]: une personne bien vestuë. On dit aussi, brave comme un lapin' (F.).

cabaret (l. 110): the inns in this play are usually called *hostelleries*, a term which makes it clear that they take in travellers seeking accommodation. The term *cabaret* is used only on this one occasion. Strictly speaking, seventeenth-century *cabarets* could sell only wine (and other drinks), whereas premises selling wine and food were called *tavernes*—the reference to Carpalin as a *tavernier* (l. 1203) should also be understood in this context. In 1690, Furetière explains that 'on confond aujourd'huy ce mot [*cabaret*] avec taverne'. It seems that the confusion already existed in the 1650s.

cabinet: 'un petit lieu retiré […] qui n'est souvent fermé que d'une cloison: c'est où l'on estudie, & où l'on serre ce qu'on a de plus precieux' (F.). A closet, or small room, which is entered from the larger room to which it is attached.

cajole, *cajoler* (ll. 759, 881): '[cageoller]: caresser quelqu'un, afin d'attraper de luy quelque chose à force de flatteries' (F.). It also means to be articulate in speech, which is what Rosette means when she uses the word in describing Philipin to Lidame (l. 881).

canon: see *rabats*.

cependant. 'Adv. de temps. Je vais disner, allez cependant brider mon cheval' (F.). It is used in this sense (i.e., 'meanwhile', rather than 'however') in ll. 291, 415, and 1317.

change (ll. 441, 810-11, 1296): 'On dit figurément, qu'un homme a pris le change, qu'on luy a donné le change, quand on luy a fait quitter quelque bonne affaire pour en poursuivre une autre qui luy est moins avantageuse' (F.).

chanter poüille—see *poüille*.

coche. Furetière defines *coches* as 'bateaux publics & couverts qui servent à voiturer les personnes & les marchandises sur les rivières. Les coches de Melun, de Sens, de Joigny, d'Auxerre'. The word is found with either gender.

compere (l. 510): '[comperes]: ceux qui sont bons amis & familiers ensemble' (F.).

confonde, *confondre*. As used in ll. 863, 1380, and 1436, the word accords with Furetière's definition: 'Fermer la bouche à son adversaire; se dit aussi de ceux qu'on surprend en quelque action honteuse qui les fait rougir. Il y avait assez dequoy le confondre en le trouvant sur le fait.' In l. 1408, however, it has the more obvious meaning of 'confuse' or 'conflate'.

conter fleurettes (l. 1308): 'cageoller une femme' (F.).

coup (ll. 421, 1515): 'à ce coup, c'est-à-dire, en cette occasion' (F.).

couvrir: has all the usual meanings, but when Rosette uses it in l. 369 she means 'to protect'—and to do so by keeping silent.

d'abord (l. 668): 'incontinant, aussi tôt' (Ric.).

dancer l'estrille: see *estrille*.

decevoir (l. 1138): the primary meaning of *decevoir*, in the seventeenth century, was 'tromper'.

decouverture (l. 261): an alternative form of the noun *découverte* ('discovery', or, here, 'revelation'), condemned by Vaugelas as unnecessary and already disappearing by the 1650s, but useful here for the rhyme.

dedire (l. 1604): '[desdire]: retracter sa parole, & en manquer. Se dit aussi de ceux qui disent le contraire de ce qu'ils ont dit' (F.). Cléandre insists to Philipin that he will not go back on what he has just said.

deffaite (ll. 484, 1440): 'deffaite signifie excuse, eschapatoire. Ce valet est un rusé menteur, qui a toûjours une deffaite en poche' (F.).

denier (ll. 329, 1397, as a verb): 'nier une chose, en contester la verité' (F.).

denier (l. 206, as a noun indicating a sum of money): see *louis*.

disgrace (ll. 961, 1011, 1108, 1119, 1163): 'malheur, accident' (F.). Anything from a misfortune to a calamity. It still has this meaning in l. 1396, even though Lidame perceives Cléandre's machinations as a threat to her family honour.

donner le change: see *change*.

drille (noun). Furetière defines *drille* as 'meschant soldat' and adds: 'se dit par mépris & par raillerie … se dit aussi de tout autre malheureux qui porte l'espée'. As an insult, therefore (l. 41), it suggests that Courcaillet has just threatened Carpalin, perhaps by wielding some kitchen utensil as if it were a sword.

driller (l. 885): 'courir viste. C'est un terme bas et populaire, qui se dit des laquais […] qu'on fait courir' (F.). In other words, Lidame can send him on errands.

du tout (l. 222): in the seventeenth century, this adverbial phrase was equivalent to 'tout à fait'.

duire: 'estre propre à quelqu'un' (F.). To suit, to please. When Carpalin uses the word in l. 154, he means 'be enough for you'.

écorche-veau (l. 43): one of the series of insults that the two innkeepers hurl at each other. Victor Fournel (*Contemporains*, p. 10), explains thus: 'Un homme qui *écorche*, qui exploite les *veaux*, c'est-à-dire les sots, les imbéciles, les niais qui se laissent duper par lui. Le mot veau s'emploie continuellement en ce sens dans nos vieux auteurs comiques.'

empesché (l. 853). In his edition, Victor Fournel states that 'faire l'empêché se disait d'un homme qui s'intrigue, qui se fait valoir, ou qui se mêle de bien des choses' (p. 33). This explanation is not confirmed by any of the three major seventeenth-century dictionaries. The word can also mean 'embarrassed', and Cléandre, caught in the act by Lidame, exhibits embarrassment as he tries to exculpate himself.

enfiler la venelle: see *venelle*.

ennuy: quite a forceful word in the seventeenth century. When Philipin uses it in l. 404, he means 'despair'. 'Chagrin, fâcherie', says Furetière.

entendu (l. 1206): see *faire l'entendu*.

escu (l. 1426): see *louis*.

estourdy (sub-title, dédicace, 372, 1100) and *estourdie* (l. 1292): 'imprudent, inconsidéré qui fait les choses avec precipitation & sans en considerer les suites' (F.).

espaule (l. 1084): 'on dit ironiquement *par-dessus l'espaule*, […] pour dire, qu'il n'y a rien de vray en ce qu'on allegue' (F.).

estrille (l. 42): a 'curry-comb', a long-handled instrument used by a groom (*palefrenier*) to groom horses. *Faire dancer l'estrille* is not to do the job properly, to skimp. In addition, *estriller* (*étriller*) means to overcharge for goods or services, and *estrille* was a seventeenth century term for an inn in which customers were overcharged for inferior food and drink. Carpalin's insulting description of Courcaillet, therefore, works on several levels.

faire l'entendu (l. 1206): to look shrewd and/or business-like.

fiebvre quartaine (ll. 266, 447): considered a serious illness, a fever which peaks and subsides repeatedly on a four-day cycle. In l. 447, Philipin is simply referring to such an illness, but in l. 266, he is using the term as a curse: 'On dit proverbialement, Vos fièvres quartaines, quand on veut faire une imprecation contre quelqu'un' (F.).

filoux: see *gibier de filoux*.

fin (l. 607): 'subtil, délicat, rusé' (F.); likewise *finesse* (l. 549) 'delicatesse, subtilité […] ruse, adresse, artifice' (F.). *Rafiner* (*raffiner*) means 'to be very subtle' ('raffineur se dit des gens trop subtils' (F.)): thus, in l. 1295, Cléandre is saying that Lidame thinks she is being very clever even when she is being tricked.

finesse: see *fin*.

fleurettes: see *conter fleurettes*.

frelateur (l. 40): a noun derived from the verb, *frelater*. 'Ce mot se dit du vin & il signifie falsifier, sophistiquer. Cabaretier qui frelate son vin' (Ric.). 'Mesler & sophistiquer une liqueur, en corrompre la qualité naturelle. Il se dit particulièrement du vin' (F.).

fricasser, *fricasseur*: '[fricasser]: cuire promptement […] soit dans la poësle, soit dans un chauderon […]. On fricasse des poulets, des œufs, des pois, des legumes, &c' (F.). Thus, *fricasseur*: 'apprenti cuisinier qui ne sçait encore que tenir la poësle' (F.). As such, the word may be used, as it is by Courcaillet in l. 41, to insult a fellow member of the catering trade.

garder le mulet (l. 1313): 'attendre à une porte, ou à quelque rendez-vous, jusqu'à s'impatienter' (F.).

gargotier (l. 39): 'l'hoste d'une gargotte, pauvre ou meschant cabarettier' (F.) '*Gargotte* se dit [...] des lieux où les viandes sont mal apprestées, & où on est servi mal proprement' (F.).

gaster: this verb is found with its usual meaning ('damage', 'spoil') in ll. 272, 460, 584, 921, but when Philipin says, in l. 426, 'je suis gasté' he means he is in a pitiable situation. Thus: 'vous voilà bien gasté [signifie] vous voilà bien à plaindre' (A.F.).

gaster le mestier (l. 40): 'faire trop bon marché de sa peine, ou de sa marchandise, en sorte que cela fasse tort aux autres du même mestier' (F.).

gibier de filoux: 'On dit figurément, qu'une chose n'est pas du gibier de quelqu'un, pour dire, qu'elle est au dessus de ses forces, de ses connoissances, de sa condition, & qu'il ne doit pas y pretendre ni s'y amuser'. '*Filou* se dit […] de tous ceux qui se servent de mauvaises voyes pour s'emparer du bien d'autruy' (F.). When Lidame uses the expression in l. 1586, she means that Lucresse is 'not to be aspired to by a scoundrel like you'.

gros Monsieur (l. 1022): 'on dit qu'un homme fait le [...] gros Monsieur, quand il est devenu fort riche' (F.). 'On dit populairement [...] d'un homme qui a fait fortune, qu'il est devenu gros Monsieur' (A.F.).

heure (ll. 1468, 1587): see *tout à l'heure*.

heurte (l. 408): '[heurter]: frapper à une porte pour se faire ouvrir' (F.).

important (l. 738): when this word is used here by Cléandre, it means 'qui est avantageux, utile' (Ric.). Lisipe's absence would have been advantageous or useful to the plotters. On other occasions (specifically ll. 423, 662, 1030, 1088, 1432), its meaning is the more common one of 'qui est de consequence' (F.).

imposteur (ll. 586 1066 1549 1583 1621): 'trompeur, affronteur, calomniateur' (F.).

imposture (l. 554): 'tromperie, mensonge, calomnie' (F.).

indiscret (l. 458): as in the title of the play, 'celuy qui agit par passion, sans considerer ce qu'il dit ni ce qu'il fait […] se dit plus particulierement de celuy qui ne sçait pas garder un secret. Les femmes redoutent beaucoup les amants indiscrets' (F.).

ingrat, *ingratte* (l. 338). The word, which is both a noun and an adjective, is used by male and female lovers to indicate that a person is cruel and does not reciprocate his or her love.

jour de poisson: see *poisson*.

lâche, *lasche* (adjective): 'qui n'a point de cœur. Qui a l'âme basse, Bas & honteux' (Ric.). In l. 1377, the noun *lasche* indicates a person. *Lâcheté* (ll. 336, 589) means heartlessness or shameful behaviour.

lapin (l. 1021): see *brave comme un lapin*.

lasche: see *lâche*.

livre: see *louis*.

louis, *livre*, *denier*, *sol*, *pistole*, *escu*. The *livre* (mentioned in the privilège; also called the *franc*) was the standard unit of account. There were twenty *sols* in one *livre* (*sol*, l. 886), and twelve *deniers* in one *sol* (in l. 206, however, the word *denier* is used in an absolute sense, meaning 'money' and equating roughly with the English expression 'coin of the realm' in similar contexts).

The *louis*, or *loüis* (ll. 642, 686, 919, 948, 950, 1163), so called from the image of the king's head on the obverse—originally that of Louis XIII—was a gold piece whose relationship to the *livre* fluctuated over time. In the 1650s, it was worth ten *livres*. *Pistole*, a word originally imported from Spanish to denote Spanish coins, had become, by the 1650s, simply an alternative word for *louis* (ll. 118, 964, 966). *Escu* (l. 1426) was a silver coin worth three livres, but used, as here, in an absolute sense, it indicates money in general.

masse: see *tope*.

mestier (l. 40): see *gaster le mestier*.

Monsieur (l. 1022): see *gros Monsieur*.

moustache (l. 1524): as well as meaning a moustache in the ordinary sense of whiskers on the upper lip, this word means 'cheveux qu'on laisse croistre & pendre à costé des joües. Les hommes portoient autrefois une longue moustache du costé gauche' (F.). In other words, Lidame proposes holding on to Cléandre by his long hair.

mulet: see *garder le mulet*.

objet: 'se dit poëtiquement des belles personnes qui donnent l'amour' (F.). Used especially by young male lovers in imaginative literature.

obsedera (l. 454): '[obseder]: se rendre maistre de l'esprit ou de la maison d'une personne, empescher les autres d'en approcher […] importuner quelqu'un par son assiduité, par ses demandes' (F.).

ostrogot (l. 211): a surprisingly common insult—'un Barbare, un ignorant qui vient d'un pays fort esloigné' (F.).

panique (l. 1541): 'ne se dit qu'en cette phrase: terreur ou frayeur panique—c'est-à-dire, sans sujet, sans cause legitime' (F.).

pardessus [par dessus] *l'espaule*: see *espaule*.

pas. The phrase *de ce pas* (l. 444) means: 'tout à l'heure, tout de suite' (F.).

payer l'amende: see *amende*.

pipe. 'Piper' has a number of meanings, such as 'tromper, et particulièrement au jeu.' (F.). It also means simply to gain an advantage, but when Lisipe uses it in l. 226 he means 'cheat' or 'dupe', and his words are chosen to make sure that Cléandre does not forget that he is a gambler.

pistole: see *louis*.

poisson, *jour de* (l. 95). A non-meat day a 'jour maigre' or 'jour de carême'.

potager: normally a special oven used in the preparation of soups, but clearly Carpalin uses the word to indicate himself in l. 72. Richelet says that it can mean 'officier de la cuisine bouche du Roi qui a soin des potages'. Here, it means simply a person who makes soups.

poüille (l. 946): '[chanter poüille à quelqu'un]. Quereller quelqu'un en face, luy faire plusieurs reproches, l'injurier' (F.).

prendre le change: see *change*.

prendre sans vert: see *vert*.

rabats, *canons*, *rondaches* (ll. 1242, 1244). Fashionable items of men's clothing. Thus, '[rabat]: piece de toile que les hommes mettent au collet de leur pourpoint, tant pour l'ornement que pour la propreté' (F.). '[Canon]: un ornement de toile rond fort large, & souvent orné de dentelle qu'on attache au dessous du genou, qui pend jusqu'à la moitié de la jambe pour la couvrir' (F.). In fashion terms, *rondache*, strictly speaking a round shield or target, had a brief currency around the middle of the century to denote an even larger and more exaggerated *canon*, attached behind an ordinary *canon* and intended to be visible around the edges.

rafiner, see *fin*.

ranger (l. 1431): 'subjuguer, imposer des loix, obliger à obeïr' (F.).

reclame (l. 1139): '[reclamer]: invoquer, appeller quelqu'un à son secours […] se deffendre, se targuer de la protection de quelqu'un' (F.).

reprendre (l. 146). 'On dit, Reportez ce vin gasté à ce Cabaretier, & le luy faites reprendre' (F.). Carpalin is so sure of the quality of his capons that he will take them back and reimburse Cléandre even if they have been pulled apart by the diners.

ressentiment: 'douleur dont on sent encore quelques restes' (F.); 'signifie souvenir des injures & le desir de vengeance' (A.F.).

ris, *rire*: '[se rire]: se mocquer' (F.).

rondache: see *rabats*.

sanguinolent(*e*) (l. 1391): 'vieux mot qui signifioit autrefois *sanguinaire*' (F). '*Sanguinaire*. Cruel, qui se plaist à respandre le sang [...] cruel & severe' (F.).

savetier (l. 508): 'artisan qui raccommode les vieilles chaussures, souliers, botes […] se dit aussi de tout artisan qui travaille mal proprement, grossierement, qui salit, qui gaste la besogne' (F.). A cobbler, therefore; but Quinault would also have wished to put over the comic idea of 'an apprentice bungler'.

serain (l. 1234): '[serein]: humidité froide & invisible qui tombe vers le coucher du soleil, qui engendre les rhumes & les caterres' (F.).

succez: '[succés] reüssite, issuë d'une affaire. Il se dit en bonne et mauvaise part […] un succés malheureux … il faut voir quel sera le succés de cette affaire' (F.).

tandis, as an adverb (l. 23). Vaugelas condemns this usage: '*Tandis*. Il ne se doit jamais dire ny escrire, qu'il ne soit suivy de que. [...] Mais ce seroit tres-mal dit, *faites cela, & tandis je me reposeray*. Cette faute neantmoins se trouve dans un ouvrage de l'un de nos meilleurs Escrivains' (p. 64). On the other

hand, as Jeanne Streicher shows, several writers disagreed with Vaugelas, and admitted the term as an adverb.[1]

tavernier: see *cabaret*.

temple (ll. 236, 290). In the early part of the seventeenth century this was a learned or poetic word for any place of worship, but over time it began to indicate specifically a place in which protestants worshipped. 'Se dit maintenant des bastiments où les Protestants & les pretendus Reformez s'assemblent pour exercer leurs actes de Religion', says Furetière (in 1690), and both Richelet and the Académie Française confirm the implication. In the 1650s, Quinault could have had either meaning in mind. On the one hand, protestants had not begun to suffer the discrimination and persecution that became widespread twenty years later. On the other, there is no reason why he might wish to indicate specifically that Lidame and her family are protestants. Auxerre lies in a part of France hardly touched by the Calvinist reformation that was so enthusiastically espoused in many other areas.

tenez, in the expression 'en tenez-vous?' (l. 281): 'On dit qu'un homme *en tient* […] quand il a trop bu, quand il a gagné quelque vilaine maladie' (F.).

tenir de: 'dépendre de: il ne tint pas à eux de …' (F.).

tope ou masse: these are gambling terms. 'Tope' is used in indicating the amount that a player wishes to bet against the person holding the dice ('tope dix sous'). 'Masse' is the reply if the person holding the dice wishes to accept the wager and roll the dice.

tost (l. 1349). In addition to its normal adverbial use, Richelet records that this word may be an exhortation to make haste, and gives an example: 'Vite, tost, qu'on décampe.'

tout (l. 222): see *du tout*.

tout à l'heure (ll. 1468, 1587): 'sur le champ' (F.).

traficquer (l. 1166): '[trafiquer]: faire le commerce, le negoce' (F.).

vache (l. 670): 'On dit [...] quand on croit pouvoir obtenir facilement quelque chose, S'il ne tient qu'à jurer, la vache est à nous' (F.).

venelle (l. 1004): 'terme populaire, qui se dit en cette phrase, Enfiler la venelle, pour dire, s'enfuir' (F.).

vert (l. 163): used commonly in the seventeenth century in the expression 'prendre sans vert', meaning to take someone by surprise, or to come upon them when they are not expecting it: '[sans vert]: à l'impourveu, par allusion du jeu qu'on jouë au mois de May, dont la condition est qu'il faut avoir toûjours du vert sur soy' (F.).

volontaire (ll. 915, 944, 1067): 'Se dit d'un opiniastre, d'un faineant, qui ne veut rien valoir, qui ne veut que ce qu'il veut' (F.). The meaning, on each occasion it is used, is akin to 'wilfully disobedient'.

[1] *Commentaires sur les Remarques de Vaugelas,* ed. by Jeanne Streicher, 2 vols (Paris: Droz, 1936; repr. Geneva: Slatkine, 1970), I, 132-34.

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