COMPARISON OF MARIVAUX'S LE JEU DE L'AMOUR ET DU HASARD AND GOLDSMITH'S SHE STOOPS TO CONQUER

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COMPARISON OF MARIVAUX'S LE JEU DE L'AMOUR ET DU HASARD AND GOLDSMITH'S SHE STOOPS TO CONQUER

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
IN CANDIDACY FOR THE DEGREE OF MASTER OF ARTS

DEPARTMENT OF FRENCH

BY
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WICHITA, KANSAS
SEPTEMBER, 1931
PREFACE

The writer wishes to express her appreciation to Miss Jacquetta Downing, head of the department of French, for her invaluable suggestions and advice, and to Dean Earl K. Hillbrand, whose interest and understanding have helped solve many difficulties. She also wishes to acknowledge her indebtedness to Professor Philo M. Buck of the University of Wisconsin, whose prompt replies to her inquiries were deeply appreciated.
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THE PROBLEM STATED

The purpose of this thesis is to discover and correlate the various points of similarity and of differences found in the study of *Le Jeu de l'Amour et du Hasard*, by Pierre Carlet de Chamblain de Marivaux, and *She Stoops to Conquer*, by Oliver Goldsmith. The method of approach was suggested to the writer by her undergraduate work in the department of French, where connections are constantly being formed with other subjects. An attempt is made to point out how each author reflects his own life and contemporary environment in comedies of almost identical plots, and to note the possibilities of direct influence of *Le Jeu de l'Amour et du Hasard* upon *She Stoops to Conquer*. In order to broaden the field of consideration, a brief political and social survey is made of France and England during each author's period of writing. In connection with this, an abbreviated account of the literary trends of the times is included as an indication of the influences in the various fields of thought. That similarities and differences may be more apparent, and in a measure accounted for, a comparison is made of the above mentioned intervals in the political and social history of both countries, as well as a comparison of the lives of the two authors. Lastly, a comparison of the plays proper
CHAPTER V

is included to emphasize such details as plot development, character delineation, setting, and style.

The seventeenth century in France is comparable to

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Cardinal Mazarin died in 1661, and the death of Louis XIII the following year left his son, Louis XIV, who was only five years old, under the presidency of the queen-mother, Anne of Austria. She chose Cardinal Mazarin, an Italian, as her

minister to continue the wise policies of his predecessor. However, Mazarin governed by intrigue and bribery whose Mielons would have struck directly, and the people be
gan to more discontented, for they neither understood nor trusted the Cardinal who was directing their affairs, and soon after he took his office the war of the Princes was declared. There were three distinct divisions of this war.

The first was led by those who were primarily interested

in the demands of Parliament to which the queen and Mazarin yielded in October, 1643, although they withdrew all they had conceded only two years earlier. The principal demands were that the taxes should be limited and regulated, that the Frenchmen should be restrained more than twenty-four hours without an accusation, and that the system of "Indemnity", established by Richelieu, "to know the legal officials to their duties, and to see that the laws were

faithfully executed", should be abolished. These were
CHAPTER I

HISTORICAL AND SOCIAL CONDITIONS AFFECTING LITERATURE OF THE EIGHTEENTH CENTURY IN FRANCE

The seventeenth century in France is comparable to none other in the cultural history of the nation. Cardinal Richelieu died in 1642, and the death of Louis XIII the following year left his son, Louis XIV, who was only five years old, under the regency of the queen-mother, Anne of Austria. She chose Cardinal Mazarin, an Italian, as her minister to continue the wise policies of his predecessor. However, Mazarin governed by intrigue and bribery where Richelieu would have struck directly, and the people began to grow discontented, for they neither understood nor trusted the foreigner who was directing their affairs, and soon after he took his office the war of the Fronde was declared. There were three distinct divisions of this war. The first was led by those who were primarily interested in the demands of Parlement to which the queen and Mazarin yielded in October, 1649, although they withdrew all they had conceded less than six months later. The principal demands were that the taxes should be lowered and regulated, that no Frenchman should be imprisoned more than twenty-four hours without an examination, and that the system of "Intendants", established by Richelieu "to keep the local officers to their duties, and to see that the laws were faithfully executed", should be abolished. These were
the first steps toward the struggle for independence which was to be more evident in the next century, in literature and philosophy, as well as in politics. The second stage was more selfish and was referred to as the "princely Fronde", for its leaders were of the nobility. The third phase was called the "popular Fronde" and included the democratic element of the cities.

Meanwhile, the Thirty Years War had closed in 1648, and France received Alsace and several other valuable territorial acquisitions from the provisions of the Treaty of Westphalia. Condé, one of the great generals of the Fronde, transferred his allegiance to Spain, which soon entered upon a war against France that lasted for nearly twelve years, until England came to her aid, and in 1659 the struggle closed with victory for France in the Peace of the Pyrenees.

Mazarin arranged for the marriage of Louis XIV to Maria Theresa, daughter of Philip IV of Spain, thus bringing about a union of these two traditional enemies, and preparing for the War of the Spanish Succession, which was to trouble Louis' reign.

When Mazarin died, Louis announced that he would act as his own prime-minister. He was not a great man in himself but his outstanding characteristics were "...his capacity of drudgery, his fidelity to the laborious details of his office, the industry with which he worked at
'the trade of a king' as he called it."\(^5\) During his rule the foreign interest was in his brilliant wars and conquests and the internal interest in the revision of financial and economic conditions and the establishment of the absolutism of the throne. The financial question was a delicate one. The people were overburdened by taxes and the king's agents were so dishonest that he received only a small portion of the money collected. The state's credit with other powers was very low and the sale of public offices was common. Fouquet, Mazarin's minister of finances, was largely responsible for this condition and Louis soon discharged him in favor of Colbert, who immediately revised the system of taxation and redoubled the revenue. He developed the royal navy and the mercantile marine, and carefully fostered, under minute regulations, the few colonies which France had established. It cannot be said that Colbert succeeded entirely, for Louis' conceit and unbridled extravagance made that impossible, but he awoke in the people a realization of their position.

Court life was extremely brilliant and Louis kept himself in the attention of the public by his spectacular military activities, which, in addition to his personal expenses, created a debt of ninety thousand "livres".\(^6\) Classic formality in furniture and architecture at the beginning of his reign soon lost its simplicity. Curves were taking the place of angles and elaborate frescoes of nymphs and
interlacing leaves and ribbons were being used. This trend was evident in dress more than in decoration. Trains of heavy brocade were worn in the court even by the higher domestics. "Les dames de qualité" wore furs and cloth of silver, although Louis reserved cloth of gold for himself. The court "tailleur" was Langlée, and Madame de Sévigné wrote to her daughter, "...je vous dis, pour être à la mode: c'est Langlée". He introduced the "ruban noir", heavily embroidered with precious stones, which every nobleman wore. Bows and tassels appeared at the most unexpected places in bodice and skirt, as well as on the elaborate wigs which were indispensible in the court. Each lady wore a profusion of jewels and carried a dainty fan, a slender walking stick, a muff or a huge parasol of lace. It frequently happened that the court favorite eclipsed the queen in elegance as well as importance. "Parmi les plus beaux bijoux, toutes les femmes se paraient d'un magnifique collier de perles blanches de différente grosseur à un seul rang, et que l'on appelait l'esclavage de perles. Ces perles devaient être grosses, ces colliers étaient un tel objet d'envie que La Bruyère, en parlant d'une femme, disait qu'ayant un collier elle s'était fait des ennemies de toutes les femmes du voisinage." Diamonds were also very popular. Colors were brilliant and lace was used in abundance on the large sleeves and about the low-cut necks.
The "manteaux" of the women were similar to those of the men, with lace at the cuffs and in a "jabot" at the throat. Occasionally satin crêpes, heavy with ermine, were worn for evening. Hats were large, nearly tri-corn in shape and trimmed with plumes and ribbons. Heels were high and colored, and the extremely pointed shoes were made of pastel embroidered taffeta or satin, and bore large bows or buckles. This elegance naturally led to an over emphasis on dress, which, in turn, led to an affectation of gallantry and culture. Dignity was the redeeming feature of such a fashion.

Unfortunately, it was easy to distinguish between the "bourgeois" and the "courtiers", for the latter were resplendent with jewels, brocade, ribbons, laces, and plumes, while the former wore garments of a subdued color, the only decorations of which were buttons and scalloped edges. All classes of men let their hair hang loosely to their shoulders, but the nobles wore carefully dressed white wigs when in court. This was bound to create a sense of class differentiation against which thinkers were soon to revolt. Among the people of the court, however, it produced only a pseudo-culture, called "préciosité". At the beginning of Louis' reign this expression meant a careful attention to details of elegance and a "délicatesse" in sentiment, manners, and language, and it was this spirit which permeated
the "salons", discussed more fully in Chapter VII. As the term is understood today it signifies the affected imitation found in the provinces and later "salons".

Louis soon entered upon a period of war with Holland with one object in mind, that of crushing Holland, for this little republic had refused to stand in awed obedience to the "great monarch", and Louis feared such insolence. His first step was to cut off all allies, and by bribery, he secured the aid of Charles II of England, who broke the Triple Alliance which had been formed by England, Holland, and Sweden, and sent his forces to join those of France. This war served England's interests far better than those of France, although its close saw Louis XIV at the height of his power. He had no intention of abandoning plans for expansion, in spite of the treaty, and he immediately established the "chambers of reunion", which looked carefully for every evidence of feudal relationship that could be exhumed in order to bring about entire dependency under the guise of royal protection. Consequently, the provinces began to feel the effect of this union with the court. Provincial costumes became less universal, and especially the young people were adopting the dress fashions of Versailles, as well as that manner of thinking and acting. Unaccustomed as they were to such things, they went to the extreme, and became the laughing stock of writers who were beginning to
use them in their works. Dialect was being given a place as was the comic representation of the uneducated "paysan". Shepherds and shepherdesses were used with increasing frequency.

The question of the Spanish Succession for which Mazarin had laid the foundation, was rapidly nearing. "Charles II of Spain was manifestly drawing to the close of his feeble life, which had been prolonged beyond all expectation, and he would leave no child to succeed him."

Thinking that France would best be able to keep Spain united and safe from the other powers, Charles named the grandson of Louis XIV as his heir. Louis could not conceal his eagerness to gain control of the territory nor his feeling of importance. He foolishly sent troops to the Spanish fortresses and instructed the ambassadors as if the two countries were already united. The Dutch were willing to acquiesce in the arrangement if certain concessions were made them, but Louis refused to consider their proposals. Nearly all Europe united against France, and even Spain divided its allegiance. A general war waged for twelve years until 1713, when the Treaty of Utrecht was signed, and Philip V, grandson of Louis XIV, ascended to the throne of Spain. Louis had been successful in placing his descendent in this position of power, but France had lost much in strength when she needed it most, for this marked the beginning of
a period of transition.

In October, 1685, three years before the birth of Marivaux, Louis XIV revoked the edict of Nantes, which, drawn up under Henry IV in 1589, had assured the Huguenots of religious toleration. Its revocation led to a marked emigration to England. This was a serious blow, but Louis could have rectified his mistake had his foresight not been so limited. He saw no opportunity worth his attention in the colonization of America, and, thus, he allowed England to gain a position of supremacy which she has never lost, but he was monarch absolute and would tolerate neither check nor advice, feeling himself responsible to God alone for his conduct. There were, however, two groups whose criticism he feared, namely, the officials of Parliament and the clergy. They were habitually contending for royal preference, but united in theory against the king.

The age of Louis was one of literary brilliance. It was the first to be crowded with great names, although distinctly a period of quantity and polish rather than quality. The work was not constructive but imitative, not free and reflecting its creator, but studied and faultlessly modeled. Its theme was the artificial man of society. It is interesting to notice that all the great writers of the century are of the first portion. The dividing line seems to fall about 1685, after which can be traced the
supervision of royalty and a conscious effort to please a giver of pensions and honors. "At any rate, the literary characteristics of the last part of the age are such as might be expected to be produced by such a system...the reign of smaller minds, the domination of the fixed rules, increasing flattery and adulation. It is characteristic of the age that its most permanent result was to subject French dramatic genius for the future to the iron rule of the 'three unities' the unity of time, of place and of plot." Practically all the comedy of the century which is now known was written by Molière, whose Les Précieuses Ridicules especially gives an amusing picture of the affected customs among women of the higher classes, in whose "salons" words were rejected and others formed to take their places merely to preserve a false modesty in conversation. Ridiculous as many of these groups were, they gave writers a sense of the importance of words and the relative value of expressions. Tragedy was chiefly the work of Corneille and of Racine. It was concerned with inner struggles of will and duty. The characters and settings were from antiquity. The speeches were oratorical, and many scenes of the five long acts contained only a several page soliloquy on the weaknesses of men's souls. No action was permitted on the stage, although marvelous happenings took place and were fully narrated within the limits of twenty-four hours. Women were being
given a more prominent part in drama in France than in England, especially by Racine and Molière. Corneille used the love interest merely as a means of bringing out the nobility of sacrifice and "la volonté". With Racine, love is a motivating factor in plot development. Women are as necessary in the tremendous happenings as are the men, which is not the case with Corneille, where women form a background of weakness against which men appear more powerful by contrast. With Molière women are often the objects of ridicule, but it is always kindly and well-deserved.

With the close of the reign of Louis XIV, the French political situation entered upon a new era, in which England had taken the place of Austria as France's dangerous rival and the most coveted possessions were no longer in Europe but in the colonies. World politics were just beginning to assume importance as Louis XV came to the throne, but he did not realize this until England had become so powerful that competition was useless. There were two reasons for this state of affairs; the first was France's traditional foreign policy established under Richelieu, and based on the belief that possibilities for extension lay only in Italy or on the Rhine. Also, when Louis XIV died, Louis XV was only five years of age and, his mother being dead and his nearest relative, King Philip V of Spain, having renounced all rights of succession in France, the young
king was placed under the regency control of Philip, Duke of Orleans, a man of considerable ability but with a weakness for vice and personal gain. England, seeing a vantage point, urged Philip to enter into an alliance which was called the "Quadruple Alliance"\textsuperscript{14}, in which they were soon joined by Austria and Holland. All four combined their forces against Spain, whose monarch should have been the natural ally of France had he not been attempting to gain possession of some territory formerly assigned to Austria.

The finances of France were in a deplorable state due to the terrific taxes levied on the people to support the elaborate court of Louis XIV, during whose reign the national debt had multiplied by twenty. At this critical period John Law presented his plans. He had hoped to gain the support of Louis XIV but the king had refused to do business with a Huguenot. Louis XV, however, allowed him to establish a private bank which was soon transformed into a government institution. Two of Law's theories were that credit creates wealth and that a large per capita issue of currency improves conditions by making money easier to obtain. A third portion of his system was the establishment of the Mississippi Company, which gained a monopoly of commerce and full power of government in Louisiana. Marivaux's connection with this company will be later noted in Chapter II. Enormous fortunes were be-
ing made in a few months and the company voted to pay div-
idends of forty per cent and to assume the national debt.
The crash came in 1720, and it left conditions worse than
before.

When Louis XV became of age, the Duke of Orleans se-
lected as his wife Marie Leczinska, daughter of the exiled
king of Poland, refusing the Infanta of Spain, to whom the
young king had been betrothed. Marie was selected with the
hope of perpetuating the regent's own powers, as she would
owe her position to him. This plan failed, however, and the
Duke was soon deprived of his office by Louis' declaration
that he, too, would be his own prime-minister. He lived
entirely for his own pleasures and Cardinal Fleury, minister
of finances, was the virtual ruler until 1743. Under his
guidance conditions became more nearly normal.

Louis XV was destined to encounter financial difficul-
ties in following his predecessor. Court life changed lit-
le save that the formality stiffened into almost rigidity.
The elaborate etiquette of Louis XIV was retained but it
had lost its dignity. The king cared little for any plea-
sures except hunting, in which he spent nearly every day.
Madame de Pompadour was the chief influence in the court.
She set the fashions, which were becoming more and more
ornate. Her wishes were granted before those of the queen,
and her position was fully recognized. It may be said that
she was the last of the royal favorites, for Madame du Barry, who followed her, was never accepted universally. Gaiety of the life at Versailles was forced, since the king had no interest in social functions, and the queen was a pious woman of simpler tastes than the favorite. Louis XV was, however, noted for his wit; and his repartee, if sometimes a trifle vulgar, was always fitting and unfailingly kind. Intrigues and scheming noblemen who he discovered in his court, had an unpleasant effect upon him, causing him to fear noble expressions of sentiment and indications of intellect and education as dangerous to his safety.

The chamber of Madame de Montespan was the center of art and learning of a court which sought splendor and brilliance in all things. Reflecting the king's own desire, they wished to subjugate nature to art, and many of their buildings and gardens, which appeared later due to the influence of Buffon and Richelieu, were atrocious in their poor taste and lack of practicality. Perkins says of the progress made during Louis' reign, "...as it was their (the nobles) business to be smiling and respectful, so it was his business (Louis) to be smiling and affable, and neither king nor courtier had much time left for anything else." 15

Meanwhile, the male line of the House of Hapsburg, the traditional rivals of France for power in Europe, was nearing extinction, and Charles VI, its last member, was trying
to secure succession of the hereditary lands to his daughter, Maria Theresa. He tried to bind all the European states by treaty; but when he died in 1740, various nations immediately advanced claims over which they had been brooding for generations. France and Spain united against England, and it was the beginning of an extended war in which England and Spain were contending with Austria and France. It came to an indecisive close with the peace of Aix la Chapelle, which did not, however, end the wars and uprisings in the colonies.

Choiseul had been the minister of France for some time when the treaty of Aix la Chapelle was signed, and, although he did his best, reform was practically impossible, as the people were exhausted by burdens and there was no king with sufficient strength to carry on a difficult policy. The financial condition was growing steadily worse, for the minister gave most of his attention to foreign interests. It was a period of the rule of favorites, especially Madame de Pompadour, through whom Choiseul had gained his position, and Madame du Barry, through whose dislike he was expelled in 1770.

Literature as a whole, was rapidly tending toward the sentimentalism which was to share the eighteenth century with philosophy and the fight for freedom and brotherhood. France was soon to be affected by the English writers,
Richardson, Fielding, Smollett, and Sterne, for whose sentimentality "préciosité" and the court life of the seventeenth century had paved the way. It was Richardson's Clarissa Harlowe which inspired Rousseau to use the form of letters in *La Nouvelle Héloïse*, one of the outstanding works of the eighteenth century. Public taste in France was approaching a stage of transition and the "decay of the classical ideals left room for new subjects and a new treatment; not only the manners of man in the abstract, but the complexity of the individual, not only the dignity of the tragic or epic heroes but the charm of real, everyday scenes and characters, were dimly felt to be still unexplored...." 

Richardson was fortunate in his translator, l'abbé Prévost, and his works were widely read. Voltaire was influenced by him in Nanine, as was Diderot in his *Éloge de Richardson*. "It was his (Richardson's) fate... to become one of the most active among the literary forces from which was to spring, together with the revival of letters, a state of moral unrest...."
CHAPTER II

THE LIFE OF PIERRE CARLET DE CHAMBLAIN DE MARIVAUX

Pierre Carlet de Chamblain de Marivaux, author of Le Jeu de L'Amour et du Hasard, was born in Paris in the parish of Saint-Gervais, February 4, 1688. 1 His family was intimately connected with the Parlement of Rouen, and his father, a native of Normandy, was the director of the mint at Rion, and later at Limoges. Both are approximately two hundred miles south of Paris, and it was first at Rion and then at Limoges that Marivaux spent his childhood and received his meager education. 2 Little else is known of his descent, for although there was a line of descendants from the house of Isle-Adam who called themselves "les seigneurs de Marivaux ou Marivaulx", there is no reliable evidence that Pierre Carlet de Chamblain shared their ancestry. 3 Due to his father's occupation, the young boy became acquainted with many typical financiers and with the characteristic "bourgeoisie" of the provinces.

It was quite by chance that, at the age of eighteen, Marivaux began to write. The difficulty of composing a good comedy was much discussed among his friends and one day he remarked that, in his opinion, it was a very simple accomplishment. To prove it, he wrote, within eight days, Le Père Prudent et Équitable ou Crispin L'Heureux Fourbe, 4 a one act comedy in verse. It was never acted in public but was printed in a collection several years later.

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When Marivaux reached the age to prepare for a profession, he was sent to Paris to study law, and there he remained throughout his life, "Parisien par choix". It was soon after his arrival there that he lost the affection of a young lady whom he loved, and feeling that she had deceived him with her "naiveté" and pretended sincerity, he believed that this caused in him "...un misanthropie qui ne le quitta plus." It has been said that this experience inspired the use of the plan which is found in *Le Jeu de L'Amour et du Hasard*, of allowing each young person to examine the other before their marriage is arranged.

In spite of his disappointment, Marivaux soon became interested in and a part of the literary group of which Fontenelle and La Motte, the parodist, were prominent members. They respected the tradition and authority of the seventeenth century when it was combined with liberty of the intellectual personality. This group left its stamp of a "politesse délicate et séduisante," and of "l'impertinence piquante" on much of Marivaux's work. He was a frequent visitor in the "salons" of Madame du Deffand, Madame Geoffrin, the Marquise de Lambert, and the Marquise de Tencin, and he makes an amusing portrait of the latter in *La Vie de Marianne*. Here he gleaned much information to supplant his schooling, which was not very extensive despite his study of law. He knew Latin and read much from
the classics of this tongue, but he knew Greek writers only from translation. He had inherited some money and he wrote only occasionally for pleasure. Influenced by La Motte, he parodied Fénélon, Cervantes in Pharsamon ou les Folies Romanesques ou le Don Quichotte Moderne, and even the Iliade in L'Iliade Travestie, to which D'Alembert refers as "la partie honteuse de sa vie... L'Iliade Travestie n'est qu'une erreur." He completed a novel, La Voiture Embourbé and also Le Triomphe du Bilboquet, in which he protested, "...au nom de l'esprit, de l'amour et de la raison, contre cet intrus qui menaçait de mettre en fuite causeurs et spectateurs." All of these works appeared anonymously.

Tiring of this superficial sort of work, he began to devote himself to the theatre, novels, and moral speculations, and on March 4, 1720, at the age of thirty-two, Marivaux saw his first play, L'Amour et La Verité, written in collaboration with the Chevalier de Saint Jory, presented by the Italian Comedians, so popular at the time. Despite their interpretation, the play failed and was never printed, although there was in Le Mercure of March 1720 a Dialogue Entre L'Amour et La Verité, which may have contained extracts from it.

Not discouraged, Marivaux began work on a tragedy of five acts in verse, called Annibal, which was presented at
the Théâtre Français, December 16, 1720, with only slight success. He wrote as his imagination dictated, disregarding rules, and giving an illusion of grandeur to a work which has, in itself, neither interest nor merit.

On October 18, previous to the presentation of Annibàl, Marivaux had given to the Italian company the acting rights of Arléguin Poli par L'Amour, which was well received. Marivaux was always well pleased with the performances of his plays given by this troupe and he allowed them to bring out nineteen of his thirty acted plays. His favorite of the group was a charming young comedienne, Giovanna-Rosa Benozzi, whose stage name was Sylvia. He wrote many verses to her, as well as an unsigned tribute in Le Mercure of September, 1725. While she was playing "la Comtesse" in his La Surprise de L'Amour, presented anonymously on May 3, 1722, she expressed a desire to meet the unknown author, which wish Marivaux hastened to gratify. From then on all his feminine rôles were created for her, especially that of Silvia in Le Jeu de L'Amour et du Hasard.

Comedies followed in quick succession, Le Dénouement Imprévu, Les Serments Indiscrets, Le Legge, and Le Petit-Maître Corrigé, all of which failed utterly. Better fortune soon followed with Le Jeu de L'Amour et du Hasard, La Mère Confidente, and Les Fausses Confidences. It is interesting to notice that all of Marivaux's successes were in-
Introducused from the Italian Theatre. In the works which he intended for Le Théâtre Français there is a restraint of the "geste naturel de son esprit" and an awkward, ill-becoming attempt to be serious and neo-classic. Even the sentiments are stilted and trite. Aside from the evident deficiencies of the plays themselves, Marivaux had to struggle against a band of men, whose leader has been identified as Voltaire, who did all in their power to bring about the failure of each of his plays introduced in the Théâtre Français, by attending every first performance and so conducting themselves that the actors could not continue in their rôles.

Marivaux continued his work, however, for he was not vitally interested in the material returns, and he enjoyed the process of writing. He had, in fact, doubled his patrimony several times by investments in the "Banque Royale" of John Law's Mississippi Scheme, in which he had so placed his confidence that when it failed, he was completely ruined. Although he accepted this misfortune philosophically, it could not have come at a more inopportune time, for he had just married a young lady whose parents had given her no dowry. After two years of perfect happiness she died in 1723, leaving him one daughter. When the girl reached the age to marry, her father found himself unable to give her a dowry, so he sent her to a convent; but when she was
ready to take her vows he had not sufficient money to pay the small cost of the ceremony. The Duke of Orléans generously defrayed all the expenses and Mademoiselle de Marivaux received the veil at the convent of Thrésor.

Marivaux never regained his fortune, and, being too proud to beg and too independent to force himself to write when he was not in the mood, he found life rather difficult. During the years between the death of his wife and his daughter's reception he wrote little except for articles in Le Spectateur. He sponsored this journal, inspired by the more famous one of the same name in England, and it appeared at irregular intervals for three years. Some time later he presented L'Indigent Philosophe, a similar publication. One may surmise that the hope of financial return, not the liking for this type of work, prompted his interest. Le Cabinet du Philosophe, of which an edition appeared weekly, was his last attempt at this sort of production.

In the field of novels he found considerable difficulty in finishing things which he began. With Le Paysan Parvenu, similar in form to Marianne, he completed the first four parts before he became fatigued with his subject. Larroumet assures us, however, that Marivaux was not lazy, but rather that he "...était plus sévère pour lui-même que le public. Avec son esprit d'une excessive finesse, il voyait si bien l'infini détail des choses qu'il
n'avait jamais terminé. Au prix de ce qu'il espérait faire, ce qu'il faisait lui semblait mal venu ... puisque jamais, il ne donna une partie de roman, une feuille de journal avec la satisfaction qui suit l'œuvre menée à bien."\(^{18}\)

Voltaire, who had never liked Marivaux personally, and who did all he could to hinder his progress professionally, included in his *Lettres Philosophiques*, which appeared in 1736, some serious accusations against the Parlement. A publisher, remembering the antipathy which existed between the two writers, offered Marivaux a large guarantee if he would write an article refuting the *Lettres Philosophiques*, which he was publishing at the time. Although Marivaux needed the money, he refused the offer, feeling that it was not honorable.\(^ {19}\) In like manner he declined to reply to any criticisms against his own work or against his person.

One of his bitterest critics was Claude Crébillon, who had become famous for his licentious stories. Especially did he make fun of the moralization in *Le Spectateur*.

Marivaux, due no doubt to his youthful experiences in the "salons", had a great degree of success as a conversationalist and as a reader of his own works.

Sa conversation "ressemblait à ses écrits", vive, rapide, originale, pleine de réflexions ingénieuses. "Le style qu'il prête à ses acteurs est celui qu'il avait lui-même, sans efforts comme sans relâche, dans la conversation." On lui reprochait, il est vrai, de manquer de naturel, de fatiguer quelquefois par son goût continu d'analyse métaphysique et son désir trop visible "de faire
preuve de finesse et de sagacité", de "mettre de l'esprit partout", de "être trop attentif à bien penser et à se bien penser et à se bien exprimer." Dans un portrait sans bienveillance, mais qui semble bien observé, Marmontel, qui l'avait déjà montré chez Mme. de Tencin laissant voir "l'impatience de faire preuve d'esprit et de sagacité", réunit avec agrément les traits épars de sa physionomie.20

Not only was he excellent to listen to, but he himself was a good listener. "Un contemporain (De La Porte) vante chez lui, 'le soin le plus scrupuleux à éviter tout ce qui pouvait offenser ou déplaire.' Chose remarquable pour un brillant causeur, il savait écouter et ne laissait jamais 'voir une distraction blessante'."21 From about 1720 until his death, Marivaux was a welcome guest at every literary "salon", in most of which Fontenelle was the leader, and Marivaux held a place of honor beside him.

Between the years 1732 and 1736 Marivaux made several attempts to gain admission to L'Académie Française, but he was refused on the grounds that "...métier à l'Académie est de travailler à la composition de la langue, et celui de M. de Marivaux est de travailler à la décomposer; nous ne lui refusons pas de l'esprit, mais nos emplois jurent l'un contre l'autre, et cette différence lui interdira toujours l'entrée de notre sanctuaire."22 At this same time Voltaire also was putting forth every effort to gain admittance, counting on the influence of the Duke of Richelieu. Madame de Tencin, however, turned the interest of the Duke from Voltaire to Marivaux, and he was elected.
December 24, 1742, four years before this honor came to Voltaire. Another woman to whom Marivaux owed much was Madame de Pompadour, who frequently mentioned him favorably to the king, and finally obtained for him a pension of 3000 livres. Marivaux, ignorant of her influence, believed that the king himself was recognizing his genius in thus rewarding him. L'abbé Voisenon, whose advice he often sought, knew the method by which the sum had been procured and he "...eut le tort de ne pas taire ce qu'il venait d'apprendre; il le rapporta à Marivaux, qui se croyait uniquement le pensionné du roi, et pour lequel ce fut un cruel chagrin de se savoir protégé depuis plusieurs années par la favorite. Cette découverte aurait hâté sa fin." The third woman of wealth and influence to play an active part in the later years of Marivaux's life was Mademoiselle de Saint-Jean, with whom he was associated until his death.

Although Marivaux was very discreet in spending the small fortune secured for him by Madame de Pompadour, he could never resist a plea for charity and before his death he was again reduced to poverty, in which condition he died, February 12, 1763, after a long illness. His death was almost unnoticed for "...Marivaux appartient au passé et le présent aime d'autres talents; ils ne pensent pas que l'avenir doive s'occuper beaucoup de celui qu'ils traitent
avec une politesse un peu pressée. La postérité revisera ces jugements. "26
CHAPTER III

RÉSUMÉ OF LE JEU DE L'AMOUR ET DU HASARD

As the play opens, Silvia, the young, charming, "piquante", and somewhat spoiled daughter of M. Orgon, a wealthy old French gentleman, is discussing marriage with her "confidante", Lisette. It is the mistress' opinion that marriage, as she has seen it in her friends' homes, is a very disagreeable arrangement, because all men are deceivers. They appear before the world as kind and loving, but they usually make their wives quite unhappy. To prove her point she uses the husbands of several of her acquaintances as examples. Lisette is astonished at her attitude, saying, "Mon cœur est fait comme celui de tout le monde. De quoi le vôtre s'avise-t-il de n'être fait comme celui de personne?"¹ She is a typical young French girl who has had little education, and has no thought for the future aside from marriage, but lovable, polite, and interested in her mistress' welfare. She cannot understand why Silvia is not eager for the marriage which M. Orgon has arranged for her with Dorante, the son of an old friend whom he visited in the provinces. Silvia has heard often that her "fiancé" is handsome, refined, and interesting, although a trifle shy, but as she says, "Mais c'est un 'on dit' et je pourrais bien n'être pas de ce sentiment-là, moi. Il est bel homme dit-on, et c'est presque tant pis."² At her first opportunity, she tells her father of her distaste for the ar-

¹ "Mon cœur est fait comme celui de tout le monde. De quoi le vôtre s'avise-t-il de n'être fait comme celui de personne?"

² "Mais c'est un 'on dit' et je pourrais bien n'être pas de ce sentiment-là, moi. Il est bel homme dit-on, et c'est presque tant pis."
rangement, but he assures her that the agreement is to be
carried out on only the condition that the two young people
themselves are entirely satisfied.

Word has just been received by M. Orgon that M. Dor­
ante and his servant are to arrive soon, and that the young
man will be disguised as his valet, who, in turn, will take
his master's name and position, for as the father explains
in his letter of introduction to M. Orgon, his son wishes
to observe the girl whom he is to marry, unknown to her.

Mario, Silvia's brother, suggests that they keep the know­
ledge of this plan from his sister, especially since she
has asked permission to exchange positions with Lisette for
the same purpose.

When Dorante arrives, disguised as his valet, Pasquin,
and calling himself Bourguignon, Silvia, ignorant of his
real identity, greets him in the capacity of Lisette. He
is as impressed by her beauty and grace as she is by his
charming manner and courtesy. She becomes interested in
him in spite of herself, although she is very haughty when
he pays her compliments. During their conversation he ad­
mits that his parents were not of the nobility, but were,
nevertheless, honest people; and, as if to remind herself
of her true station, which she feels she is in danger of
forgetting, she assures him that it has been predicted for
her that she shall marry a man of high birth, and that she
has sworn never to listen to any other. Realizing that he, too, has forgotten his social position in exchanging compliments with one whom he believes to be a maid, he replies, "...ce que tu as juré pour homme, je l'ai juré pour femme, moi; j'ai fait serment de n'aimer sérieusement qu'une fille de condition," to which Silvia disdainfully answers, "Ne t'écarte donc pas de ton projet."

Despite these remarks, both are more interested than either cares to admit, even to himself. Each tries to gain some information about the mistress or master of the other, but their conversation is interrupted by the arrival of Pasquin, in the guise of Dorante. He appears to be crude and presumptuous, for, although usually a very pleasant fellow, he has not had a gentleman's education and is, consequently, ignorant of social etiquette. He makes Silvia very angry by taking for granted that M. Orgon and his daughter will be delighted to see him; when she leaves to call Lisette, who is to assume the rôle of the mistress, Dorante reprimands Pasquin for his lack of courtesy. In the midst of this scene M. Orgon comes to welcome his guest, not revealing that he knows of the masquerade.

The following afternoon, Lisette comes to warn M. Orgon that it is time to abandon their pretentions, for Pasquin, whom she still believes to be Dorante, is becoming unmistakably fond of her, and she says, "...le cœur de
Dorante va bien vite. Tenez, actuellement, je lui plais beaucoup; ce soir, il m’aimera; il m’adorera demain." He forbids her to discourage her suitor, or send him away, adding, "...je te le permets, si tu le peux."  

Dorante, dreading his father's disapproval and feeling that he can never love the mistress, and that he must not let himself love the maid, plans to leave the house, but he is unable to persuade Pasquin, who is busily employed in declaring his passion to Lisette, to accompany him. As soon as they are alone, Silvia orders her maid to send away the man whom she thinks is Dorante, but in accordance with M. Orgon's command Lisette refuses, at the same time suggesting that perhaps the valet has tried to influence her mistress against his master. Although Silvia indignantly defends Bourguignon, as Dorante calls himself, she forces herself to tell him to leave at once. He begs her to assure him that she can never love him, thus making false hopes impossible, but she cannot. At the beginning of the next scene, Orgon and Mario enter, concealing themselves to listen, and when Dorante falls upon his knees asking, "...Lisette, si je n'étais pas ce que je suis, si j'étais riche, d'une condition honnête, et que je t'aimasse autant que je t'aime, ton cœur n'aurait point de répugnance pour moi?", Orgon, who knows Dorante's identity, comes forward and, feigning great anger, dismisses the
sitter. He accuses his daughter of an unnatural prejudice against Pasquin, and although she denies it, he insists that she retain her disguise until he is convinced that she is justified in her dislike of him.

When Dorante re-enters, he sees that events have become very complicated, and in an effort to clarify matters he reveals his identity to Silvia, who, not disclosing her own, pretends to be very angry with him for having deceived her. After he leaves, she begs her brother, whom Dorante has not met, to pretend that he is a rival suitor. He agrees to do this, and when Dorante returns, Mario angers the young man exceedingly by his presumptuous attitude toward Silvia.

Lisette, who is completely enamoured with Pasquin, at last confesses to him her pretenses, and he, in turn, acknowledges his part in the intrigue. Dorante, reckless with love, begs Silvia to marry him despite the difference which he believes to exist in their social standing. As Orgon enters at this moment, Silvia calls out to him, "Ah! mon père, vous avez voulu que je fusse à Dorante. Venez voir votre fille vous obéir avec plus de joie qu'on n'en eut jamais." 8

Dorante in astonishment exclaims, "...vous, son père, monsieur?" 9

Silvia explains how the same idea of disguise came to
them both, and accepts his offer of marriage as the play ends.

The first years of the eighteenth century closed the reign of the House of Tudor, which had lasted for two centuries in England. Elizabeth, who died in 1603, was succeeded by James I, the only son of Mary Stuart, Queen of Scots. He was already ruling in Scotland under the title of James VII, so that when he was chosen by vote of Parliament to be king of England the two countries were united, although each retained its own Parliament, church, and laws. At the beginning of the period in which religion was in question of paramount importance, James faced almost the ruler of three countries, each with a different religion. England was Presbyterian, Scotland Catholic, and England Anglican. James was not a ruling King nor was he popular with his subjects. He was absent, but with a good mind, conciliatory, and an unscrupulous heart. Tainted with all the superstitions of the age, one of his first acts was to make witchcraft punishable by death. The next century was to be one of struggle between the people and the Church, and during James' twenty-two years of kingship three things of importance took place which formed the basis for independence. They were: First, the increase in power of the House of Commons, the voice of the people; for so long merely a symbol, whose attitude was now bearing one of
CHAPTER IV
HISTORICAL AND SOCIAL CONDITIONS AFFECTING LITERATURE OF THE EIGHTEENTH CENTURY IN ENGLAND

The first years of the seventeenth century closed the reign of the House of Tudor, which had lasted for two centuries in England. Elizabeth, who died in 1603, was succeeded by James I, the only son of Mary Stuart, Queen of Scots. He was already ruling in Scotland under the title of James VI, so that when he was chosen by vote of Parliament to be king of England the two countries were united, although each retained its own Parliament, church, and laws. At the beginning of a period in which religion was a question of paramount importance, James found himself the ruler of three countries, each with a different religion. Scotland was Puritan, Ireland Catholic, and England Anglican. James was not a strong king nor was he popular with his subjects. He was shrewd, but with a small mind, conceited, and an incurable coward. Burdened with all the superstitions of the age, one of his first acts was to make witchcraft punishable by death. The next century was to be one of struggle between the people and the throne, and during James' twenty-two years of kingship three things of importance took place which foreshadowed this fight for independence. They were, first, the increase in power of the House of Commons, the voice of the people, for so long merely a symbol, whose attitude was now becoming one of
grim determination. The second was the growth of independent religious parties and of Puritanism, due to the union with Scotland where it was almost universally professed. The third was the colonization of Ireland and America, especially the establishment of permanent settlements in Virginia and New England, to which were granted powers of self-government.

At James' death, Charles I ascended the throne to continue the struggle between the king and his nation, for England was divided, the eastern portion and London being against the king and the remainder of the country for him. Had Charles been sincere, he might have reunited the country, but his duplicity caused his ruin, and when he was beheaded as a "tyrant, traitor, murderer and public enemy" in London, January 20, 1649, the theory of the Divine Right of Kings received a blow from which it never recovered.

After Charles' execution, the House of Commons passed an act forbidding the proclamation of any one King of England. Uprisings followed this establishment of the commonwealth, and the Royalists of Ireland and Scotland declared Prince Charles their king. The active power of England lay in its army, of which Oliver Cromwell was the leader, so that when he became impatient with the state of affairs, he was able to expel the acting Parliament and to summon another of his own choosing, naming himself Lord Protector of
England, Ireland, and Scotland. His original aim seems to have been to form a government which would more truly represent the people, for he advocated religious tolerance and political freedom.

His eldest son, Richard, who succeeded him in 1658, ruled in name only during a period of waiting which ended two years later in the abolition of the republic and re-establishment of Royalty in the person of Charles II, whose reign was crowded with religious persecution and political plots and dissensions. In 1665 the plague took hold of England and the following year a fire almost entirely destroyed the city of London. Charles' policy, in so far as he had one, began and ended with himself, because he lived solely for his own pleasures, wasting the revenue and robbing the exchequer. To obtain more money he allowed himself to be bribed by France to enter upon a war with Holland, with whom England had signed an alliance only a short time before. The policy of the people was divided between the Whigs, who were intent upon limiting the power of the throne and securing a Protestant successor, and the Tories, who feared the rising power of the people and clung to the hereditary succession, regardless of religion. Both, however, were united in a determination to preserve the national Episcopal Church and the monarchial form of government.

When James II, the Duke of York, came to the throne,
his great ambitions were to rule independent of Parliament and established law, and to re-establish the supremacy of the Catholic Church. The Duke of Monmouth and many other Whigs had been banished to Holland during the reign of Charles II, because of their participation in several political intrigues. Four months after James' coronation they invaded England, making ridiculous accusations against the king and demanding his crown. The Duke declared himself king and gathered his forces to attack the royal palace, but he was captured and executed. After his death there were no further attempts to revolt, but his rebellion was a forerunner of the revolution in which William and Mary, who succeeded James II, waged a continual battle for Protestantism and the maintenance of political freedom in England and Holland.

As William left no children, Princess Anne, younger sister of Mary, came to the throne. "She was a negative character, with kindly impulses and little intelligence." Her entire rule was one of strife between political parties at home and the war of the Spanish Succession abroad.

During her reign English drama underwent an important change. Restoration comedy had been indelicate in thought and expression and the tragedy had been deeply passionate, but the tragedy of Anne's time inclined more toward classic restraint which had been accepted in France during the pre-
ceeding century. Racine and Corneille were being translated although the rigid classic rules were usually tempered to suit the taste of the English. It happened that "English drama...was often an unconscious compromise between the restraint of French theory and the inherited freedom of English dramatic practice." The first three decades of the eighteenth century are interesting in that each has a particular contribution to the development of drama. The first was characterized by evidence of adverse forces working against the growth of formal presentations. These were the burlesques, farces, and travesties. The second period saw the introduction of pantomime and the third, the ballad-opera of which John Gay's Beggar's Opera is an example. With the close of this third decade, England became engulfed in a wave of sentimental writings which was sweeping over Europe, in which "pity was akin to love". This was especially introduced by Sterne, but almost every writer felt its influence.

Nothing of importance had occurred during the reign of George I and when he was succeeded in 1727 by his son, George II, there was little change in conditions. The interval during which George II was king was characterized by Asiatic, Continental, and American wars, usually with France, in which group was included the war of the Austrian Succession, ending in the Treaty of Aix la Chapelle, which
extended the power of Great Britain.

George III took the throne in 1760 and retained it until 1820, in which period England lost her possessions in America, and Ireland was united with Great Britain. In 1760 England entered upon a period of preparation for great changes in politics, literature, and science, which terminated in 1775 with the declaration of the American Revolution. The reforms in various fields of thought were not apparent until about 1774. After this date they may be summed up briefly as the establishment of liberty of the press, abolition of the slave trade, mitigation of laws against debt, supervision of the prisons, and the application of steam to manufacturing and navigation. Following closely after the unrest in the colonies came the Industrial Revolution in England and the French Revolution.

As the merchant class rose in power, wealth for its own sake assumed greater importance, due somewhat to the influx from the colonies and the corresponding shift in economic standards. The small farmer and cottager was degenerating into a laborer on the larger farms. This increased class distinction as well as encouraging pauperism and robbery. Many migrated to the towns, and those who did not were so heavily taxed for all necessary commodities that they were forced to give up their property. As the Industrial Revolution began to have its effect, two factors
arose which caused considerable alarm, child labor and emigration. Also, slum conditions of the manufacturing towns were growing worse and "the chasm between 'high rank and good-breeding' and 'the common creatures that crawl on the earth'" 6 which Turberville calls, "one of the tragic features of the eighteenth century", 7 was becoming more and more marked.

There is, however, much to admire in the eighteenth century, for it produced the beautiful Wedgwood ware, the delicately elaborate Chippendale and Sheraton furniture, and the simple, dignified Georgian architecture. This century saw the beginning of English painting with Rembrandt as the leading master. In surveying the literature and learning of the time which immediately preceded the birth of Oliver Goldsmith, one finds many illustrious names despite the unfavorable conditions. Shakespeare and Sir Walter Raleigh were nearing the close of their brilliant careers as the seventeenth century began. It was to include, however, Sir Isaac Newton, whose scientific discoveries and writings awoke in the people an interest in inquiry and experiment. John Bunyan contributed the deeply religious vein in Pilgrim's Progress as did Jeremy Taylor in Rules and Exercises of Holy Living and Dying. Lord Bacon wished to point out to man the folly of blindly following the dictates of any group, and to reform philosophy in his Novum
Orignum and De Augmentis Scientiarum. It was he who introduced the essay which was so well suited to the argumentative and philosophical form of writings of the next century. David Hume continued the use of the essay form in his Essays, Moral, Political, and Literary. He was the first eminent historian, and his History of England is still found in public libraries in spite of the accusations of partiality to which it has been subjected. John Locke heads the Sensational School of philosophy, that is, he attempted to reduce everything to reaction of the senses. Although somewhat weak in many ways, this work, which he called Essay on Human Understanding, was similar to Emile of Rousseau, for he believed that everything must be gained through experience translated by our senses. This was distinctly a step away from the worship of antiquity and toward the experimental trend which, in turn, led to the desire for scientific knowledge and the return to nature, where man might reflect undisturbed and unaffected by society. Daniel De Foe carried this further in Robinson Crusoe, which shows, also, the increased interest in travel and foreign settings and customs. Addison with his Spectator so influenced Marmontel that the latter made several attempts at the same type of work, even naming one of his periodicals Le Spectateur. Samuel Johnson was largely made famous by Boswell's interesting biography of him, but he left an excellent work in
his Rasselas and in The Rambler. Of more interest here, however, was the inspiration which he gave to Goldsmith. Milton, referred to in Chapter VI, the greatest poet of the age, returned to the religious mood in Paradise Lost and in Paradise Regained, although his thought is clearly psychological in L'Allegro and Il Penseroso, which are studies in moods. Dryden created a new school of English criticism in his Essay on Dramatic Poesy. His political satires show a growing power of observation and a sense of justice which augments until it reaches the eighteenth century where it is found in every form of writing. Essay On Criticism by Alexander Pope carried on the ideas of Dryden. His translations of the Iliad and the Odyssey bring a touch of antiquity, but it was soon lost in the stronger group of political and social writings. Beaumont and Fletcher were the chief contributors to the theatre, which was uninteresting save as a stepping-stone from Shakespeare to the eighteenth century, for it was distinctly a period of decay in theatrical production. Later in the century were born Fielding, the novelist who with Richardson, Smollett, and Sterne established the English novel, and Butler, whose Anthology of Religion was popular for many generations.

Education was classic and specialized in Latin and Greek. There was a sharp line of distinction between the educated man and the man who worked with his hands. Colon-
ization and increased facilities for navigation brought about a rivalry in commerce and a new interest in geography and foreign countries. Exotic settings and fantastic people were characteristic of the literature.

Court life was elegant and affected, similar to that of France. There was a spirit of freedom and a sharp distinction was made between classes. This was especially noticeable in men's attitude toward women. A courtier, who was extravagant in his courtesy to a lady, even a little shy, perhaps, toward the spoiled, painted, perfumed women who spent their time playing cards, was usually very free and familiar with the flower girls in the streets. Sir Charles Marlow of *She Stoops to Conquer* seems to be admirably well drawn in this respect. Particularly was this true if a man had had a little wine. Formerly, a gentleman never became drunk, for his beverage was of such quality that that was unnecessary. After the numerous wars with France, however, French wines were so heavily taxed that shop-keepers could not buy them. Portuguese wine, because of a commercial treaty between the nations, was much less expensive, and, as French brandy was also prohibitive in price, the people began to use the cheaper drink, which was, nevertheless, much stronger. Distilleries were established in England and an immense traffic in liquor developed. The principal pastimes were gambling and games of lottery. Law and order
were poor and the streets of London were so infested by highwaymen and ruffians that it was dangerous to travel any distance without an armed guard.

In spite of the elaborate code of gallantry in the court, the position of women was low for they were often illiterate and had no legal or property rights. This was quite different from the French court, where women controlled many of the affairs of the state from their "salons", in which culture and learning reached great heights.

Dress of the time was elaborate. The men wore their hair in ringlets to their shoulders and the women decorated their heads with huge plumes and jewels. Garments were heavy with gold lace and ruffles. Toward the middle of the century wigs became an inseparable part of formal attire. The ladies wore their's dressed ridiculously high and their faces were decorated with tiny black patches. The coffee-houses were beginning to be popular with the gentlemen, who gathered there to discuss and exchange the news of the day. Tea was not yet universally accepted in England, and it was not until after the wars with France in 1690 that coffee, ale, and beer ceased to be the favored drinks of all classes. Immediately after the wars of the reign of James I, heavy taxes were levied upon sugar, tea, and coffee, and it became very difficult to import ale and beer. It was comparatively easy to smuggle sugar and tea into the coun-
try, however, and these sold much more cheaply than coffee. Consequently, it was from this period that England derived her national habit of tea drinking.

Toward the close of Anne's rule in 1714, social life was gaining dignity. The French court was causing people to place some value on grace and ease in place of vulgarity. It happened, however, that almost at the same time France was losing this dignity which had been her best feature under Louis XIV. In England, all forms of literature were affected by this change of spirit, with the exception of the drama, which still retained the marks of the Restoration period. Subject matter was crude and the dialogue usually vulgar. Performances were frequently interrupted by the boisterous behavior of the spectators who sat on the stage and made comments upon the actors. As the buildings grew larger, due to the increased population of the cities, and the "apron stage", which was thrust far out into the auditorium, gave way to the modern type, this custom disappeared in both France and England. It was to Voltaire in France and to David Garrick in England that this reform was due. The most popular types of stage presentation were the crude travesties of Shakespeare, the stilted and bombastic tragedy, the ballet, the masquerade, borrowed from Italy's Commedia Dell'Arte of the fifteenth and sixteenth centuries, tight-rope dancing, and pantomime. These were even less
conducive to strong dramatic development than the rigid rules of France.
CHAPTER V

THE LIFE OF OLIVER GOLDSMITH

Oliver Goldsmith was born in Ireland, November 10, 1728. Some biographers claim that his birthplace was the hamlet of Pallas, or Pallasmore, while others give Elphin, county Roscommon, as the more probable location.\(^1\) His father, the Reverend Charles Goldsmith, although a thriftless man, gave his son a respectable heritage. This good man, with his wife and their three daughters and five sons, of whom Oliver was the second, lived in an old mansion near the river Inny. There is a tradition that this house remained untenanted for many years after it was vacated by the Goldsmith family, and it became a favorite haunt of goblins and fairies. Several attempts were made to restore the house, but each night a huge hobgoblin would bestride it and kick to pieces all the work done the previous day, so that finally all efforts were abandoned.\(^3\)

The young Oliver was but two years old when family conditions changed, and his father was appointed to a curacy at Kilkeany, left vacant by the death of Mrs. Goldsmith's uncle. This seventy acre farm near the pretty little village of Lissoy, in the county of Westmeath, furnished Goldsmith his material for so many of the pictures in his "Auburn" and the "Deserted Village."

Goldsmith's education began at the age of three with instruction from Mistress Elizabeth Delap, who taught the
children of the village their letters and kept them out of mischief. Goldsmith was admitted to be one of the dullest boys of the country side, and he was never well behaved, so after three years he became the charge of the school-master, Thomas Byrne, an old soldier who delighted in recounting his vagabond wanderings in foreign lands. These tales awakened in Goldsmith a passion for adventure.

Another trait of the teacher, acquired by the pupil before he was eight years old, was the disposition to scribble bits of poetry and jingles. A few of these reached Mrs. Goldsmith's hands. She was convinced that her son was a genius, and she insisted upon a suitable education for him. When he recovered from an attack of small pox, which left his already plain face horribly pitted, he took up his residence with an uncle, John Goldsmith, Esq., where he was placed in the care of the Rev. Mr. Griffin (sic). He succeeded no better with his advanced studies than he had with his elementary training, but he was a clever, amusing, congenial boy, and he remained a favorite in spite of his indolence. A trifling incident convinced the uncle's family that young Oliver possessed unusual qualities. One evening at a party, the homely Goldsmith took it upon himself to furnish entertainment by dancing a horn pipe. In ridicule, one of the musicians dubbed him his little Aesop, to which the boy replied,
"Heralds! proclaim aloud! all saying,
See Aesop dancing, and his monkey playing."7

That they misunderstood his meaning is evident from the various ways in which this retort has been preserved. Irving quotes it as,

"Our herald hath proclaimed this saying,
See Aesop dancing, and his monkey playing."8

This was considered a remarkable repartee for a boy of nine years. His relatives decided to make up a purse to send him to the University of Dublin, where his older brother, Henry, was making an enviable reputation for himself. The most of the expenses were to be paid by an uncle, the Reverend Thomas Contarine. At the age of eleven Goldsmith was placed in a school at Athlone, where he remained for three years under the care of the Rev. Mr. Campbell (sic).

When the time arrived to send Goldsmith to the University he was obliged to enter as a charity pupil because of financial reverses in the family. The obligations thus imposed upon him irritated him, and his position was made still more irksome by the death of his father in 1747. Because of his status, he received no consideration from his teachers, and was often threatened with expulsion. These threats prompted him, one day, to sell his books and clothing, borrow from his friends, and start for America. With his usual lack of foresight, however, he lingered too long
in Dublin and was again forced to call upon his family for aid. Through his uncle's influence he was reinstated at the University, where he later won two minor prizes for translations of the classics.  

Finally, February 27, 1749, at the age of twenty-one, he was admitted to the degree of Bachelor of Arts. His uncle Contarine decided that Goldsmith should enter the clerical life. During the two years of probation, he passed much of his time with his cousin and college chum, Robert Bryanton. They formed a country club, of which Goldsmith became the "prime wit", and which he reproduces in She Stoops to Conquer. He had a marked tendency for flashy dress, and when he presented himself for orders, he was "luminously arrayed in scarlet breeches". He was rejected.

Upon the suggestion of an uncle, Dean Goldsmith of Cloyne, the young Oliver was sent to Edinburgh, in the autumn of 1752, to become a physician. After two winters there, prompted by his desire for travel, he wished to continue his medical studies on the Continent, and his uncle Contarine again furnished the funds. Goldsmith gives us several interesting sketches of his journey in The Traveller. Goldsmith spent nearly a year at the University of Leyden, Holland, attending the lectures of the chemist, Gaubius, and the anatomist, Albinus. When his funds were exhausted,
he tried to teach English, but as he knew no Dutch and little French, he found this difficult. Discouraged, he set out for Paris. While on the way, he earned his food and lodging by playing his old flute.

While in Paris, he heard the chemistry lectures of Guillaume François Ruelle, where he met many French "savants". Irving states that he made the acquaintance of Voltaire at this point in his career, but Forster refutes this claim, declaring that Voltaire was in exile during the time that Goldsmith was in Paris. Irving tells us, also, that he knew Diderot and Fontenelle.

From Paris, Goldsmith went to Louvain, where, some biographers claim, he received his degree in medicine. It is impossible to prove this assertion, as all the records of the University of Louvain were destroyed during the Revolution. Goldsmith continued his wanderings through Flanders, into Germany, and on to Switzerland. While in Geneva, he took a position as traveling tutor. His student and he did not get on well together, and when they reached Marseille they separated. Again on foot, and with little money, Goldsmith continued his roving through France, Piedmont, and several Italian states. Others say that it was at Padua that Goldsmith obtained his degree in medicine. At any rate, he was forced to remain here for some time, as the death of his uncle Contarine had cut off his resources.
Goldsmith went on to England, across France, "walking from city to city, examining mankind more nearly, and seeing both sides of the picture", and when he arrived in Dover, after two years absence, he was "penniless, friendless, and forlorn". It is said that he did acting for temporary employment, and "figured in a low comedy at the country town of Kent". Finally, he arrived in London, where he tried many kinds of work, including that of an usher in a boarding school, and an assistant in a chemical laboratory. Through the advice of Doctor Sleigh, whom he had known at Edinburgh, Goldsmith started a small medical practice among the poor. His fees were not well paid, and it became necessary to use his pen to earn his living. Through one of his patients he became acquainted with Mr. Samuel Richardson and secured the position of reader and corrector of his press, which occupation he alternated with his professional duties.

Soon, another of his Edinburgh schoolmates, Mr. Milner, who, with his father, kept a classic school at Peckham, became interested in Goldsmith. When the father, Doctor Milner, became ill, the son prevailed upon Goldsmith to take temporary charge of the institution. Through Doctor and Mrs. Milner, he met Mr. Griffiths, a bookseller. By means of this acquaintance, he began in April, 1757, to contribute to the Monthly Review. To retain this position he was required to spend six consecutive hours a day in writing on
subjects dictated by Griffiths. This was intolerable to Goldsmith and he broke off his business connections with him. One of the assignments undertaken, which he later finished, was the Memoirs of the Life of M. de Voltaire, With Critical Observations on the Writings of That Celebrated Poet, and a new translation of the Henriade.26

Soon, Doctor Milner used his influence in procuring a medical appointment in India for Goldsmith. The enterprise failed, however, and Goldsmith decided to go to the College of Physicians to be examined for a position as hospital-mate. Mr. Griffiths agreed to furnish security for proper clothing, in consideration of four literary articles to be written for the Monthly Review. The books to be reviewed were Some Enquiries Concerning the First Inhabitants of Europe, by Francis Wise;27 Anselm Boyle's Introduction to Languages;28 Pentalogia, by Doctor Burton;29 and A Translation of Cicero's "Tusculan Disputations".30

Goldsmith took his examinations at Surgeons' Hall, December 21, 1758, but he was not accepted. He then began writing for several periodicals, including The Bee, The Busy Body, and The Lady's Magazine; and late in March he published An Enquiry into the Present State of Polite Learning in Europe. In this, his first work of importance, he seriously offended David Garrick, "autocrat of the Drama",32 by an attack upon the theatre system of the period. Goldsmith was
fond of the stage and he saw the danger of such monopoly of material. Garrick took personal offence, and, although they later became friends, this incident was never quite forgotten.

Toward the close of 1762, Goldsmith went to "Merry Islington", where he wrote his two volume work, History of England, in a Series of Letters from a Nobleman to his Son. Here he met James Boswell, biographer of Johnson, and Joshua Reynolds, at whose home he met Doctor Samuel Johnson and many other celebrated people. Out of these meetings of men of talent grew up the Literary Club, which took form in 1764. The original members were Reynolds, painter and writer; Johnson; Burke, orator; Doctor Nugent, physician; Bennet Langton, scholar; Topham Beauclerc, "man upon town"; Anthony Chamier, secretary in the war office; Mr. (later Sir) John Hawkins, biographer of Johnson; and Goldsmith. Another friend of Goldsmith, not included in this group, was Mr. John Newberry, newspaper editor, who published Chinese Letters, later revised as the Citizen of the World.

Doctor Samuel Johnson became Goldsmith's best friend and most severe critic. It was through his advice that the Vicar of Wakefield was published. He encouraged Goldsmith to write poetry, and carefully criticized The Traveller before it appeared, December 19, 1764. This was the first work to which Goldsmith had signed his name. Interested
in this poem, the Earl of Northumberland invited the author to his home, where he met the Countess of Northumberland, for whom he wrote The Hermit, which appeared first as Edwin and Angelina.

In spite of Goldsmith's social prestige, he was usually in debt to Mr. Newberry, to whom he gave History of Little Goody Two Shoes, Otherwise, Mrs. Margery Two Shoes, as partial payment. He again tried the medical profession, but soon abandoned it.

In 1766, he began The Good-Natured Man, his first play, in protest against the sentimental comedy of the period. Many scenes for it were copied directly from the Globe and Devil Taverns, and the Wednesday Club, which he frequented. It was completed early in 1767, but it was not produced until 1768.

The following summer, Goldsmith, weary and discouraged at the failure of The Good-Natured Man, took a cottage about eight miles from London, and started a History of Rome and The Deserted Village. Here he made the acquaintance of Mrs. Horneck, whose younger daughter, Mary, nick-named "The Jessamy Bride", attracted Goldsmith. He was so conscious of his physical defects, however, that he never declared his love. He returned to London in October, where he finished History of Rome, and began a History of Animated Nature, much of which he borrowed from Buffon. In December, he
was elected to a professorship of history in the Royal Academy of Arts, of which Reynolds was a founder and the first president. The position was honorary and without remuneration.

In May, 1770, The Deserted Village was published, and the next month, Goldsmith set out for Paris with the Horneck family. He was greatly disappointed in the scenes which he had remembered with such enthusiasm and soon returned to London. In August, the History of England appeared, anonymously. At this time, Goldsmith became acquainted with Joseph Crodock, admirer of Voltaire, and translator of his tragedy, Zobeide, for which Goldsmith wrote an epilogue. In return, Crodock arranged the music for Threnodia Augustatiae.37

Meanwhile, Goldsmith had kept up a correspondence with Mary Horneck, and when rehearsals were arranged for his new comedy, she attended every one. The Old House a New Inn, The Belle's Stratagem, and The Mistakes of a Night were suggested titles. She Stoops to Conquer was chosen, and the play presented, March 15, 1773. It was immediately printed, and dedicated to Doctor Johnson.

By inscribing this slight performance to you, I do not mean so much to compliment you as myself. It may do me some honour to inform the public, that I have lived many years in intimacy with you. It may serve the interests of mankind also to inform them, that the greatest wit may be found in a character, without impairing the most unaffected piety.38

Goldsmith spent the next summer finishing articles for
which he had already been paid. His health was poor and he found the work irksome. He had, at one time, hoped to compile a Universal Dictionary, and he now gathered together his notes and began A Survey of Experimental Philosophy, which was never completed. His next endeavors were a translation of Comic Romance, by Scarron, and a revision of An Enquiry into the Present State of Polite Learning in Europe. In response to some friendly taunts aimed at him at a Literary Club dinner, he began Retaliation, a series of word portraits, but this was never finished, and it terminates with a sketch of Reynolds.

Goldsmith's illness became more serious until on Monday, April 5, 1774, at five o'clock in the morning he died at the age of forty-six of nervous fever, made worse by taking patent medicine. He was quietly buried at Temple Church, April 9. His friends of the Literary Club erected a monument to him in Westminster Abbey over the south door of Poets' Corner, paying tribute to his kindness and genius.
CHAPTER VI

RÉSUMÉ OF SHE STOOPS TO CONQUER

Mrs. Hardcastle, the adoring mother of Tony Lumpkin, "a young clownish, country squire, the foolish son of a foolish mother..."¹ gives the setting for She Stoops to Conquer, when she says, "Here we live in an old rumbling mansion, that looks for all the world like an inn, but that we never see company."² She hates "such old-fashioned trumpery",³ but it is Mr. Hardcastle's whole life, except for his daughter, Kate, whom he has just summoned to tell her of the expected arrival of Sir Charles Marlow, the son of his old friend, who wishes to marry her. He promises her, however, that she shall make her own choice. Sir Charles is to arrive in the company of Mr. Hastings, who is secretly affianced to Miss Constance Neville, an orphan, whose entire fortune in jewels is in the care of Mrs. Hardcastle until Constance's marriage, when it shall be transferred to her husband. Consequently, Tony's mother has determined that her ward shall marry her spoiled, dull son, of whom William Hazlett says, "He is that vulgar nickname, a 'hobbety-hoy', dramatized; forward and sheepish, mischievous and idle, cunning and stupid, with all the vices of the man and the follies of the boy; fond of low company, and giving himself all the airs of consequence of the young squire."⁴ Although each frankly dislikes the other, they pretend to be enamoured to please her, for Tony is not yet of legal age.

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Tony is at an alehouse, which is a reproduction of the Country Club of Goldsmith's own youth, when two strangers arrive there, seeking direction to an inn. They are Sir Charles Marlow and Mr. Hastings. Tony, seeing an opportunity to play a joke, directs them to his father's house, telling them that it is a tavern, but warning them that "the landlord is rich, and going to leave off business; so he wants to be thought a Gentleman, saving your presence.... He'll be for giving you his company, and ecod if you mind him, he'll persuade you that his mother was an alderman, and his aunt a justice of peace."  

Squire Hardcastle is trying to train his servants "in table exercise", when Sir Charles and Mr. Hastings arrive. Considerable confusion results from their belief that the home is an inn, and from Mr. Hardcastle's attempts to be a friendly and congenial host. In a letter of introduction to Mr. Hardcastle, Sir Charles' father had described his son as a modest young man, but his host thinks, "This may be modern modesty, but I never saw anything look so like old-fashioned impudence."  

Sir Charles leaves the room to order dinner, just as Miss Neville unexpectedly enters. Mr. Hastings is surprised to meet his fiancée at what he believes to be an inn. She immediately suspects her cousin, Tony, of one of his tricks and explains to Hastings his mistake. They de-
cide, however, to continue the joke by not undeceiving Mar-
low, and when he returns, they tell him that by a happy
chance Miss Hardcastle is at this inn, and they advise him
to present himself at once, as she knows of his arrival.
Marlow is extremely shy and awkward before ladies of cul-
ture, and, as Miss Kate follows his lead toward formality,
they find each other very dull. Each is eager to be rid of
the other, and they separate, scarcely having glanced at
one another, leaving Miss Neville and Hastings alone until
Tony enters with his mother, who tells Hastings of her plans
for the early marriage of her son and Constance. Much humor
arises from Tony's vehement denials of affection for his
fiancée, for although he is sincere, his mother attributes
his declarations to modesty. Hastings understands the sit-
uation, and asks Tony, "Well, what say you to a friend that
would take this bitter bargain off your hands?" Tony an-
swers, "Ay; but where is there such a friend, for who would
take her?" Hastings is ready to assure him, "I am he. If
you but assist me, I'll engage to whip her off to France,
and you shall never hear more of her." Tony quickly ac-
cepts this proposal.

While Kate, who has been bored by Sir Charles' shyness,
and her father, who has been annoyed by his impertinence,
try to reach some decision concerning him, Tony has taken
Miss Neville's jewels, which his mother was keeping, and
delivered them to Hastings, in accordance with his promise to aid in bringing about their elopement. Meanwhile, Constance is endeavoring to get her jewels from Mrs. Hardcastle by telling her that she wants to become accustomed to wearing them. Tony, in order to complicate matters more, suggests that his mother tell the girl that they are misplaced, and that she offer to her her own garnets to quiet her anxiety. He promises to bear witness to whatever his mother says. She, of course, does not know that they have been taken from their hiding place, and while she has gone to bring her own, less valuable jewels, Tony tells Constance of his trick. When Mrs. Hardcastle returns, she is greatly alarmed at the loss which she has discovered, but Tony deliberately misunderstands when she tells him that the fortune is really gone, and confirms every statement which she makes.

Mr. Hastings, without explaining how he came by the jewels which Tony had brought him, gives them to Sir Charles, who, in turn, gives them back to Mrs. Hardcastle for safe-keeping, thus frustrating the plans for the elopement.

Meantime, Kate, hoping to find some interesting quality in Marlow, decides to masquerade as a maid, for he is reported to be very charming with barmaids, although very dull with ladies. When he sees her in this disguise, he fails to recognize her and flirts with her most gallantly.
Her father arrives unexpectedly upon this scene, and, not having been told of his daughter's plan and not noticing her simple attire, he resents the young man's bold behavior.

Sir Charles has completely exhausted his host's patience by encouraging his servants to become intoxicated, and Mr. Hardcastle orders him from his house, telling him that he had expected to find a very different sort of person, judging from his father's letter. The young man begins to suspect a trick, and when Kate, still disguised as a maid, tells him of his mistake in thinking the house an inn, he hastens to apologize. He assures her, also, that he has fallen sincerely in love with her, but that the difference in their positions makes marriage impossible. With mock simplicity, she begins to cry and he tries to comfort her. He is so tender and gallant that she is attracted to him, and promises herself that he shall not leave.

In the presence of Mrs. Hardcastle and Miss Neville, a servant brings Tony a letter, which, since Tony has had no schooling, he gives to Constance to read aloud. She hesitates and Mrs. Hardcastle takes it from her. To her surprise and to the embarrassment of Constance and Tony, the note contains the detailed plans for the elopement of Miss Neville and Mr. Hastings, whose departure that evening Tony was helping to arrange. Mrs. Hardcastle orders the plans checked, and announces her determination to take Constance
to her aunt Pedigree, who will keep her secure. When they are alone, Hastings urges Constance to come with him, but she considers it foolish to leave her fortune, which, in a few months, will be hers by legal right. Tony, who is to drive his mother's coach, announces that they are to set out at once, and they say farewell.

When Sir Charles' father arrives, Mr. Hardcastle, who knows nothing of Kate's ruse, tells him of his son's boldness toward her. Marlow calls the young man and to their surprise he begs to be allowed to leave, declaring his dislike for Miss Hardcastle. They then summon Kate, and according to her suggestion, the fathers plan to conceal themselves behind a screen in an attempt to discover the true state of affairs, for she has, without revealing her deception, admitted that Sir Charles has declared his love for her.

While this was taking place, Tony, engaged in another of his pranks, has been taking his mother and Miss Neville "in a round, while they supposed themselves going forward," and has brought them back to their own garden, although they believe themselves to be a good two hours' trip away from it. His mother discovers the trick when Mr. Hardcastle comes to the foot of the garden where they are stuck in the mire. It being night, Mrs. Hardcastle mistakes him for a thief and calls loudly for help. In the confusion, Hastings
sees an opportunity for escape, but again Constance refuses, saying that she is "resolved to apply to Mr. Hardcastle's compassion and justice for redress." As soon as he returns to the house, Mr. Hardcastle joins old Sir Marlow, according to their plan, and they conceal themselves to spy upon Sir Charles, who declares to Kate, whom he still believes to be a bar-maid, and of whose pretences the two fathers as yet know nothing, that his love for her is stronger than the fear of his father's disapproval. Believing that his son has deceived him, Marlow becomes very angry and accuses him of thinking that "he can address a lady in private, and deny it in public;" and that he has one story for his host and another for his host's daughter. Sir Charles is astonished to learn that the charming maid, with whom he is in love, is the Miss Hardcastle, whom he had described to Hastings as "a mere, awkward, squinting thing".

At this point, Mrs. Hardcastle comes in from the garden, angry from the trick played upon her. She believes that Constance and Hastings have gone off together, but she says, "Well, if he has taken away the lady, he has not taken her fortune, that remains in this family to console us for her loss." Just at that moment Miss Neville and Hastings enter, much to Mrs. Hardcastle's discomfiture, for if Constance were to marry anyone but Tony, the fortune was to have become Mrs. Hardcastle's, unless Tony should publically
refuse to marry Constance. This he could not do until he was of legal age.

To everyone's surprise, however, Mr. Hardcastle asks Tony if he will refuse Miss Neville's hand in marriage, and continues, "While I thought concealing your age, boy, was likely to conduce to your improvement, I concurred with your mother's desire to keep it secret. But since I find that she turns it to a wrong use, I must now declare, you have been of age these three months." Tony eagerly replies, "Then you'll see the first use I'll make of my liberty", and, taking Miss Neville's hand, he continues, "Witness all men by these presents, that I, Anthony Lumpkin, esquire, of Blank place, refuse you, Constantia Neville, spinster, of no place at all, for my true and lawful wife." Marlow offers Hastings his congratulations, declaring, "...could I prevail upon my little tyrant here to be less arbitrary, I should be the happiest man alive, if you would return me the favour." Kate accepts his proposal, and her father promises that, "Tomorrow we shall be crown'd with a merry morning; so boy, take her: and as you have been mistaken in the mistress, my wish is, that you may never be mistaken in the wife."
CHAPTER VII

COMPARISON OF HISTORICAL AND SOCIAL CONDITIONS AFFECTING LITERATURE OF THE EIGHTEENTH CENTURY IN ENGLAND AND FRANCE

Louis XIV closed the period in French political history in which Austria was her chief rival for power in Europe, and at the beginning of the eighteenth century, England, through foresight and a wise foreign policy which allowed for colonization where France was slow to see any advantage, had become a nation whose supremacy was practically assured. Through the Middle Ages and even through the centuries of the Renaissance each government had been politically sufficient unto itself, save when a king grew ambitious for more territory, but during the eighteenth century international politics were becoming important. This was largely due to colonization, especially in America, where emigrants from Germany, France, Spain, Austria, and almost every other important power were uniting to form a new unit. Thus it happened that the historical, social, and cultural outlines of England and France during the eighteenth century are more nearly similar than at any former period, varying only in detail and intensity. The eighteenth century covers that period which preceded many years of unrest, resulting in the Industrial Revolution in England, the American Revolution which brought independence to the colonies, and the French Revolution, waged in the name of "Liberté, Egalité, Fraternité."
Taine, in the first volume of Origins of Contemporary France, resolves into two chief factors the elements of the revolutionary spirit. The first he sums up as the progress of natural and experimental science as it was being applied to the study of humanity, and the second as "the classic tendency, which reduces the particular and individual to general ideas".¹ This second feature was undeniably present in England but it had not the power of age and the worship of tradition which it carried in France. In both countries, however, reason was taking the place of authority in religion, as well as in politics. The idea of unlimited human progress had been generated by the vast scientific movement which declared that just as mathematics, astronomy, chemistry, and mineralogy were made up of units which grew and developed, dependent upon and aiding every other unit, so society was formed and advanced through various cycles. Man is not perfect but he is perfectible by human reason, if it is given absolute freedom and is completely emancipated from prejudice.

There was another trend which was making itself evident in Germany, as well as in England and France. This was an intensity of feeling and passion. It found expression religiously in the writings of Whitefield and Wesley in England, and in opposite manner in a wave of intense scepticism in France, for which Saint-Simon, Pierre Bayle, and Fonte-
nélle, personal friend and advisor of Marivaux, evinced in the transition from the seventeenth to the eighteenth century. Saint-Simon, with his *Coup D'Oeil Rétrospectif sur le Règne de Louis XIV*, made of Louis a human being of mediocre mentality and pronounced weaknesses, instead of the demi-god which people had become used to considering him, due, perhaps, to his own conception of his importance. Pierre Bayle, with *Pensées Diverses sur la Comète* and *Dictionnaire Historique et Critique*, awakened in men a sense of the complexity and immensity of things around them. Fontenelle, although he devoted much of his writing to the quarrel of the Ancients and Moderns, in itself a revolt against authority, encouraged thinkers to question the advisability of blind acceptance of the past. He continued this suggestion of inquiry into realms which had hitherto been clouded in mystery in *Première Soirée*, from which "Entretiens sur la Pluralité des Mondes" is taken. Man was realizing that he was not the center of the universal system, and he began to search out his relationship to the other factors.

In literature the sentimental movement expresses the spirit of the age. We find it in poetry, the theatre, and novels of both countries. Perhaps the most noteworthy examples are J. J. Rousseau's *La Nouvelle Héloïse* in France and Sterne's *Tristram Shandy* in England. "The first of duties was no longer to act aright, but to be touched by a
delicate distress." This brought about a refinement of human sympathy, however, and an appreciation of the condition of humanity, from which the French Revolution was a direct outgrowth.

Positive reform could hardly be undertaken until negative steps were made in the direction of abolition. In England the Penal Code was still uncivilized and savage, and it took a great statesman, Edmund Burke, friend of Oliver Goldsmith, to bring about even a partial revision. Prison Reform and the abolition of slave trade were also important issues.

Perhaps the most considerable results may be seen in the effort for the abolition of slavery. There was a feeling of liberty for every individual and of fraternity, which was one of the three words which later formed the cry of the French Revolution. In 1668, William Penn began denouncing the cruelty of slavery and his successors, the Quakers, were eager to carry on his work. Much good was brought about in England through religious zeal, both of the Quakers and the members of the Anglican Church. Although the trend in France seemed to be away from dogmatic religion, it was distinctly in the direction of toleration, which was Voltaire's strongest plea in *Les Lettres Philosophiques* when he writes "Sur Les Quakers", later in 1742 on *Le Fanatisme*, and in 1763, *Traité Sur La Tolérance*. Tolerance brings with it
understanding, sympathy, and appreciation of others' potentialities. Thus it was that when Montesquieu, the greatest political writer of the century, whose works are characterized by clarity and logic, began to inquire into the causes and results of slavery through the ages and to show his readers by practical examples in *L'Esprit des Lois*, written in 1748, which contains an extract "De L'Esclavage", the dangers of slave-trading, the minds of the people had been prepared for his disclosures. He continues by the same method in *Les Lettres Persanes*, which include a discussion on "La Tolérance Religieuse", on "La Religion dans L'État", and "De La Tolération en Fait de Religion".

Besides the two elements already mentioned there was a third, according to Dowden, which he quotes as, "simplification" and which he considers practically synonymous with the return to nature. Pope and Addison of the last part of the preceding century had regarded the return to nature as a return to common sense and the actualities of life. With the thinkers of the eighteenth century the idea had become one of "a simplification in social life in contrast with the artificiality and conventions...which had accumulated in a highly complex age, and especially in cities and courts; a sigh, genuine or affected, for the simplicities of rural existence...; a fresh delight in beauty of the mountain and the woods; a discovery of the dignity of human passions in the
shepherd and the tiller of the soil; a recognition in politics of the rights of man as man, regardless of the claims of aristocratic caste or class; an assertion of unbounded freedom for the individual, or a freedom limited only by such duties as were imposed by universal fraternity." A distinct indication of this trend is found in 1757 in Brown's Estimate of The Manners and Principles of The Times. William Cowper was translating the gospel of Rousseau "into the gospel according to St. Paul". He chose "hope" for the underlying theme although his poem, Olney, bewails the growth of luxury and artificiality. He differed from Rousseau in that he did not altogether condemn civilized society as unfruitful or virtue. He feared, however, that human beings were tending from good to evil and from evil to worse. This was largely caused, he believed, by the decadence of discipline in the schools.

In connection with this theory, in France, one thinks immediately of Rousseau, whose La Nouvelle Héloïse and Émile are the very expressions of this school of thought. Buffon, also, with his L'Histoire Naturelle Générale et Particulière, which he began in 1749, created an interest in natural science and horticulture, practically unknown in France. Rousseau went one step further and interested the people in formal gardens and spacious parks, as he had found them in England. Interest in settings became more intense and more
varied in France and, as a result, we find Lesage with Gil Blas, which is distinctly influenced by Spain, L'Abbé Prévoost, who closes his novel, Manon Lescaut, in Louisianna, and Bernadin de Saint-Pierre with his tropical, exotic island, on which he places Paul et Virginie. Of all these, the work which, perhaps, had the greatest influence in England was Émile, containing Rousseau's ideas of education by experience, governed by reason and practicality. The type of mind which it helped to produce in England and France tended toward the prosaic and conservative, but still it was keenly alive to imagination, though perhaps a trifle too serious and lacking a sense of humor to retain the proper balance essential to progress.

If we may judge from their writings, the English, while they accepted Rousseau and watched Voltaire apprehensively, considered the French, as a whole, childish, vain, or, as Goldsmith says in The Traveller,

"The Frenchman, easy, debonair, and brisk,
Give him his lass, his fiddle, and his frisk,
Is always happy, reign whoever may,
And laughs the sense of misery far away."6

This was not strange when we consider that although the crisis was drawing closer and could not but be visible, the people, as a nation, either did not sense the situation, or did not know how to cope with it. England, although char-
acterized by logic and conservatism, was not held back by a feeling of deep reverence for the past. Moreover, for more than a century the French had been discouraged to think deeply and encouraged to concern themselves entirely with the superficialities of cultural refinement. Richelieu had laid the foundation during his ministry, for, although Louis XIII was the nominal king, Richelieu was the power of the nation. He was making the way easy for the resulting absolutism under Louis XIV. It is a very interesting side-light on Louis' personality that the people were caught in his silken net and had kept him in extravagant luxury for many years before they realized the true state of affairs. He reunited his people by force of kindness, brilliant conquests, attention to literature and learning, and a fortunate combination of circumstances; and, until the break came near the close of his luxurious reign, France was more completely unified of the people's volition than at any other time in history. It is small wonder then, that people had almost forgotten how to think critically in matters which did not concern literature or arts, and that they were even a little fearful of breaking away from so brilliant a past into so perilous a future.

Thus we still find the influence of "preciosité" in the theatre with its "soubrettes" and its patriarchal family. Marivaux even carries over many of the names of Molière's
theatre, such as M. Orgon, "vieux gentilhomme", whom Molière uses in the same capacity in Le Tartuffe. He chose Silvia as the name of his heroine because it was a play written for Sylvia, the actress for whom he created most of his feminine rôles. He uses Dorante as the young man, as did Molière in Le Bourgeois Gentilhomme, and he retained the name Lisette for the "soubrette", as she is called in L'École Des Maris and L'Amour Médecin.

It has been noted in the life of Marivaux that he spent much of his time in the "salons". These "salons" were not distinctive of the eighteenth century but were begun in the court toward the close of the sixteenth century. At the beginning of the seventeenth century the "salon" of Catherine de Vivonne was the most important, and was referred to as L'Hôtel de Rambouillet. About this same time the meetings and discussions held at the home of Valentin Courart led to the establishment of L'Académie Française in 1635. Other "salons" were quickly opened in imitation of L'Hôtel de Rambouillet, including that of Mademoiselle Paulet, Madame Arragonais, and more famous than the others, that of Madeleine de Scudéry, whom Molière uses as the character by the same name in Les Précieuses Ridicules, as he used Catherine de Vivonne as Cathos in the same play. The provinces began to establish their "salons", but they were lacking in the spirit of intellectuality and stimulating criticism.
which characterized the originals, in which were retained the proper balance between the ideal and the practical. It was this type to which Molière referred in *Les Précieuses Ridicules*. There were also the "salons" of Madame Scarron, of Ninon de Lenclos, and of Madame de Sable, where La Rochefoucauld is said to have written his *Maximes*.

These were all purely literary in nature and contributed much to the "caractère de politesse et de sociabilité", which permeated the writings of the time. It mattered not so much the idea which was expressed as the manner of expressing it. The last of this type was the "salon" of the Duchesse du Maine, often called "cour de Sceaux", which was the stepping-stone into the eighteenth century where one finds greater liberty of custom and ideas. There is a distinct trait of this influence in Marivaux's works, especially in the délicacy of touch and the unfailing good taste of the dialogue. Silvia was a typical young lady of the new period with her independence of opinion, her liberty of choice in the question of marriage, and her desire for novelty.

The "salon" of Madame de Lambert was of a grave nature, concerned with moral and philosophical matters. Madame de Tencin followed her, although the disputes at her home were usually less spirited than those of Madame de Lambert. Madame Geoffrin and Madame du Deffand tried to cling to the traditions of literary discussion groups, while Madame de
Necker encouraged religious controversy. Madame de Roland had the most celebrated "salon" of the time of the Revolution, and was a contemporary of Madame Helvétius.

As the century closed, the Revolution temporarily disbanded most of the "salons", but they were re-formed at the beginning of the nineteenth century. Due to the different conditions of politics and literature, however, their influence was lessened considerably.

The "cafés" which were also important in Parisian social life, began in Egypt early in the ninth century but they did not reach France until 1654 when the first was established at Marseille. They brought with them an influence to balance the effeminate atmosphere of the "salons". Their popularity increased so rapidly that by 1790 there were nine hundred of them in Paris alone. Today they are innumerable. The most important one of the seventeenth century was "Le Mouton Blanc", where Molière, Boileau, and Racine were patrons, and of the eighteenth century, "Le Procope", where Voltaire, D'Alembert and Rousseau met to discuss the theories of the hour. The "salons" were the "rendez-vous" for both men and women of wit and the discussions were usually literary or concerning the fine arts. The "cafés" were frequented by men only, and it was there that the revolutionary spirit was most quickly felt and that philosophical and political ideas were formed and propagated.
Probably the outstanding feature of London social life was the coffee-house. "The modern newspaper, club and business office in one."  

The chocolate-houses were fewer in number; Ashton records only five of importance. The coffee-houses reached the peak of their popularity during the eighteenth century. The first of them was established at Oxford in 1650 and the first in London was opened in 1652. In 1708 there were "near 3000 such nuisances". They were cheery places with comfortable fires, companionship at any hour, and pretty bar-maids who served alcoholic drinks as well as coffee and tea. Famous among them were Anderton's, which still exists in Fleet Street, Batson's, Button's, Child's, Garraway's, Jonathan's, and Lloyd's, where information on maritime matters was available. All literary and political club meetings were held at these taverns, as they were sometimes called. There was the October Club, the Calves' Head Club, the Kit Cat Club, as well as the innumerable social organizations, of which the Beefsteak and the Wednesday Club, to which Goldsmith belonged, were the most prominent.

In rural districts these coffee-houses were usually called ale-houses or taverns, and it will be remembered that Tony Lumpkin in She Stoops to Conquer spent much of his time at one called the "Three Pigeons". It was there, also, that Mr. Hastings and Sir Charles stopped to ask direction. These
meeting-places produced a more crude effect upon the literature of England than did the "cafés" upon the literature of France, for there were no gatherings of the other extreme to balance their spirit of crudity.
CHAPTER VIII

COMPARISON OF THE LIVES OF PIERRE CARLET DE CHAMBLAIN DE MARIVAUX AND OLIVER GOLDSMITH

Pierre Carlet de Chamblain de Marivaux was an only child of a moderately wealthy Normand family which was represented in the Parlement of Rouen. He was born in 1688 in Paris, but he spent his boyhood at Rion and at Limoges, where his father was director of the mint, and a prominent citizen. From here he took much material which he later used in his works. Very different, indeed, was the birthplace of Oliver Goldsmith in rural Ireland. His father was a poor minister, and shortly after Oliver, the second of eight children, was born, in 1728, the family moved to a curacy at Kilkeany, near the little village of Lissoy. This locality provided Goldsmith with many suggestions of characters and settings which are found in his various writings, for it was here that he spent his youth, and received his training from the village school-master. He entered Trinity College at Dublin, where he was graduated with the degree of Bachelor of Arts in 1749, at the age of twenty-one. His family decided that he should enter the ministry, for which he spent the next two years preparing himself, only to be refused the approval of the bishop. He then began the study of medicine, which took him to Edinburgh, then to Holland, France, Germany, Italy, Switzerland, and finally London, where he failed to pass his examinations for the position of
hospital-mate in 1758.

Marivaux's opportunities for early training were very similar to Goldsmith's until Marivaux reached the age when he was sent to Paris to study law. It was his good fortune to be able to establish himself there in the literary "salons" of the period, to which life he devoted himself entirely for some years. He began writing at the age of eighteen in response to a wager, and his first work was a one-act comedy in verse, Le Père Prudent et Équitable ou Crispin L'Heureux Fourbe. Before Goldsmith was eight years old, however, he was scribbling bits of poetry, inspired by his school-master, Thomas Byrne.

Marivaux inherited a large patrimony, which enabled him to live very comfortably in Paris. He invested this sum until he was comparatively wealthy, although he later lost all he had gained. Goldsmith, too, spent some time in Paris and the provinces, but he was forced to travel much of the way on foot and often went several days without food. He never knew the security of sufficient means, for he had to depend upon the charity of his uncle, Contarine, who gave him all that he could of his meager income, and upon the confidence of his friends. He was never concerned with business, as was Marivaux, who was an important stockholder and promoter of the John Law Scheme, in which he finally lost his entire fortune.
Goldsmith gained his money by the sale of his works and it came late in his life, whereas Marivaux spent his patrimony and the profits from his investments somewhat lavishly in his twenties, and was reduced to poverty in his later life. He received a sum through Madame de Pompadour, but had it not been for the kind hospitality of Mademoiselle de Saint-Jean, he would have died in absolute poverty. Goldsmith, too, left nothing but debts. Neither could resist a plea for charity and both frequently gave away that which they themselves needed.

Marivaux traveled very little, and chose his friends from those who were prominent in literature and in the court circles. The Marquise de Tencin, Marquise de Lambert, Madame du Deffand, Madame Geoffrin, and Madame de Pompadour, Helvétius, Fontenelle, La Motte, and Mademoiselle de Saint-Jean are all mentioned in this connection. Among Goldsmith's friends were James Boswell, Sir Joshua Reynolds, Doctor Johnson, Edmund Burke, and many others of less note.

Women and love played a less important rôle in the life of Goldsmith than in that of Marivaux, who was disappointed in a young lady's affections before he was twenty. When he was thirty-three he married and was very happy until the death of his wife less than two years later, when he was left with a daughter, whom he placed in a convent. Marivaux was a rather handsome man, and pleasant company. He spent
much of his time in the "salons", where he became acquainted with several wealthy ladies who interested themselves in his success. Goldsmith, on the other hand, sought the company of men almost exclusively, except for the Horneck family, with whom he made a brief trip into France in June, 1770. He sincerely loved the younger daughter, Mary, but he was so conscious of his plain, pock-marked face and his short, awkward body that he never found sufficient courage to declare his love. Marivaux's position in the social circles was assured from his arrival in Paris, but Goldsmith won his place by his writings, his wit, and his amiable disposition.

Of the two, Marivaux was the more narrow in his range of social contacts, for he found his friends among the "élite" of Paris, and he used them and their homes freely in his works. Goldsmith, on the other hand, having traveled more extensively, had acquaintances in Ireland, Holland, France, including both Paris and the provinces, Italy, Scotland, and among all classes in London. He was an invited guest at the home of the Earl of Northumberland and one of the most popular patrons of the Globe and the Devil Taverns. He was especially fond of reproducing scenes which he witnessed in the latter places. Both authors, however, found men of literary merit to whom they could turn, Marivaux in Fontenelle, and Goldsmith in Johnson.

Both men were affected and influenced by Voltaire, Mar-
ivaux as his enemy, Goldsmith as his admirer. Goldsmith wrote a biography of Voltaire, and had several editions of his works in his library. It is evident that Goldsmith was interested in and acquainted with the French language, as shown by his catalogue of books, from which the following were selected:

21 Oeuvres de la Mothe le Vayer, 2 tom. 1656. Oeuvres du P. le Moyne. 1671.
22 Dictionnaire de Commerce, par Savary, 3 tom. Par. 1723.
30 Histoire Romaine, Paris 1625.
3 Oeuvres de Voltaire, Par. 1650. Histoire de Turcs, Pièces Curieuses, 1644.
19 Dictionnaire Raisonné & Univers. des Animaux, 4 tom. Par. 1759.
23 La Jartière, a French Poem in M. S. S. dedicated to the King, elegantly bound.
4 Bons Mots de Santeuil. Lettres de Montesquieu.
   Dictionnaire Gentilhomme. Four odd vols. of Corneille's Plays, and 7 more French books.
5 French Plays by Alys. Ditto by Grange. Ditto by Champanlé. Théatre de la Foire. Ditto by Favart, and 5 more.
8 Oeuvres de Balzac. Théâtre Espagnol, 2 tom.
   Théâtre de la Chaussée, and 3 more.
11 Histoire de L'Académie Royale, 15 tom. the 11th wanting.
36 Oeuvres de Boissy, 8 tom. 1768.
44 Fables Choisis de Fontaine, 5 tom.
50 Théâtre Français, 11 tom. 12th wanting, Par. 1737.
51 Nouveau Théâtre Français, 12 tom. Utrecht. 1755.
56 Helvétius de L'homme de Facultés Intellectuales & de Education, 2 tom. Lond. 1773.
57 Oeuvres de Voltaire, 19 odd vol.
58 Oeuvres de Fontenelle, 10 odd vol.
76 Histoire Philosophique & Politique, 6 tom. 1773.
104 Oeuvres Diderot, 5 vol.
Both Marivaux and Goldsmith encountered difficulties in the production of their plays. Early in his career, Marivaux incurred the enmity of a group of rivals, who, it is said, were led by Voltaire, and who set out to cause the downfall of every play which the young author tried to introduce from the Théâtre Français. They were so successful that the majority of Marivaux’s plays were brought out by an Italian company in Paris at the time. In somewhat the same manner, Goldsmith injured his chances for success. Among the first of his articles to appear in print was An Enquiry Into The Present State Of Polite Learning in Europe, in which he unintentionally offended David Garrick, leading theatrical producer and manager of Covent Gardens. He took personal offense and when Goldsmith’s first comedy, The Good-Natured Man, written in protest against the sentimental type of drama prevalent in Europe, was given to Garrick for presentation, it was subjected to many changes and long delays. Marivaux’s first play was given, March 4, 1720, when he was thirty-two years old, Goldsmith’s on January 29, 1768, when he was thirty-nine. Of Marivaux’s thirty-two plays, thirty were acted, of which twenty were successful, nineteen of them having been presented by the Italian Company. Goldsmith wrote only two plays, of which the second, She Stoops to Conquer, was the more favorably received.

Neither man confined himself to one line of endeavor.
Indeed, Goldsmith distinguished himself as a poet and writer of critical and informative essays some time before he attempted theatrical work. Marivaux is more famous for his plays than for his novels, although they are similar in construction. His parodies are as interesting specimens of his early type of work as his journalistic experiments are of his later years.

In consideration of the outstanding qualities of the plays of the two men, one must think immediately of style in reference to Marivaux and of character with Goldsmith. So famous has Marivaux's delicate style and his conception of the love interest become that it has been designated by the word, "Marivaudage", which may be defined as "...moins une façon d'écrire qu'une façon de penser...résultant nécessairement d'une analyse raffinée des sentiments les plus délicats". As for Goldsmith, he has created unforgettable characters in Tony Lumpkin and in The Good-Natured Man, of which the title role has been interpreted by Augustus Thomas to be a counterpart of the author. He took the framework of the character, revised it, and entitled the resultant play Oliver Goldsmith.

Marivaux died after a long illness, in 1763, eleven years before Goldsmith's death. Both men were ill for many months, but, unlike Marivaux, Goldsmith continued to write in spite of his poor health. Marivaux's death at the
age of eighty passed almost unnoticed, for, although he was loved by all who knew him, his circle of friends was small. Goldsmith, however, had gained in popularity until at his death, when he was forty-six, his enemies were remarkably few for so prolific a writer of criticisms, and he had friends in every part of London.
CHAPTER IX

COMPARISON OF \textit{LE JEU DE L'AMOUR ET DU HASARD} AND
\textbf{SHE STOOPS TO CONQUER}

Oliver Goldsmith clearly defines his theory and purpose in writing \textit{She Stoops to Conquer} in the prologue where he says,

"The Comic muse, long sick, is now a dying!... To her a mawkish drab of spurious breed Who deals in sentimentals, will succeed!... What shall we do?—If Comedy forsake us!... (Faces are blocks, in sentimental scenes)..."\(^1\)

These lines, taken from the longer poem expressing the author's fears for the future of the drama, were spoken by one of the male actors dressed in black and holding a handkerchief to his eyes. The entire play was written in conscious protest against the sentimental comedy prevalent in England since the beginning of the century. The title was paraphrased from a line of Dryden,

"But kneels to conquer and but stoops to rise..."\(^2\)

Although it refers especially to the manner in which Kate Hardcastle won Sir Charles Marlow, it may also imply an apology for the form of the play which Goldsmith's contemporaries considered low, vulgar, and too funny to be in good taste.

Marivaux had no such idea of literary reform when he wrote \textit{Le Jeu de L'Amour et du Hasard}. He wished, however,
to protest against the manner in which marriages were arranged by the fathers of the French families, a custom which left the young people no choice in the matter. It was indeed as Mademoiselle Henriette told M. Armand in *Le Voyage de Monsieur Perrichon*, "...lorsqu'une demoiselle est bien élevée, elle pense toujours comme sa maman." More than that, "sa maman" usually thought as her husband did in the matter of their daughter's marriage. It will be remembered that an experience of Marivaux's own youth, which has been mentioned in Chapter III, may have been responsible for his feeling on this subject. Perhaps, too, he had a little of the idea of Molière in *Les Précieuses Ridicules*. Marivaux hated prejudice, as did all the writers of the eighteenth century, and he particularly had no patience with social distinctions based on wealth. Lisette and Silvia were unable to detect that Dorante was not a valet and that Pasquin was not a nobleman. Similarly, Dorante was surprised to learn that Silvia, with whom he was in love, was not a servant girl. The lesson might well be drawn that money and position make no difference in love, and that people are too easily duped by jewels and finery.

These features are not evident immediately, however, for one feels at first only an atmosphere of unreality and of characters too delicate and ethereal to cling to the "impossible framework of symmetrical complications" in which
they are placed. As the play progresses its beauty becomes apparent in the refined treatment of "each 'charmingly absurd' minute transition of feelings". There is an illusion of rapid movement of the plot, where in reality situations alter very little. Rather, conflicting interests and motives are put in motion in a manner which far surpasses the method of the comedy of situation, although the author is careful to retain a classic balance between characters and interest. He tries "...observer à sa manière, le mieux qu'il pourra, suivant la direction naturelle de son coup d'œil." This is one respect in which he resembles writers of the classic period of the preceding century, especially Racine, for his comedies follow the same rules of dramatic construction as do the tragedies of Racine. Marivaux sought, however, above all to be natural. He "...se propose donc de représenter sous des couleurs vraies le monde dans lequel il vit, de le faire agir et de parler dans la reproduction exacte de son langage et de ses actions." Molière had nearly exhausted comedy of character by the close of his century, and Marivaux chose comedy of custom with which Molière had worked somewhat less. He introduced nothing new in the type which he chose, but he added new details to the old form. The seventeenth century had dealt with typical characters, le misanthrope, l'avare, les précieuses, les jaleux, and le tartuffe, but Marivaux "...es-
sale de souder les sentiments avec lesquels tous les hommes sont familiers; ainsi l'amour." Indeed, as Mornet says, "...le théâtre de Marivaux est l'étude de la défaite de l'amour-propre par l'amour." He is interested in a timid love, "naissant", and in its development in the "niches du cœur". It is a love which has more gallantry than passion and which does not reach its height until the very close of the play, when the marriage is arranged. "...l'amour est un sentiment timide, qui se défend d'exister, qui se nie ou se dissimule, et dont ceux qui l'éprouvent ne conviennent qu'à la dernière extrémité...il n'est en querelle qu'avec lui seul, et finit par être heureux malgré lui." There are almost never any exterior obstacles to overcome. The difficulty is usually "l'amour-propre" or prejudices of social position.

The love in Le Jeu de l'Amour et du Hasard seems more sincere than that of She Stoops to Conquer. It is "l'éternel sujet de la comédie...aussi le sentiment qui anime les personnages de Marivaux, mais plutôt une galanterie aiguisée de sentiment qu'un vif entraînement, encore moins la passion telle que nous l'entendons aujourd'hui." Beneath the element of comedy there is a touch of seriousness. This may be due to the many details of true psychological analysis of emotion and of the feminine mind which are to be found in Le Jeu de l'Amour et du Hasard. Motives and consequences
are so much more important than the situations that the manner in which the crisis is reached is of greater interest than the crisis itself. This is also true to a degree with Goldsmith, for in both plays, although the outcome is obvious, interest is sustained by diversity of character and unexpected "coups de théâtre". In referring to Marivaux, D'Alembert speaks of "l'éternelle surprise de l'amour", as one of the weaknesses of Marivaux's work, for it brings the plot to a point where all the difficulties would disappear at any moment if the right word were said by the right person. The play seems to dissolve itself for him into a struggle among the characters to see who shall avoid this explanation the longest. This is equally true in Goldsmith's play, however, and it does not seem to grow tiresome for it is the comic inspiration of the entire plot. If any of the disguised characters revealed his true identity, all the "mistakes of the night" would immediately disappear.

The two authors differ somewhat in their treatment of women, although both are entirely free from vulgarity. There is a delicacy in the French play which is lacking in *She Stoops to Conquer*. This may be attributed to the lives and surroundings of the two men. Marivaux was accustomed to and enjoyed the company of the charming, poised ladies of the "salons", but Goldsmith spent practically all of his time in the company of men, and was ill at ease even with
the Horneck family. The similarity of Marivaux's feminine characters to those of Racine is often noted. In both, the characters are well analysed and drawn with such delicacy of touch and attention to details that each is clearly differentiated from every other in the cast. On the other hand, unless Goldsmith makes what is called a "character rôle" as in Mrs. Hardcastle, his women are charming but nearly identical. There is very little difference between Kate and her friend, Constance. Kate has the more courage of the two, but this is probably due to the fact that she knows she need never want for anything which her father could give her, while Constance's jewels, which she is loath to leave, are all she has.

Kate and Silvia are very similar, as are Mr. Hardcastle and M. Orgon. The two girls are charmingly young and "piquantes", eager for adventure and each with definite ideas of her own, especially on marriage and men. Both are pretty and a trifle spoiled, being the daughters of moderately wealthy fathers. Dissimilar as their homes are, there is little difference in their types, although Silvia is Parisienne and Kate has always lived in the country. Kate seems to be less modern than Silvia. She is more simple in her tastes and less positive in her personality. It is by accident that Kate undertakes disguise, but Silvia has her plans carefully laid with the intention of gaining as much
amusement from the situation as possible. She is resourceful when events seem to be getting out of hand and asks her brother's aid.

M. Orgon is an unusual type of father for that period in France, although he is typical of all the fathers of Marivaux's works. He allows his daughter entire liberty in the choice of her husband, and money does not enter into the consideration. Convention allowed the fathers of the two young people to arrange the marriage regardless of the wishes of the rest of the family. The mother was usually consulted, but the son or daughter knew that the parents' decision must be accepted. There was only one alternative, which was entrance into the religious life. This custom was much less prevalent in England than in France. Thus Marivaux was courageous in his creation of M. Orgon, although he is similar to Mr. Hardcastle, who seems not at all unusual. With him, as with M. Orgon, money does not concern him as a factor in the decision, but it is of chief importance to Mrs. Hardcastle in attempting to marry Constance to Tony, her son. Constance might be compared with Lisette of Le Jeu de l'Amour et du Hasard. Both girls are entrusted with many secrets, Constance as a friend, Lisette as a "soubrette" or "confidente". Marivaux is largely classic in the use of this character, so popular with Molière, and taken originally from Commedia Dell'Arte of
Italy.

There is no character in *Le Jeu de l'Amour et du Hasard* to compare with Tony Lumpkin, Kate's half-brother. Mario, Silvia's brother, is a polished young gentleman who delights in harmless teasing. He is well educated and typical of Marivaux himself. Tony is spoiled, ignorant, and his practical jokes and lack of culture contrast marked with Mario's refinement. He is likeable, however, in spite of his crudities, and is generally conceded to be the master-character of *She Stoops to Conquer*.

The lovers, Dorante and Sir Charles, are very similar except for the same contrast mentioned above. Dorante, a gentleman under any circumstances, retains all his charm in spite of his disguise as a valet. His manner is gallant and respectful even while he believes Silvia to be a servant girl. Sir Charles, on the other hand, is uncomfortable when speaking to young ladies who are his equals socially. In this respect he as closely resembles Goldsmith as Dorante does Marivaux. He differs from Goldsmith, however, in the ease and familiarity with which he addressed his inferiors, reflecting rather the typical young man of England during the eighteenth century. John Bell says, "The Hardcastle family exists in every county in England; but the first praise must be conferred upon the design of Marlow: it is so common that no circle of company ever wanted a hero of
the sort, bold and insulting among the loose and dissolute of the sex, confounded and abashed in the presence of the elegant and virtuous;..."\[12

As Constance is similar to Kate, Mr. Hastings is scarcely distinguishable from Sir Charles. Likewise old Sir Charles Marlow and Mr. Hardcastle are practically identical. There was an excellent opportunity for character differentiation, of which Marivaux would have made full use, but Goldsmith was more interested in action. His characters fit into molds, the fathers, the young girls, and the young men.

Just as Tony Lumpkin was the masterpiece of *She Stoops to Conquer*, so Pasquin is the delight of *Le Jeu de l'Amour et du Hasard*. He is fundamentally a comic creation and follows closely the outlines of Molière's "petits marquis" especially Mascarille and Jodelet in *Les Précieuses Ridicules*. Like them he is a valet called upon to take his master's place, and like them, he makes himself ridiculous by his self-confidence. His position is comparable to that of Mr. Hastings in *She Stoops to Conquer*, but he is more like Tony in distinguishing characteristics. It is interesting to note the shift in the men characters of the plays. Mario, Silvia's brother, is parallel to Mr. Hastings, while Tony, Kate's half-brother, is parallel to Pasquin.

In both plays the plot situation is ridiculously impossible. John Bell says of *She Stoops to Conquer*, "This
play is a paradox: its characters are all as natural as were ever drawn, and yet they do nothing probable nor possible from the beginning of the play to the end. ... A man must part with two of his senses to be deceived by a young lady, he knows, in the plain dress of a chambermaid, neither features nor tones changing with the habit.\textsuperscript{13} Le Jeu de l'Amour et du Hasard is less complicated than She Stoops to Conquer, in which there are four distinct potential plots. The first and most important is the marriage of Sir Charles and Kate. There is, also, that of Constance and Mr. Hastings, and Constance and Tony. Goldsmith also used effectively the idea of a treasure being carefully guarded. This was a favorite situation with the French writers of the seventeenth century, and Molière uses it especially in L'Avare. Le Jeu de l'Amour et du Hasard has only two plots and they are parallel in their development. They are the marriage of Dorante and Silvia and of Pasquin and Lisette. This difference is directly traceable to the influence of the preceding periods of both countries. In France the unities of time, place, and especially of action would have prevented a complicated plot situation, but in England there were no such rigid regulations. Shakespeare often used two or three threads in one play. For example, in The Merchant of Venice, the reader divides his interest among four plots, the love of Portia and Bassanio, of Nerissa and Gratiano, of
Lorenzo and Jessica, and the legal difficulties between Antonio and Shylock.

Fewer characters are used in Le Jeu de l'Amour et du Hasard, in which there are only six, including M. Orgon, Mario, Silvia, Dorante, Lisette, and Pasquin. In She Stoops to Conquer there are nine members in the cast, eight of whom are important in the actual working out of the plot. They are Sir Charles Marlow, young Sir Charles Marlow, Mr. Hardcastle, Mrs. Hardcastle, Miss Kate Hardcastle, Miss Constance Neville, Mr. Hastings, and Tony Lumpkin.

In setting, the works are at variance, the French play being laid at Paris and the English in a suburb of London. Silvia sees her friends often, for she speaks of visiting in their homes, but Kate leads a more solitary life. Tony finds companionship at the rural tavern, while Mario doubtless frequents the "salons" and "cafés". The location of the former play has no effect upon the plot, but the fact that the Hardcastle home resembles an inn and is so isolated that guests would be improbable, suggested the entire trick to Tony when he directs Mr. Hardcastle and Sir Charles to it. Marivaux's setting is delicately elegant, a prototype of the "salons" with which he was so familiar, while Goldsmith's is a reproduction of the homesteads of rural Ireland. Silvia is engaged in painting as the play opens. The "chambre de parade", in which she and Lisette are seated, opens out up-
on a terrace overlooking a park. The portraits, candelabra, and painted wall panels suggest delicacy and pastel tints, for the color scheme mentioned is soft grey with gold, and rose hangings at the French windows. The time is a bright summer morning.

Goldsmith describes his setting simply as a "chamber in an old fashioned Home." He creates an atmosphere of oldness and heaviness that differs greatly from the setting just mentioned. He makes no mention of time, but the action of the play reveals that it is evening.

Although both authors might have had an easier task had they chosen to imitate models already existing, neither wished to do so. It is, of course, impossible to escape all influence of the past as has been pointed out, but there are certain points of originality in both authors. With Goldsmith it is most noticeable in his characters, of which the most unconventional are Mrs. Hardcastle and Tony Lumpkin. The farcical situations in which he exaggerates nature and the ordinary to the ludicrous, are full of humor and wit. A clearness of perception and insight combined with clarity in expression make this possible. His humor is in kindly portraits, for one laughs with rather than at the players. Marivaux is more subtle, delighting in "demi-mots et les sous-entendus," which he developed "...jusqu'au bout et en tire souvent plus qu'elle ne contient."
Goldsmith tells his story by action and by conversation, but Marivaux permits Lisette to unfold practically all the progress of the double love interest in her reports to M. Orgon. This is an effect of the classic rule which forbade any action on the stage and permitted the play to progress by narration of events only.

In both plays the charm lies in the simplicity of the characters and the unaffected humor. Both are wholesome in conception and neither is offensive in dialogue. The wit of Marivaux is rather superior to that of Goldsmith. This may be due to the man himself, for Marivaux was a noted conversationalist, while Goldsmith "talked like poor Poll", or to the more varied shades of meaning which can be expressed in French. The situations of Le Jeu de L'Amour et du Hasard are less hilarious than those in She Stoops to Conquer. It is said that two of the latter were taken from the author's own life. He also incorporated some details from his wide and varied reading. Dickinson says that no English writer has ever been more adept at applying other men's work to his own art. "That Goldsmith was well acquainted with French and English drama, there can be no doubt, and just as he made himself free to take incidents from his life and incorporate them in fiction, and to repeat in several different works a sentence that pleased him, he took his play subjects where he found them and moulded them to artistic
form under his own hand." While he was still in college at Dublin he was returning home for a vacation period, and, on the way, he mistook an old home for an inn. After making himself at home and acting very much as Sir Charles did, he discovered his mistake. His host was a friend of his uncle Contarine, however, and he had quite enjoyed the joke. The other incident, only referred to in the play, is that of tying Mr. Hardcastle's wig to a chair. This trick was played on Goldsmith while he was writing She Stoops to Conquer.

The two plays are similar in style except for the details noted above. Both authors seem to write easily and the plays are pleasant to read. Marivaux is sometimes inclined to dwell too long upon analysis, but, as Larroumet says, "Marivaux, s'il tombe parfois dans la recherche, ne connaît jamais l'effort". The conversations are entirely natural, for although they seem stilted in places, it is necessary to remember that realism is a relative term and both writers reflected themselves and their contemporaries correctly. Larroumet says of Marivaux, "...il peint des miniatures sur ivoire."
CHAPTER X

CONCLUSION

It has been noted in Chapter V, in which is found a brief biography of Oliver Goldsmith, that he spent much time wandering through the provinces of France and residing in Paris. While there he became acquainted with Diderot and Fontenelle, intimate friends of Marivaux. As nearly as can be ascertained, this sojourn in Paris occurred about 1755, for Goldsmith remained at the University of Dublin until February, 1749, and after two years of preparation for the ministry he started for Edinburgh in 1752. After two years there and one more at Leyden, Holland, he went on to Paris. Marivaux began writing plays for production in 1720, and further added to his popularity by articles in Le Mercure and his three publications, Le Spectateur, L'Indigent Philosophe, and Le Cabinet du Philosophe. Although Le Jeu de L'Amour et du Hasard was presented in 1730 it is still popular with audiences and there is no reason to assume that it would have had no share in the discussions of the groups which were so interested in its author. The writer has found no record which states that Marivaux and Goldsmith ever met, but this would have been entirely possible, since they were in Paris at the same time, and had mutual acquaintances in Diderot and Fontenelle.

Also, Dickinson says that Goldsmith was undoubtedly well acquainted with French, as well as with English drama,
and that he made himself free to adopt anything he chose from other writers' materials. This being the case, there is little doubt that he read at least some of the thirty-two plays of Marivaux which were published and presented between 1720 and his death, in 1763. It will be noticed from the list quoted in Chapter VIII that Goldsmith's library contained many French books on various subjects, and several groups of plays of which the titles are not mentioned. His knowledge of the language is further evident in his use of French expressions in _She Stoops to Conquer_. For example, in the first scene of the play, Miss Neville remarks, "Allons. Courage is necessary as our affairs are critical." In the first scene of the following act, Sir Charles refers to his "ventre dor" waistcoat, and in the same act Mr. Hastings reminds Sir Charles that he cannot hope for his help in his conversation with Miss Hardcastle, for he and Miss Neville are eager for a "tête-à-tête" of their own. This expression is repeated later in the fourth act when Mrs. Hardcastle mentions the manners displayed at the Pantheon. In answer to a request for his opinion of her coiffure, Hastings tells her that it is "Extremely elegant and dégagée...Madam." As the discussion continues, Mrs. Hardcastle refers to Mr. Hastings' wig as a tête. Miss Hardcastle, too, uses French with ease, for she characterizes Sir Charles' bashful manner as "his mauvaise honte" in the
third act. 6

There is an evident similarity in the plots of *Le Jeu de l'Amour et du Hasard* and *She Stoops to Conquer*. Each is concerned with the disguise of the heroine for the purpose of ascertaining the true qualities of her "fiancé", and in each play she takes the role of a maid. *Le Jeu de l'Amour et du Hasard* is further complicated by a parallel situation for the young man, while *She Stoops to Conquer* finds added interest in the hero's mistaking a private home for an inn.

The fact that characters are very similar has already been commented upon in detail in Chapter IX, as have the coinciding points in the styles of both writers.
FOOTNOTES

Chapter I


2 Ibid., p. 200

3 Ibid., p. 204

4 Ibid., p. 204

5 Ibid., p. 210


8 Ibid., p. 32

9 George Burton Adams, op. cit., p. 217

10 Ibid., p. 220

11 Ibid., p. 221

12 Ibid., p. 231

13 Ibid., p. 231

14 Ibid., p. 236


17 Ibid., p. 19

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Ibid., p. 17

Ibid., p. 18

Ibid., p. 20

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Chapter III


2Ibid., p. 229 (I,i).
3Ibid., p. 240 (I,vii).
5Ibid., p. 248 (II,1).
6Ibid., p. 248 (II,1).
7Ibid., p. 262 (II,x).
8Ibid., p. 291 (III, ix).
9Ibid., p. 291 (III, ix).

Chapter IV


2Ibid., p. 246
3Ibid., p. 289


5Ibid., p. 76
Chapter V


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4 Alfred H. Welsh, op. cit., I, 203.
4 Washington Irving, op. cit., p. 27.

F. V. N. Painter, op. cit., pp. 175, 455.


D. H. Montgomery, op. cit., p. x.

John Forster, op. cit., I, 5, 8.

Lord Thomas Babington Macaulay, op. cit., p. 152.

David Masson, op. cit., p. xv.

Dudley Miles, op. cit., p. vii.


6 Ibid., p. 30

7 John Forster, op. cit., I, 10

8 Washington Irving, op. cit., p. 31.

Alfred H. Welsh, op. cit., p. 204

Esther J. Trimble, op. cit., p. 146n

David Masson, op. cit., p. xii.

John Aikin, op. cit., p. 9.

9 John Forster, op. cit., I, 14.


11 Ibid., p. 46

John Forster, op. cit., I, 30.

David Masson, op. cit., p. xv.


13 Ibid., p. 51

14 Ibid., p. 53

15 John Forster, op. cit., I, 41.

16 Washington Irving, op. cit., p. 84.

17 John Forster, op. cit., I, 60.

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18 Washington Irving, op. cit., p. 84.

19 John Forster, op. cit., I, 55.


20 John Forster, op. cit., I, 55.

21 Washington Irving, op. cit., p. 87.

Alfred H. Welsh, op. cit., p. 206.


22 Washington Irving, op. cit., p. 88


24 Washington Irving, op. cit., p. 91.

25 John Forster, op. cit., I, 82.

26 Ibid., I, 166

27 Ibid., I, 155

28 Ibid., I, 155

29 Ibid., I, 155
30Ibid., I, 155
31Ibid., I, 155
Alfred H. Welsh, op. cit., p. 207.
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32Washington Irving, op. cit., p. 149.
33Ibid., p. 165
34Ibid., p. 182
35Ibid., p. 188
36Ibid., p. 274
37Ibid., p. 334
39Dudley Miles, op. cit., p. xi.
   Thomas H. Dickinson, op. cit., p. iv
   Kate Sanborn, op. cit., p. 244.
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   Edward P. Morton, op. cit. p. 16.
40Dudley Miles, op, cit., p. xi.
41Edward P. Morton, op. cit., p. 16.
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3. Ibid., p. 10 (I,1).


6. Ibid., p. 25 (II,1).

7. Ibid., p. 37 (II,1).

8. Ibid., p. 51 (II,1).

9. Ibid., p. 51 (II,1).

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11. Ibid., p. 93 (V,11).

12. Ibid., p. 98 (V,11).

13. Ibid., p. 102 (V,11).

14. Ibid., p. 65 (III,1).

15. Ibid., p. 103, (V,11).

16. Ibid., p. 104 (V,11).

17. Ibid., p. 105 (V,11).

18. Ibid., p. 105 (V,11).

19. Ibid., p. 105 (V,11).

20. Ibid., p. 105 (V,11).

Chapter VII

Chapter VIII


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5Ibid., p. 147


7Ibid., p. 162-3


10Gustave Larroumet, op. cit., p. 170

11Ibid., p. 166


13Ibid., IX, p. iv

14Ibid., IX, p. 9 (I, i).


16Ibid., p. 157


19Ibid., p. xix

20Gustave Larroumet, op. cit. p. 158

21Ibid., p. 166
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2 Ibid., p. 32 (II, i).

3 Ibid., p. 42 (II, i).

4 Ibid., p. 46 (II, i).

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