

Picard's "Encore des Ménechmes"
and its Sources in
Plautus, Rotrou, and Regnard.

by

Mattie E. Crumrine
A.B., University of Kansas, 1924.

Submitted to the
Department of Romance Languages and Literatures
and the Faculty of the Graduate School
of the University of Kansas
in partial fulfillment of the
requirements for the degree of
Master of Arts.

Approved by

E. Gallo,
Head of the Department.

June 7, 1926.

TABLE OF CONTENTS

The "Menaechmi" of Plautus	p. 1.
Résumé of the "Menaechmi"	9.
"Les Ménechmes" of Rotrou	16.
"Les Ménechmes ou les Jumeaux" of Regnard	23.
"Encore des Ménechmes" of Picard	39.
Conclusion	84.
Appendix I	89.
Appendix II	95.
Notes	96.
Bibliography	99.

THE MENAECHMI OF PLAUTUS

It is more difficult to discover from whom Plautus borrowed the subject of his "Menaechmi" than to trace the fortunes of the two Menaechmi in the hands of later playwrights. Plautus derived his comedies from the Greek. It has been conjectured that the Greek original of the "Menaechmi" bore the title of *Διδυμοί* (the Twins), which was that of several of the New Comedies, including one by Menander (1). From information furnished by Athenaeus, Wagner concludes: "If true that slave-cooks appeared, among all the poets of the New Comedy, only in the comedies of Posidippus, we cannot reasonably doubt that he was the author of the Greek original, which has survived in the Latin adaptation of Plautus. Ladewig points out that cooks played a conspicuous part in plays of Posidippus, and Gillius points out that the plays of Posidippus were employed by Roman adapters (2). Cylindrus, the cook of Erotium in the Menaechmi, is a slave. And we know that Posidippus wrote a play called "*Οὐαροί*" (3)."

The date of Plautus's play, as well as that of the presumed Greek original, is unknown. In the Menaechmi, Erotium gives a fantastic list of the kings of Syracuse (4), where "Hiero nunc est." Nixon thinks that "this

list was almost certainly in the Greek original, for it is next to impossible that the "Menaechmi" was presented in Rome previous to the death of Hiero, in 215 B.C.

Inasmuch as a list of Hiero's supposed predecessors would be most appropriate if Hiero had just come into power, it is likely that the Greek original was produced about 275 or 270 B.C. (5).

But however obscure may be the source of the "Menaechmi", it is one of the best--some say the best--of Plautus's plays, and has been one of the most popular. It was among the first of his plays to be translated or adapted into a modern language. The dukes of Ferrara were great patrons of art and of letters. In 1486 Duke Ercole I of Ferrara had produced a translation of the "Menaechmi" by Girolamo Berrardo (6). Many translations were to follow. Referring to these translations and adaptations during the centuries between 1487 and 1780, Carducci says: "In quei lunghi trecento anni la prima mandata di versioni plautine fu estense, cioè fatta all'uso e per imitazione del ducale teatro di Ferrara. Anche innanzi all'Anfitrione era stata tradotta la più immediatamente comica e popular favola dei Menechmi: tradotta da ignota a istanza di Ercole I, a cui costò mille scudi metterla in iscena l'anno 1486: leggesi manoscritta in un bel codice palatino de Modena del secolo decimoquinto e nel secolo appresso fu stampata

ben tre volte (1526-'28-'30) in Venezia. In quella versione gli attici Menechmi diventano i lombardi Menechini (7)."

The first free adaptation of the "Menaechmi" was the "Calandra" of Bernardo Divizio da Bibbiena, afterwards a Cardinal, first presented about 1505, and published in 1524 (8). It is also one of the earliest comedies written in Italian. "Calandra" is said to be the first play performed by Italian actors at the court of Henry II of France (9). Bibbiena varied his play slightly by making the twins brother and sister, but the Latin Messenio is easily distinguished through his Italian name Fessenio. Reinhardstoettner says: "Die Geschichte der 'Menächmen' zieht immer weitere Kreise. Sie entfernt sich von ihrem Urbilde, hat aber doch in ihm ihre Quelle. Freilich wird eine Reihe der nun folgenden Stücke nicht direkt aus Plautus, sondern aus Bibbienas näherliegender Bearbeitung geflossen sein und darum vom Originale immer weiter abkommen" (10)."

The chief variation in the plot of the comedies based more directly on the "Calandra" than on the "Menaechmi", is that the similar characters are brother and sister. As a rule, they impersonate each other in order to win, or to be near, their lovers. Probably the best-known of the plays thus proceeding from "Calandra" is Shakespeare's "Twelfth Night", which is called "das vollendetste aller Stücke dieser Art" (11). Lope

de Rueda in Spain uses a similar plot in "Los enganos" and in "Medora."

Inspired directly by Plautus, Trissino, in 1547 or 1548, produced "I Simillimi." During this sixteenth century, the Florentines especially imitated, translated, and adapted in prose the comedies of Plautus. One of the best of these comedies is "I Lucidi," by Agnolo Firenzuola (12). During the sixteenth and seventeenth centuries (more particularly from 1550 to 1650), the commedia dell'arte found the "Menaechmi" a very useful source of material (13).

"La Moglie" by Giovan Maria Cecchi (1550), is interesting because the same actor may play the double role of the two similar characters, thus adding materially to verisimilitude on the stage (14). The Roman actors, like the Greek, wore masks, which made it a very simple matter to represent the two Menaechmi with perfect physical likeness. Since the custom of wearing masks was discontinued, the problem of the exact resemblance of the brothers has become more difficult. The audience is required to meet the situation with ready imaginations and tacitly agree with the author that the two actors playing the parts of the Menaechmi are really as similar as they are said to be. But the most obliging of spectators may find himself unable to believe that two such persons can possibly be mistaken for each other. Cecchi's ingenious way out of the difficulty has been followed

a few times by later authors.

Among more recent Italian authors who borrowed from the "Menaechmi" is Goldoni, who in 1790 published "I due gemelli Veneziani." It is a question as to how much he owes to Regnard, with whose comedy, "Les Ménechmes ,ou les Jumeaux," he was doubtless familiar. Goldoni's play has itself served as model for adaptations in German and in French (15).

In Spain, the sixteenth century brought forth many translations and adaptations from classical authors. Plautus was not neglected. A translation of his "Amphitruo" was published as early as 1515 (16). An anonymous translation of the "Menaechmi" into Spanish was published at Antwerp in 1555 (17). Lope de Rueda, as we have seen, drew the theme of "Los engaños and of "Medora" more from Bibbiena than from Plautus. Montemayor's "Diana" recalls certain scenes of "Calandra" (18). In 1559, Juan de Timoneda published an adaptation of the "Menaechmi" which is variously called "Los Mennenos," "Los Menemnos," or "Los Menecmos." (19). This play is "in prose, and taken from Plautus, but with large changes. The plot is laid in Seville; the play is divided into 14 scenes, after the manner of Lope de Rueda; and the manners are altogether Spanish (20)."

The first trace we have of the "Menaechmi" in England is in 1577, when a "Historie of Error" was performed

by the children of Paul's "on New yeres day at night (21)." The same play was performed at Winsor in 1583, but is now lost. The best-known English play based on the "Menaechmi" is Shakespeare's "Comedy of Errors," acted at Gray's Inn in 1594. An English translation of the "Menaechmi" was published by "W. W." in 1595. The author is thought to have been William Warner (22). Shakespeare may have drawn the theme of his comedy from the "Historie of Error," or he may have consulted Warner's translation in manuscript, if his "little Latin" was not sufficient to permit his reading Plautus in the original language. Later translations of the "Menaechmi" are those of Thornton in blank verse (1767), and of Sugden in the original meters (1893).

The "Menaechmi" was first translated into German in 1511 by Albrecht von Eybe. Hans Sachs made a free translation in 1548, giving the play a German flavor by using German names for the characters. In 1618, Jacob Ayer produced a comedy wherein are set forth again the adventures of "zweyen Brudern auss Syracusa," who resembled each other so closely that "man allenthalben einem vor den andern ansahe (23)." During the eighteenth century the study of Plautus was given a new impetus by Lessing, who himself translated some of the plays, notably the "Captivi." The "Menaechmi" was translated by Lenz in 1774 (24).

"Italienische Schauspieler waren es, welche die Franzosen noch weiter mit den Alten bekannt machten (25)."

We have noted the performance of "Calandra" in France (1548). In the first part of the seventeenth century, the Italian influence was strong in France, and Italian plays were well known. Many comedies of the period are based on the "Calandra." In order to vary the theme, and give opportunity for a more complicated plot, the number of characters resembling each other is often increased. So we find "Les trois Orontes," by Boisrobert, (1653), and even "Les quatre Semblables, ou les deux Lelio et les deux Arlequins," by Pierre Biancolelli (1733). (26). Differing from the majority of these playwrights in that he draws his material directly from Plautus, is Rotrou, whose "Ménechmes," an adaptation--almost a translation--of the Latin play appeared about 1632. Nearly a century later, in 1705, Regnard wrote "Les Ménechmes, ou les Jumeaux." This is the best-known French play on the subject. Cailhava went back even farther than Plautus, for his play, "Les Ménechmes grecs," (1781), restores their original nationality to the brothers (27). The latest attempt to give new life to the often-used theme is Picard's "Encore des Ménechmes," which appeared in 1791. The plays of Rotrou, Regnard, and Picard are to be given more detailed consideration in the present

study.

A more complete list of plays drawn from the "Menaechmi" of Plautus will be found in the Appendix.

RESUMÉ OF THE "MENAECHMI"

Since it will be found necessary to refer to the "Menaechmi" several times during this study, it seems advisable to give a fairly full résumé of the story.

The play is preceded by the Argument and by a Prologue, in which the theme is set forth. The stage represents a street in Epidamnus in front of the houses of Menaechmus and Erotium.

ACT I: Peniculus, with a dejected air, bewails the fact that for some days he has received no invitation to dine at the house of Menaechmus, who is noted for the magnificent repasts he gives. Peniculus, however, is still his devoted slave, but the chains that bind him are not iron, but food and drink. 2. But here is Menaechmus himself, and not in a very good humor. He is scolding his wife, who, in his opinion, tries to watch his actions too closely. Just to punish her, he will dine out today. He has stolen one of his wife's mantles, which he is going to present to his mistress, Erotium. Peniculus sees his expected dinner vanishing, but Menaechmus reassures him. They will both dine at Erotium's house. 3. Erotium accepts the mantle with lavish thanks and caresses, and agrees to order the dinner. 4. She sends

her cook Cylindrus for provisions. Hearing that Peniculus is coming, Cylindrus declares they must prepare for ten people, for a parasite easily eats as much as would ordinarily be sufficient for eight guests.

ACT II: 1. Half an hour has elapsed since the first act. Menaechmus Sosicles and his slave Messenio have just landed in Epidamnus, and are on their way to an inn, followed by slaves with their luggage. Messenio is complaining that their journey will never end, if they keep on searching the world over for the lost brother of his master. They have journeyed for six years, and all they have to show for their pains is a wallet that grows flatter every day. Epidamnus, of all towns, is the last one they should have entered. Swindlers and sharpers abound, so that every one who comes to Epidamnus gets "damaged."

*Propterea huic urbi nomen Epidamno inditumst,
quia nemo ferme huc sine damno devortitur.*

1.263,264.

If Messenio is afraid of that, Menaechmus will take care of the wallet for him. 2. Just at this moment Cylindrus returns from market. But what is this? The guests already arrived? He bids Menaechmus good day, and apologizes for not having lunch ready for him. Menaechmus and Messenio decide the fellow must be insane. Cylindrus declares he has often seen Menaechmus at the house of Erotium, although he confesses he does not know Messenio. Despairing of making them talk sensibly, Cylindrus goes to tell his mistress Menaechmus has arrived. Messenio

thinks Erotium must have found out the names of the travellers on the ship, and is trying to swindle them. 3. Erotium, with great show of affection, invites Menaechmus to come into the house. Although completely mystified, Menaechmus Sosicles decides finally to accept the lunch that is so cordially offered him. But he prudently leaves the wallet in Messenio's hands, bidding the slave return for him at sunset.

ACT III: 1. Peniculus is very much disgusted with himself because he has lost Menaechmus in the crowd. But he will join him now, even though he may be a little late for lunch. As Peniculus goes toward Erotium's house, Menaechmus Sosicles comes out, with a wreath on his head, and carrying the mantle. Erotium has given it to him to take to the embroiderer's to be trimmed. 2. Peniculus's indignation knows no bounds; he breaks forth in recriminations against Menaechmus for having tricked him out of a lunch. Menaechmus Sosicles is of course very much surprised, and denies that he lives in Epidamnus, that he stole the mantle from his wife, that he has deceived Peniculus. The latter, in high dudgeon, goes to tell the wife of Menaechmus what her husband has done. 3. Erotium's maid brings Menaechmus Sosicles one of her mistress's bracelets to be made over. Menaechmus Sosicles is quite willing to accept it, with anything else she wishes taken care of. The maid begs for some ear-rings,

but Menaechmus demands the gold for them, which the maid cannot furnish, much to Menaechmus's disappointment.

In order to escape with his booty, Menaechmus throws his wreath away to the left, then goes off in the opposite direction.

ACT IV. 1. The hot temper of Menaechmus's wife has been aroused by the account Peniculus has given of her husband's misdeeds. 2. Menaechmus himself arrives at this inopportune moment, also in a bad humor because he has been detained so long by a client in the forum. His wife stops him before he can enter Erotium's house, and accuses him of the theft of the mantle. He at first denies all knowledge of it; but when he sees Peniculus has informed his wife, he pretends he merely lent the mantle to Erotium who wants one made like it. But his wife's wrath is not appeased, in spite of the cajolery of her husband. She demands the mantle immediately. Peniculus is not to be cheated out of a chance to upbraid Menaechmus, and accuses him of having enjoyed a good dinner while his friend went hungry. He produces the wreath as evidence. Finally, to Menaechmus's relief, his wife and Peniculus leave him, and he thinks comfortably of the kind reception he will receive from Erotium. 3. But when he asks her for the mantle to take back to his wife, she thinks he is joking. At last, when he persists, she grows angry, forbids him

to enter her house again, and slams the door in his face. Poor Menaechmus decides he will consult his friends to see what he should do to placate his wife and Erotem.

ACT V: 1. Menaechmus Sosicles is seeking in vain for Messenio, who must be buried in an ale-house somewhere. Unfortunately, he arrives in front of Menaechmus's house just as the latter's wife comes out to look for him. Menaechmus Sosicles is carrying the mantle. When the wife scolds him for daring to appear before her with the mantle he has denied taking, he concludes she is mad. She sends for her father to judge who is right. 2. The father is none too glad to be thus drawn into the domestic quarrels of his daughter. He warns her that she must not try to keep too tight a rein on her husband, or she will drive him away by her watchfulness. Doesn't she have all the clothes and jewels she wishes, and maids to work for her? However, if Menaechmus has really stolen her jewelry and mantles, he is to be blamed for it. Menaechmus Sosicles protests against all their accusations. In desperation, he feigns madness, and succeeds in driving away the daughter. Finally he falls as if senseless, and the father goes to call a doctor. 3. Menaechmus Sosicles seizes this opportunity to escape. 4. The doctor, very self-important, arrives with the father. 5. They see Menaechmus approaching. He is railing against

Peniculus, who he thinks has brought all this trouble upon him. The doctor questions him about his malady, and Menaechmus, impatient, makes nonsensical replies that convince the doctor and father of his insanity. They go to get slaves in order to take Menaechmus to the doctor's house for treatment. 6. Messenio, like the faithful fellow he is, since he has found it pays to attend to his master's orders, comes to fetch him as he was told to do. 7. The father returns with the slaves, and orders them to bring Menaechmus to the doctor's. Menaechmus defends himself, and Messenio comes to his rescue, thinking it is his master. The two of them scatter the slaves. Messenio tells Menaechmus that the best way of showing his gratitude is to set his brave servant free. Menaechmus declares he is not Messenio's master, but the latter believes he is trying to avoid rewarding him with his freedom. Menaechmus says the slave may go free, so far as he is concerned. Overjoyed, Messenio promises to serve his master just the same as always before, and will begin by bringing the luggage and the wallet. Interested, Menaechmus promises readily to remain until Messenio returns. He decides to make one more attempt to get the mantle from Erotium. 8. While he is in her house, Messenio returns, with Menaechmus Sosicles, who roundly declares he never had any intention of freeing

Messenio. Just then, Menaechmus comes out of the house. Messenio cannot believe his eyes. Menaechmus thanks Messenio again for saving him. At Messenio's questioning, he tells him his name is Menaechmus. Seeing two men with the same name, Messenio decides the one who freed him must be his master. But Menaechmus Sosicles soon sets him right on that point. Then Messenio begs them both to answer his questions, and not to speak unless spoken to. So, little by little, their relationship is established beyond a doubt. The two Menaechmi are delighted to find each other after so many years, and Menaechmus of Epidamnus decides to sell all his goods and return to Syracuse with his brother. Messenio at last is given his freedom, by his grateful master, and Menaechmus grants his request to be the auctioneer at the sale, which Messenio immediately announces to the audience. Along with the other possessions offered for sale, Menaechmus's wife will be included, if any buyer appears. Then Messenio concludes with a farewell to the spectators:

Nunc, spectatores, valete et nobis clare plaudite.

(The division of the "Menaechmi" into acts varies slightly with different editors. The one used here is that of Paul Nixon, in the Loeb Classical Library series).

"LES MÉNECHMES" OF ROTROU

"Les Ménechmes" is one of Rotrou's early plays. The date of its publication is variously given as 1631, or 1632. At that time Rotrou was twenty-two or twenty-three years of age; his first play had been published in 1626. Fame came to him early; he was chosen by Richelieu as one of five poets to write plays on the plots furnished by the great Cardinal. Rotrou, in common with most dramatists of his day, did not hesitate to borrow the subjects for his plays. He had utilized old French farces ("l'Hypocondriaque"), novels of his time ("Cléagénor et Doristée"), and Spanish plays (28), when he turned to the classics, and borrowed the Menaechmi of Plautus, a theme which had already been so popular. Again he followed the current custom of the time; in the "Ménechmes," as in his earlier plays, he copied closely his original, instead of using it as a frame in which to portray the life of his own time and country. So we find that the "Ménechmes" of Rotrou is little more than a translation of the "Menaechmi" of Plautus, a translation that is often very literal. For all that, Ménechme goes to the "palais" instead of to the Forum, and steals his wife's diamond hair ornament instead of her mantle to bestow upon Érotie.

In the mechanical structure of the play there is little change. Rotrou is more careful not to leave the stage unoccupied. When it is necessary, as in Act IV, scene 3, for Ménechme Sosicles to leave the stage, he does not go before informing the audience that he does so to avoid Orazie, whom he sees coming, and who arrives immediately. The division of the fourth and fifth acts is slightly different, because of certain scenes omitted by Rotrou; the scenes leading directly to the recognition of the two brothers are changed; the dénouement itself is modified to seem more consistent with certain traits of Rotrou's characters not found in those of Plautus. It is in these characterizations that Rotrou has departed most from his original.

It must be confessed that Menaechmus of Epidamnus, or Ménechme Ravi, as Rotrou calls him, plays a pretty despicable part in both comedies. His brother is presented in a more favorable light by Rotrou, although Plautus makes the two as like in character as in physical appearance.

In both plays, the Latin and the French, Menaechmus of Epidamnus steals from his wife in order to gain favor with his mistress. Later on he is quite anxious to pretend to Messenio that he is Menaechmus Sosicles

in order to gain possession of the wallet left in Messenio's charge. In Plautus's play, this latter bit of knavery is offset by a like trick of his brother, Menaechmus Sosicles, who accepts gleefully a mantle and a bracelet from Erotium, under pretense of having them made over, promising, with no idea of fulfilling the promise, to return them to her on the morrow. He would as willingly have defrauded the maid who begs for a pair of ear-rings, but she cannot furnish the gold from which they are to be made. But Menaechmus of Epidamnus is quite as ready to laugh at his brother's clever trick as he is to fly into a rage when his wife reproaches him. Nor does he bear ill-will toward Erotium when he thinks she is playing a trick on him--after all, she is only true to her class, what could one expect? The yoke of marriage weighs as heavily on Rotrou's Ménechme; but he is not so philosophical as his Latin predecessor. We do not find him rejoicing when his newly-found brother weds the fair Érotie! But at least, he seems for a moment to realize that his conduct has not been entirely exemplary. Repulsed by his wife and by Érotie, he complains:

Tout conspire à venger le vol que j'ai commis. III, 6.
 Rotrou has made Ménechme Sosicle much more likeable than the original. He does not accept Érotie's hospitality so much for the amusement it promises, as because he has

fallen in love with the hostess. His one desire is to do her wishes, hoping thus to induce her to marry him. For this reason he agrees to take the pin to the jeweler to be remade, and performs the commission faithfully. Quite the opposite is Menaechmus Sosicles, who cannot wait until her back is turned before gloating over the booty he has secured so easily.

Érotie herself is infinitely more worthy of respect than the Erotium of Plautus. The latter is frankly the courtesan, wheedling gifts from Menaechmus of Epidamnus, flattering him effusively as long as he has something to offer. Érotie, to be sure, is a coquette; she accepts gifts from Ménechme, and does not hesitate to tell him in what way his gift might be improved. However, it is without knowing he has filched it from his wife's jewel-box that she accepts the gift of Ménechme. She informs Ménechme in no uncertain terms that she accepts his friendship--and his gifts--only on one condition:

Pourvu qu'elle demeure au terme de l'honneur. I,3.

Again, when Ménechme Sosicle sees her for the first time, and falls in love with her, thinking her a courtesan, she repulses his advances, reminding him, (believing him to be his brother), that she has done so many times before:

Restreignez votre ardeur aux termes d'amitié. II,3.

The two brothers, and Ergaste as well, all agree that she is perfectly honorable. She intends to keep Menechme in his place, but she is too much of a coquette to forbid his visits altogether. After all, we must not be too exacting. What would become of the play? And what could be more honorable than her desire to obtain her parents' consent to her marriage with Menechme Sosicle, although, as a widow, she has the right to decide for herself (V.7)?

Plautus was very fond of puns; he often gives his characters names which offer opportunity for this form of humor. So, in the "Menaechmi," he names the parasite Peniculus ("brush" or "sponge"). Peniculus is never so injured as when he sees the chance for a feast slip by without his being able to profit by it. When he is hungry, he can think of nothing but food. He refuses to answer his patron Menaechmus until assured of a dinner; then his spirits rise and he jests familiarly and coarsely with Menaechmus and Erotium, who seem neither surprised nor irritated at his sallies. Finding that he has come too late for the promised dinner, he loses no time in upbraiding Menaechmus (who is really Menaechmus Sosicle) for having left him in the lurch, flies into a rage, and goes to give Menaechmus's wife a full account of her husband's misdeeds. Rotrou's Ergaste is more dignified. He does not take the liberties Peniculus permits himself.

He ventures only a word now and then reminding Ménechme not to forget to order the dinner. But this restraint only makes more amusing his satisfied comment when all is settled:

....Et moi, j'y dîne aussi.

I,3.

Ergaste is more ready to follow the lead of Ménechme.

When the latter asks:

Mén.: Et mon teint n'est-il pas la couleur d'un amant?

Ergaste: Je suis amant aussi.

Mén.: De qui?

Ergaste: Des bonnes chères.

I,2.

Peniculus in such a case refused to answer until assured there was a dinner in prospect. The wit of Peniculus is more broadly farcical than that of Ergaste. The latter approaches more closely the valet of later comedy, who shares his master's fortunes, is interested in his love affairs, and advises him how to bring them to a successful conclusion. Thus we hear him say to Ménechme, à propos of Érotie:

Je lui parle de vous, je vante vos largesses,

Ne lui reprochez point vos fidèles services,
Rendez-lui chaque jour de plus humbles offices.

Les dons feront pour vous bien plus que je ne fais;
Ils sont plus éloquens que je ne fus jamais.

I,2.

Ergaste's irritation at missing such a banquet is vented

in sarcasm; it is only after goaded to desperation by the man whom he supposes has tricked him, that he loses control of his temper and goes to find Orazie, Ménechme's wife.

Orazie herself is not quite such a virago as she is portrayed by Plautus. We feel more sympathy with her complaints. Rotrou pays her the compliment of giving her a name. The other characters are not materially changed.

"LES MÉNECHMES OU LES JUMEAUX" OF REGNARD

It is with surprise that we learn that Regnard dedicated "Les Ménechmes" to Boileau, since the two poets had not always been on good terms. Regnard had answered Boileau's Satire against "les Femmes" by a satire against "les Maris." Boileau replied by referring to Regnard in his Épitre X (1695). The latter published "Le Tombeau de M. Boileau Despréaux," in which he imagines the dying poet complaining:

Moi qui me crus jadis à Régnier préféré,
Que diront mes neveux? Regnard m'est comparé!

But this mutual dislike was the result of misunderstanding. The two poets learned to know each other better; and in his dedication to the "Ménechmes," written in 1705, Regnard professes to be Boileau's disciple:

Et si quelque bon vers par ma veine est produit,
De tes doctes leçons ce n'est que l'heureux fruit.

Qui connaît mieux que toi le cœur et ses travers?
Le bon sens est toujours à son aise en tes vers.

And Boileau said of Regnard: "Il n'est pas médiocrement plaisant." In fact, every one in Paris was laughing with Regnard at the follies of the day which he mirrored in his comedies. He knew thoroughly the men and women he introduced in his plays; he laughed at them and their foibles; but he did not hold them up as bad examples, he had no intention of correcting the morals and manners of his

audience through laughter. Laughter was his sole object, and he attained it to a degree that places him second to Molière among France's writers of comedy (29).

Unlike Rotrou, Regnard seems to have felt it advisable to make some explanation of his choice of subject. So he wrote a prologue to his comedy. Mercury asks Apollo's aid in furnishing the theaters of Paris with plays, for

Depuis qu'un peu trop tôt la Parque meurtrière
Enleva le fameux Molière,
Le censeur de son temps, l'amour des beaux esprits,
La comédie en pleurs, et la scène déserte,
Ont perdu presque tout leur prix.

So Apollo calls upon Plautus:

Plaute fut en son temps, les délices de Rome,
Tel que Molière fut le charme de Paris.

Plautus is not at all dazzled by the fame Apollo has seen fit to bestow upon him. He knows only too well that

Les dons qu'aux beaux esprits prodigue votre main
N'ont rien de réel, de solide.

For was he not obliged to turn a mill-stone to earn his bread? However, he consents to aid Mercury in his quest, although doubting whether he will be of much use, for customs have doubtless changed much since his day.

Le goût étant changé, comme enfin je le vois,
Une pièce de moi, je crois, ne plairait guère;
A moins qu'Apollon ne fît choix
D'un auteur comique et françois,
Qui put accommoder le tout à sa manière,
Porter la scène ailleurs, changer, faire et défaire,
S'il pouvait réussir dans ce noble dessein,
Moitié françois, moitié romain,
Je pourrais peut-être encor plaire.

Why not the "Menaechmi?" Mercury knows an author who has written another play about the brothers! Plautus is willing to lend the new author this subject; it is a good one.

Le sujet qu'il a pris
Divertit autrefois un peuple difficile;
Et peut-être aura-t-il même sort à Paris.

So we have "Les Ménechmes" again.

Regnard was not an original poet; he borrowed without restraint from his fellow playwrights, especially from Molière. If Plautus could furnish him the outline of a plot, he took it. But he filled in the outline with scenes from the life he saw about him, the life he lived with his gay companions. We can be sure that many of the men and women whose wit sparkles so brilliantly on the stage of Regnard, and at whose absurdities we laugh, had displayed both in Regnard's drawing-rooms at Montmartre.

The main change made by Regnard in the plot itself is that one of the brothers is fully aware of the presence of the other in the city. The confusions arising from the resemblance of the two brothers are for the most part directed by the Chevalier Ménechme, aided by his clever valet, Valentin. In fact, it is Valentin who lays out plans for the campaign, with a very definite end in view.

Tantôt, chemin faisant, j'ai cru, sans me flatter,
Que de la ressemblance on pourrait profiter,
Pour obtenir plus tôt Isabelle du père,
Et tirer, qui plus est, cet argent du notaire,
Ce serait deux beaux coups à la fois.

Curiously enough, this action as outlined by Valentin approaches more closely the intrigue of the majority of Plautus's plays than does the "Menaechmi." Deception plays a very great part in the comedies of Plautus, and the "Menaechmi" is unusual among his plays in that the deception is entirely dependant on chance, rather than being employed by one or more characters to gain some definite end, which is nearly always the possession of money with which to sue for the hand of some fair lady (30).

The similarities between the plots of the "Menaechmi" of Plautus and the "Ménechmes" of Regnard are most noticeable in the first two acts, in which we find many parallel scenes. In both plays, we see first the brother who has left home, and who is now established in the city where the action is to take place. Menaechmus is fretting under the domination of his shrewish wife--whose ill-humor has evidently had adequate provocation--while he is in love with Erotium. The Chevalier has in a moment of rashness bound himself, in writing, to marry Araminte. But he has fallen in love with her niece, Isabelle, who does not look upon him with indifference. Valentin is ready with a solution to this vexatious problem:

A notre campagnard nous donnerions la tante;
Pour vous serait la nièce, et pour moi la suivante.

An invitation to a banquet promises complications in the plot of both plays.

The second brother appears for the first time in the second act. Ménechme is bewildered by Finette's invitation to dinner, by her knowledge of his name, and her insistence that he has known her mistress Araminte a long time, just as Menaechmus Sosicles can understand nothing of what Erotium's cook, Cylindrus, tells him. Ménechme and Menaechmus Sosicles arrive at the same explanation: these coquettes must find out the names of newly arrived travellers in the city, in order to set traps for them. However, Menaechmus Sosicles soon falls victim to the charms of Erotium. Ménechme is more wary; it is true, he has felt touched by Araminte's charms:

J'ai senti cependant un tendre mouvement....

II, 7.

but we must remember he has come to town for sixty thousand crowns left by his uncle, and to marry Isabelle. Never having seen her, since the marriage was arranged by her father and his uncle, he is anxious to pay her a visit as soon as possible. These two reasons prove effective armor against Araminte's tears, and the shrewd Picard congratulates himself on having vanquished one of the dangers of the great city of Paris.

With the third and succeeding acts, Regnard's play deviates more and more from the Latin original. This is

the natural consequence of the changes already seen in the first two acts; but a more potent cause for the variations is found in the differing characters of the two brothers, and in the fact that Valentin and the Chevalier are deliberately taking advantage of the resemblance in order to obtain the money and Isabelle. The notary is easily deceived, and hands over the money to the Chevalier. Valentin and his master realize that the greatest difficulty will be to deceive Isabelle's father, Démophon, and at the same time gain Isabelle's consent. The Chevalier, as Ménechme, charms the father, and Isabelle, recognizing him, gladly consents to the marriage. But how account for the strange crudeness of manner when Ménechme returns after a short absence? The frank Picard prides himself on speaking his mind, and does not conceal the fact that Isabelle seems to him a little too high-spirited. His tastes, too, are not quite in keeping with his station in life. Although Démophon has given his word, he is disappointed, but consoles himself;

Mon gendre préte^{ndu} me paraît bien sauvage,
Mais le bien qu'il apporte est un grand avantage.

III, 9.

Such considerations, however, cannot console Isabelle. Fortunately, the Chevalier and Valentin succeed in telling her the whole story, and Valentin points out the sign in the Chevalier's hat by which she may make no mistake. (This mark on the hat recalls Mercury's similar device

in the "Amphitruo" of Plautus. (lines 142,143).

With three people now in the secret, with one of the goals reached, and the other one so near, it is not surprising that the tangle is soon straightened out. Thenotary arrives to draw up the contract. That is very necessary, agrees Ménechme, but another matter is more important.

Avant tout, finissons une certaine affaire,
Qui, plus que celle-là, me tient sans doute au cœur.
V,4.

Everything is settled, declares the notary, the money has been paid, and.... But there Ménechme protests. The two are almost ready to come to blows, when the Chevalier decides it is time to intervene. Ménechme is relieved to find that all Paris is not mad, as he was inclined to believe, but he is not quite so ready to welcome his long-lost brother as is the Chevalier. His affection for this brother seems truly not great, if we are to accept his own words regarding him:

La guerre m'a défait d'un frère heureusement.
Depuis près de vingt ans, à la fleur de son âge,
Il a de l'autre monde entrepris le voyage,
Et n'est point revenu.

II,2.

And again:

J'avais un certain frère, un mauvais garnement.
V,6.

At sight of his brother, his boasted habit of saying what he thinks betrays him, and he stammers:

Mon frère, en vérité....Je m'en réjouis fort:
Mais j'avais cependant compté sur votre mort.

V,6.

Given her choice of the two Menechmes, Isabelle is not long in making the decision; Araminte promptly claims the other brother. The Chevalier asks Ménéchme to marry Araminte; as a reward he may have half the legacy.

A ce dernier trait-là je reconnaiss mon frère, V,6. cries Ménéchme, and accepts the condition, the more readily that Araminte has a fortune of her own. Only one more point to be settled, and Lisette consents to that.

As we have seen, Plautus makes the two brothers so much alike that either of them, in the other's place, would have acted precisely in the same way. Rotrou differentiated to some degree between the characters of the two Menaechmi. Regnard makes the difference even more striking. Realizing that with such marked distinction in character, the importance of physical similarity is increased, he has the Chevalier dress as nearly like his brother as possible, and even make an effort to mimic the air as well as the dress of one who has just inherited a fortune: "L'air entre triste et gai," as Valentin describes it, adding:

.... Le deuil vous sied-il bien?

To which the Chevalier replies:

Si c'est comme héritier, ma foi, je n'en sais rien:
Jamais succession ne m'est encor venue.

II,1.

Relying on the striking external likeness, Regnard proceeds

to make his Ménechmes as unlike in character as they can well be. The slight dissimilarities between the two Ménechmes of Rotrou did not affect the action of the comedy to any marked extent. But the contrast between the Chevalier and his brother is the source of most of the comic element in Regnard's play. The possibilities for comedy in such a situation are greater than if chance alone were responsible for the misunderstandings necessarily arising.

The Chevalier has the manner of a man who has lived in the capital. He pleases Démophon at first sight:

Votre taille, votre air, votre esprit, tout m'enchanté.
III, 2.

In spite of his slender means, he has managed to enjoy the many pleasures of Paris, by borrowing freely from his friends. Valentin informs his master that they are demanding their money:

Et je vous avertis que je n'ai passé rue
Où quelque créancier ne m'ait choqué la vue;
J'ai même rencontré ce Gascon, ce marquis,
A qui, depuis un an, nous devons cent louis.

II, 1.

To which the Chevalier replies as an honest man:

J'ai honte de devoir si longtemps cette somme:
Il me l'a, tu le sais, prêtée en galant homme,
Et, du premier argent que je pourrai toucher,
De m'acquitter vers lui rien ne peut m'empêcher.

We should like to know if he keeps the promise, but Regnard does not enlighten us on this point. All we know is that when Ménechme has paid the fiery Gascon marquis

part of the sum, the Chevalier says, on hearing of it:

Je lui suis obligé d'avoir payé mes dettes. IV,8.

We doubt whether the marquis ever received the remainder of his money. The Chevalier has some scruples about taking the money from his brother:

J'ai de tromper mon frère, au fond, quelque scrupule. II,1.

But he lets himself be persuaded very easily by Valentin; besides,

Après, à votre gré, vous lui ferez sa part.
S'il tenait cet argent, il se pourrait bien faire
Qu'il n'aurait pas pour vous un si bon caractère.

II,1.

In this connection we have already seen with what lack of good grace Ménéchme accepts the unexpected appearance of his brother, whom he has characterized as "un mauvais garnement." Each of the brothers shows himself quite ready to insure his own fortune, even at the other's expense. We feel that at heart they may be more alike than appears at first sight, and that the difference in environment may account for most of the polish, amiability ,elegance and refined manners of the one, as contrasted with the brusque frankness, rudeness, and unprepossessing appearance of the other.

Aside from the question of the legacy, the characters of the brothers are sharply contrasted in their dealings with Araminte and Isabelle. These two characters have little in common with the wife of Menaechmus and Erotium. Araminte, it is true, is akin to the wife in

disposition, but she also shows many of the traits of Erotium. Isabelle is a new character; her counterpart does not appear in the play of Plautus. She more nearly suggests Erotie in the "Ménechme" of Rotrou. The situation of both Araminte and Isabelle is so different that a detailed comparison with the corresponding characters of Plautus is impossible.

We are not so ready to laugh at the Chevalier's high-handed treatment of Araminte as were Regnard's contemporaries. She has good cause to believe he intended to marry her; he admits as much. But our sympathy with Araminte is put to a severe test by her subsequent actions. Her absurd pretensions to youth, and her unshakable confidence in her attractions, make her undeniably ridiculous. The climax is reached when she breaks forth into a diatribe against her brother and niece, whom she suspects of having alienated the Chevalier's affections:

....Je connais vos desseins,
Vous voudriez tous deux l'arracher de mes mains.
Mais je veux l'épouser en dépit de la fille,
Du père, des parents, de toute la famille,
En dépit de lui-même, et de moi-même aussi.

III, 6.

We cannot help it, our laughter breaks out "in spite of ourselves." Ménechme bears the brunt of Araminte's ill will toward the Chevalier. The latter takes care to avoid Araminte, But Ménechme finds her everywhere, until at last he breaks forth:

Ah! nous y voilà donc encore une autre fois!

Faudra-t-il que toujours je sois dans l'embarras
De voir une furie attachée à mes pas?

V.3.

Araminte is so blind in her anger against the Chevalier, that she notices neither Ménechme's manner nor his speech; she realizes only that he denies his promise to her. But Isabelle and her father are at once struck by the different manner of the Ménechmes, although the physical resemblance is so marked that they are deceived by it. Isabelle, whom Ménechme finds too quick-tempered, is resolved not to marry Ménechme; Araminte may love him if she likes. It is interesting to watch the contrast between Isabelle as she really is, and the Isabelle that Démophon thinks is his daughter. Démophon assures the Chevalier:

Et, de plus, Isabelle est une cire molle
Que je forme et pétris comme il me prend plaisir.

Et, pour voir à mes lois combien elle défère,
Mettez-vous à l'écart, je m'en vais l'appeler.

III,2.

But on hearing that her father is planning to marry her to "un homme de province, assez bien fait pourtant," what does the compliant Isabelle say?

...Je ne prétends point me marier.

Tel qu'il soit, je le hais avant de l'avoir vu:
Il suffit que ce soit un homme de province;
Et je n'en voudrais pas, quand ce serait un prince.

III,4.

Naturally, the Chevalier is not sorry to hear such words.
But Démophon cannot understand such sudden obstinacy.

Je suis au désespoir qu'un dégoût téméraire
Ait rendu son esprit à mes lois si contraire:
Mais je l'obligerai, si vous le souhaitez....

III,4.

The Chevalier does not insist; he knows it is not necessary!

When Isabelle consents, her father takes all the credit:

Vous voyez ce que fait l'autorité d'un père.

Neither the Chevalier nor Isabelle see fit to tell him
the true reason for her sudden obedience.

But her submission to parental authority is short-lived.
Ménechme's attitude toward her is far from galant.

Madame, on m'a vanté, par écrit, vos appas:
J'en suis assez content; mais j'en fais peu de cas,
Quand l'esprit ne va pas de pair avec les charmes.
C'est à vous là-dessus à guérir mes alarmes:
J'en dirai mon avis quand vous aurez parlé.

III,8.

We are quite ready to agree that his ideas on the subject
are sound, but we can hardly blame Isabelle for resenting
his manner of expressing them. He goes on to explain
that knowledge gained from books, is, in his opinion,
superfluous.

J'aime les gens d'esprit plus que personne en France:
J'en ai du plus brillant, et le tout sans science.
Je trouve que l'étude est le parfait moyen
De gâter la jeunesse, et n'est utile à rien;
Aussi je n'ai jamais mis le nez dans un livre:
Et quand un gentilhomme, en commençant à vivre,
Sait tirer en volant, boire, et signer son nom,
Il est aussi savant que défunt Cicéron.

III,8.

Although such a conception of the education befitting a gentleman was current not many years before Regnard's time, yet it seemed as provincial and ridiculous to his audience as it does to us. Ménéchme had given another proof of his egotism and conceit, when he described to Valentin the narrow escapes he had had in the streets of Paris, where everyone seemed in league against him:

Mais contre leurs complots j'ai su me prévaloir;
Et si de m'attraper quelqu'un se met en tête,
Il ne faut pas, ma foi, que ce soit une bête.

II,4.

He does not like the subjection accompanying court life.
The life of a soldier might tempt him,

Si des gens bien versés en l'art d'astrologie
Ne m'avaient assuré que je vivrai cent ans:
Or, comme les guerriers vont peu jusqu'à ce temps,

Je veux, si je le puis, remplir mon horoscope,
Oh! j'aime à vivre, moi.

III,8.

He refuses flatly Démophon's offer of hospitality:

Laissez-moi, je vous prie,
Pour quelque temps encor vivre à ma liberté.

III,9.

Menaechmus in the comedy of Plautus is followed by Peniculus whose importunity is equally annoying to both brothers. Rotrou kept the character, with slight changes. The parasite does not appear at all in Regnard's play, but is replaced by two of the Chevalier's creditors, one of whom is a Gascon marquis. This Gascon was suggested in the Prologue. Mercury replies to Plautus's question-

ing, that there are no "parasites affamés" at Paris:

Non, mais l'on y voit des Gascons
Qui valent bien des parasites.

Ménechme in his fury at these impudent fellows who would take his money from him, is roused to fighting pitch.

Laissez-moi lui couper le nez....

III,11.

But the first creditor is saved by Valentin's calm remark:

Laissez-le aller:
Que feriez-vous, monsieur, du nez d'un marguillier?
III,11.

The Gascon's sword intimidates the peace-loving Ménechme. Valentin's advice seems sound:

Il nous tuera tous deux. Quand vous ne serez plus,
De quoi vous serviront soixante mille écus?

So he sadly pays part of the sum demanded:

Ah! si je n'avais pas hérité depuis peu,
Je me battrais en diable; et nous verrions beau jeu.
IV,5.

Such encounters destroy Ménechme's faith in Valentin, and even in himself:

A tout autre qu'à moi je ne me fierai plus.
Et j'appréhende encor, dans mon soupçon extrême,
D'être d'intelligence à me tromper moi-même.

IV,5.

Valentin combines some of the characteristics of Peniculus with those of Messenio. He has the former's fondness for wine-shops, and his conviction that the charms of a mistress can not be compared with material comforts. He has Messenio's frankness and faithfulness. As we have seen, he is the resourceful genius who lays

the plans, turns every untoward accident to account, and insures his master's success, at the same time providing well for Valentin. We have seen that Rotrou, in the character of Ergaste, foreshadowed the conventionalized valet of later French and Spanish comedy, well typified by Valentin.

"ENCORE DES MENECHMES" OF PICARD

Picard, like Molière, was at the same time actor, director, and author. In the forty years or so that he spent in the theater, he wrote, or collaborated in writing, nearly one hundred and twenty plays. Not all of them were good; many were never published. Picard himself chose the comedies which he published in six volumes in 1811, to which in 1821 he added four more volumes. "Encore des Ménechmes" heads the list of comedies in the first volume. Performed in 1791, it gained for Picard his first success, as he tells us in the Preface to the play, adding: "Je la trouve bien faible...Toutefois je ne peux résister à l'envie de la placer dans mon recueil, tant nous avons de préférence pour nos premiers enfants!"

In the years that followed, he won a popularity second to that of no playwright of his day. It was not an easy task to perform his triple duties of actor-director-author, keep the public supplied with new plays, and remain one of its favorite authors. But he had two essential qualities: an extraordinary facility and never-failing gayety (31). Doumic says of him: "C'était un homme excellent....Il était de ceux qui font bravement

leur tâche, vaille que vaille, qui ne se découragent pas et qui vont droit devant eux. Il avait d'ailleurs des qualités du plus grand prix, de la justesse d'observation, le sens de la scène....Picard s'est fait de l'art du théâtre une idée très juste, et j'ajoute très noble.... Il est resté convaincu que l'art du théâtre dans sa forme supérieure a pour objet de peindre les moeurs....Ce qu'il fallait faire à l'époque où il est venu, c'était ne pas recommencer Molière....Il fallait abandonner la comédie de caractère. Il fallait se mettre à la comédie de moeurs. C'est ce qu'a fait Picard (32)."

Because of his very facility, and the constant demand for new plays, his comedies were not infrequently carelessly written, but they possessed wit and truly comic situations. Many of his later plays are excellent pictures of customs, although Picard was limited in the matter at his disposal by the rigid censorship of Napoleon. "Encore des Ménechmes," however, was written at the beginning of Picard's career, and, as the author himself warns us, is not to be studied for a faithful presentation of the manners of the day. Picard wished merely to amuse his audience, who were only too glad to laugh and forget for an hour or two the uncertainty and agitation of the stirring Revolutionary days of 1791. "Picard eut donc un mérite rare: il fit rire les Pari-

siens pendant la Terreur (33)."

An insignificant incident, a line read somewhere, a chance remark of a friend, were enough to set Picard's imagination to work. The originality of his plots is surprising for so prolific a writer, although it is not difficult to find scenes borrowed from Molière, and Regnard, his two greatest predecessors in France. He always forestalled criticism by honestly admitting in the preface of each play just where and how he received the idea of the plot. Most of his plays are written in prose which is easy and natural. This last quality is one which he felt to be essential. In the Preface to the "Ménechmes" he points out, with justice, that "le dialogue offre, je crois, quelques traits de naturel et de gaîté," although, as we have seen, he finds the play as a whole "bien faible." "Plus on relit sa prose, plus on a dans les oreilles un accent de réalité. C'est bien ainsi que les bourgeois et les bourgeois de son temps devaient parler (34)."

Picard followed the model of classical comedy in not taking liberties with the three unities. He was especially careful to keep his comedies rigidly within the prescribed twenty-four hours. As might be expected, too many incidents often follow each other with lightning rapidity in order that the final stroke of the clock may find the thread of the plot untangled and neatly wound up. His version of the "Menaechmi" takes place in one

evening, and surely no one can accuse the author of putting too little action into the time he allots himself.

Before proceeding to the play itself, it is well to hear what the author has to say about his work, aside from the points already mentioned: "Les méprises sont une source féconde de comique; celles qui sont produites par une ressemblance entre deux personnages qu'on prend l'un pour l'autre entraînent et forcent au rire, malgré l'invraisemblance; mais c'est un fond bien épuisé au théâtre. Pour en tirer encore parti, je m'avisaï de placer la ressemblance entre un oncle et un neveu. Il en résulte que ma pièce est encore plus invraisemblable que celles où ce sont deux frères qui se ressemblent." After such a frank avowal as that, what can the reader do but meet the author half way? "Si le lecteur consent à se faire illusion, à ne pas se dire, C'est impossible; il pourra rire, même après les autres Nénechmes, de quelques nouvelles situations qui se trouvent dans ma pièce. Je crois les devoir à l'idée d'avoir mis en scène deux personnages qui se ressemblent, dont l'un a de l'autorité sur l'autre."

Although Picard borrowed the main theme of his play from Plautus, he wandered much farther from his source of inspiration than did either Rotrou or Regnard. Since

the differences between the Latin and French plays are so marked, it may be well to give a rather complete idea of the story as told by Picard.

In the first place, there are no characters by the name of Ménechme in the play. The uncle and nephew whose likeness produces such confusion are called Dorsigny. The title is merely a hint of the plot.

The two Dorsignys, uncle and nephew, are officers in the army, but in different regiments. The nephew, stationed at Strassburg, has wounded his lieutenant-colonel in a duel, and has come to take refuge in Paris. Fearing to appear in his own uniform or in civilian clothes, he has donned the uniform of his uncle, who is a colonel. Since there is a striking resemblance between nephew and uncle, he has only to wear a periuke, and the disguise is perfect. His friend Valcour promises to do all he can to patch up the affair of the duel. But other troubles await Dorsigny. His sister, Mme de Mirville, mistakes him for her uncle, who is expected to arrive soon with the son of an old friend, M. de Lormeuil, whose marriage with the colonel's daughter Sophie is to take place immediately. Young Dorsigny loves his cousin; the marriage must be broken off. Champagne, Dorsigny's valet, proposes a "sublime projet." Why not profit by the resemblance, act the part of his uncle, agree to the marriage of Sophie to her cousin, then appear as nephew and marry

her? Dorsigny and Mme de Mirville let themselves be persuaded, perhaps because of the very extravagance of the plan. Mme Dorsigny is deceived; her "husband" tells her Lormeueil has been killed in a duel. The astute pseudo-father suggests that perhaps Sophie was not so happy over the marriage as she might have been. Sophie, when questioned, admits that she loves her cousin. With an effort, Dorsigny manages a becoming hesitation before consenting with fatherly dignity to her marriage with the nephew... In rushes Champagne, with a letter from his master confessing his love for Sophie and requesting her hand in marriage. What a fortunate coincidence! Dorsigny regrets only that he will be unable to be present at the wedding, as he must return to his post. Before leaving, he will attend to everything. He sends lackeys to summon the notary, to order a carriage for his departure, and to pay a debt of the scape-grace nephew with money Mme Dorsigny turns over to him... Just at this point, the arrival of the real uncle strikes confusion into the hearts of the brother and sister. The former leaves precipitately; the latter, always quick-witted, calls her aunt to see some new bonnets. With a hasty bow to the real uncle, Mme Dorsigny and Sophie leave. Mme de Mirville follows, the only one to realize that the uncle has just then arrived. The uncle and Lormeueil are both puzzled by the

inexplicably rude conduct of the ladies. Their bewilderment is increased by the return of the lackeys to report the success of their missions.

ACT II: Valcour comes to report to Dorsigny the progress of his efforts, on behalf of his friend, to conciliate the lieutenant-colonel. Hearing the voice of his uncle, Dorsigny slips out, unknown to Valcour, who is addressing Mme de Mirville. The uncle comes in, stands exactly where his nephew had stood, and receives Valcour's assurance that the lieutenant-colonel is not dead, and that he admits he was wrong. Valcour leaves the uncle speechless with surprise...Sophie takes Lormeuil for one of the guests at the wedding, and tells him she is to marry her cousin, since the unfortunate M. de Lormeuil has been killed in a duel. Lormeuil declares this to be impossible. Neither of them can explain the false report. Sophie insists that her father told it to her, and Lormeuil promises to trace it to the source. He assures her he is glad to have found out in time her love for her cousin, and declares she shall have no cause to complain of his conduct...Champagne exposes the whole plot to the uncle, taking him for the nephew. He confesses his blunder to his master, and they decide that Dorsigny must leave the house while it is yet possible. But he is detained by Lormeuil, who mistakes him for the

uncle, and tells him he gives up Sophie, since she loves her cousin. In his gratitude, Dorsigny betrays himself. But Lormeuil is glad to see him; and asks as a return favor the hand of Mme de Mirville, to whom he has been attracted from the first. Dorsigny gladly consents... Champagne decides he must repair the harm he has done. Evidently, to prevent the marriage, either Lormeuil or the colonel must be got out of the way. Another "sublime projet."

ACT III: The colonel is so upset by the events that have happened that he will not give Lormeuil a chance to explain that he is willing to give up Sophie to her cousin, and to marry Mme de Mirville. Before they understand each other, Champagne arrives with two guards, one of whom is to follow Lormeuil, and the other to take Dorsigny back to his regiment at Strassburg. The uncle's protests that he is not the guilty Dorsigny fall on deaf ears. Lormeuil promises to secure his release soon.... Mme de Mirville finds it hard to believe Champagne's account of what he has done. But since the way is cleared, they may as well make the most of it. Champagne tells Mme Dorsigny that her husband has been called on a diplomatic mission to St. Petersburg. Dorsigny, the nephew, appears in his own uniform. Mme Dorsigny hesitates. The notary arrives, in response to a letter from Dorsigny, the uncle, bearing the contracts. The letter seems

convincing, and they are about to sign the contracts, when the well-meaning Valcour walks in with the uncle. He has valiantly labored in his friend's behalf, and obtained a revocation of the order sending him back to his garrison. Overtaking him on the road, he has brought him home, believing him to be the nephew. Lormeuil arrives too, and upbraids the uncle, thinking him the nephew, for his conduct in sending his uncle to Strassburg in his stead...Of course, since the two "Ménechmes" are finally face to face, explanations follow. The uncle consents with fairly good grace to the two marriages. What else can he do?

The comical situations brought about by the resemblance between the two Menaechmi of Plautus are due entirely to chance. Neither brother knows of the other's presence (although one wonders why Menaechmus Sosicles, who has been searching for his brother for six years, does not suspect the truth), and none of the other characters has any suspicion that there are two Menaechmi instead of one. There is nothing in the action of the play which naturally leads up to a recognition. Having played with his characters for five acts, Plautus decides it is time to bring the fun to an end, so Menaechmus Sosicles obligingly remains on the stage until Menaech-

mus comes out of Erotium's house. He could leave the stage as easily as he has done during the previous acts. He could just as conceivably leave Epidamnus, without finding his brother, although his visit there has not been without profit to himself, all at his expense of his brother. It is true that the consequences of the acts of one of the Menaechmi are constantly reflected on the other, but not through any consciousness or effort on the part of either brother. As we have seen, Rotrou followed Plautus closely so far as incident is concerned, his changes being in minor details and in character.

Picard has followed Regnard rather than Plautus in allowing his characters, instead of blind chance, to control the action. As in Regnard's play, one of the characters has a very definite goal toward which he is working, and uses the resemblance as a means of reaching it. In both cases one marriage is to be prevented and another one arranged before the dupe realizes he is being tricked. The disappointed bridegroom in each play consoles himself with another bride, whether unwillingly, as does Ménechme, or cheerfully, as does Lormeuil. Money plays a more or less important part; in Regnard's comedy it is one of the primary motives of the action, in Picard's it is incidental.

The element of chance is eliminated to a greater extent in Regnard's play than in any of the others we are studying. Chance furnishes the Chevalier and his valet with the knowledge of Ménechme's presence, and of his purpose in coming to Paris. After that, they take precautions so as to reduce the possibility of discovery to the minimum. They both realize a recognition is inevitable; they aim only to postpone it until they have reached their goal. Valentin manages the movements of Ménechme so that he will not interfere with the Chevalier; he sees to it that every detail of the Chevalier's appearance tallies with that of his brother; to guard against the possibility of a mistake on his own part, he marks the Chevalier's hat. The disguise is perfect; no one penetrates it or guesses the presence of two Ménechmes. Aside from the Chevalier and Valentin, the only other person who knows of the existence of two Ménechmes is the brother from Picardy himself. But he has long considered his soldier-brother dead, and his own interest keeps him from admitting the possibility of the other's presence until he has the proof before his eyes. Isabelle is told the secret, since her cooperation is, or may become, necessary. When the right moment comes, all is explained, but not until the Chevalier is sure of success.

The impersonation of the uncle by the nephew in Picard's play is suggested by the disguise, which has proved its effectiveness by deceiving Mme de Mirville; while, on the other hand, the disguise of the Chevalier in Regnard's "Menechmes" is the result of the plan of impersonation. The disguise of Dorsigny is as successful as that of the Chevalier. No one realizes that Dorsigny is masquerading as his uncle until informed by one of the three instigators of the deception, or until events and coincidences suggest such an explanation. Even then, those who are in the secret confuse the uncle and nephew, since Dorsigny has not thought to wear a sign by which he may be recognized. Champagne, who first suggested the impersonation, makes such a mistake twice (II,10,11), and Lormeuil once (III,12). Champagne's mistake is costly, since it puts the uncle into full possession of the facts, and so irritates him that we fear he will refuse to consent to the marriage between his daughter and nephew. This possibility of failure on the part of the nephew to bring the action to the desired conclusion is a necessary spur to the interest of the audience. Lormeuil has promised Sophie (II,6) that he will not insist on her marriage to him since he has learned she loves her cousin. As soon as our anxiety on this point is thus relieved, we are not so much interested in the play, whose whole plot hinges on preventing Sophie's marriage with Lormeuil in order

that she may marry Dorsigny. Now, although the first point has been gained, the second seems in danger of failing.

The danger of discovery is much greater throughout Picard's play than in Regnard's. In the first place, everyone knows of the close resemblance between uncle and nephew, and therefore is more likely to suspect the nephew's trick. Mme de Mirville sums up the conditions that favor the deception, in response to Dorsigny's objection that the plan is impracticable, that "ma tante ne sera pas dupe de la ressemblance."

Mme de Mirville: Je l'ai bien été, moi.

Dorsigny Neveu: Un moment.

Mme de Mirville: Il faut agir si vite que nous n'ayons besoin que d'un moment; le jour baisse, l'obscurité nous favorise, les bougies ne répandent pas un jour assez fort pour pouvoir détruire ma tante.

I, 4.

From Dorsigny's words, it seems that the difference between his appearance and his uncle's is wholly a matter of dress:

Je suis à peu près de son âge, nous nous sommes toujours beaucoup ressemblé; même taille, même figure, même nom; la seule différence, en un mot, c'est qu'il porte perruque, et que moi je porte mes cheveux. Mais depuis que j'ai pris sa perruque et l'uniforme du régiment dont il est colonel, je m'étonne moi-même de la ressemblance.

I, 2.

It is the very fact of this likeness to which everyone is accustomed that makes the deception at all possible. Relying, as always before, on the dress of the two in

order to distinguish them, their friends do not scrutinize them for finer points of distinction. Champagne alone really looks closely at either one. He is speaking to the uncle:

Mais ce qui me paraît incompréhensible, c'est cette étonnante ressemblance avec votre oncle; je jurerais que c'est à lui que je parle, si je ne le savais à plus de deux cents lieues.

Seulement, monsieur, vous avez l'air un peu trop âgé. ... Votre oncle est à-peu-près de votre âge; vous vous êtes un peu trop attaché à vous vieillir.

II,10.

The stress laid on Champagne's supposition that the uncle is a hundred leagues away is all that keeps this scene from being entirely improbable. It seems almost incomprehensible, unless we remind ourselves constantly of this point, that Champagne, of all those in the secret, should be so deceived.

The arrival of the uncle on the scene provides the second probable chance of discovery. In the previous plays in which the two Menaechmi appear, whether in Latin or French guise, differences between the brothers do not excite suspicion, but merely wonder, as in Regnard's play, or are apparently so slight as to escape notice in the plays of Plautus and Rotrou. The reason for this lack of suspicion is of course that no one has any knowledge of a second Menaechmus, or Ménechme, except those active in the deception. This is a weak point in Picard's play. It is unlikely that Mme Dorsigny and

Sophie should not recognize the difference between the two Dorsignys and that Champagne should be so blind. We have already mentioned the arguments as set forth by the three conspirators, to defend these mistakes.

It is worthy of note that Picard's play is the only one in which the person being tricked discovers the plot against himself. But his inability to profit by the knowledge is yet another source of comedy. Dorsigny, although knowing his nephew's plans, does not succeed by his own efforts in preventing the marriage. Twice is the unfortunate nephew almost defeated by his well-meaning, but over-zealous friends: Champagne discloses the plot to the uncle, and Valcour returns the colonel to his family just a moment before the contracts are signed. Then again, the final success of Dorsigny's plans does not depend on his impersonation of his uncle, but on the generosity of Lormeuil.

So we see that in spite of the efforts of the younger Dorsigny, of Champagne, and of Mme de Mirville, the mischievous god of Chance proves himself more than a match for them.

We have seen that the pivot on which centers the plot of every play based on the original Plautus comedy is the confusion resulting from the mistaken identity of two characters who resemble each other. The question of whether or not so close a resemblance is plausible, or even possible, does not concern us at present. Plautus seems to take for granted that his audience will laugh at the comedy and accept the exact likeness of the *Menaechmi* without question; at any rate, he makes no attempt to excuse it or convince us that such a likeness is quite possible. Rotrou, although making a noticeable difference between the characters of the two brothers, accepts the physical similarity without apology. But Regnard and Picard are more hesitant. They prefer to supplement the natural likeness by a conscious effort toward resemblance on the part of one of the characters. These cases of mistaken identity which provide the comic element in the plays, may be divided into two chief types. A possible third type is found in the plays of Regnard and Picard, that is, the plays in which impersonation occurs. In the first class, one of the like characters is mistaken for the other; in the second class, the identity of the person addressed is not mistaken, yet the deception is just as complete, for he is accused of words and acts for which the other is responsible.

The third type of error occurs once in Regnard and once in Picard; it is a deliberately feigned mistake. Valentin boldly corroborates the notary's statement that he gave Ménechme the sixty thousand écus, when he knows perfectly well that the Chevalier, and not his brother, has received them. (V, 5). Champagne has the elder Dorsigny arrested, assuring the guards that it is the nephew, although he is aware all the time that it is the uncle whom they are taking away. (III, 3). The first two kinds of mistakes, as they occur in the Menaechmi of Plautus, are as follows: first class: Menaechmus Sosicles is taken for Menaechmus, l. 275, by Cylindrus; l. 357, by Erotium; l. 469, by Peniculus; l. 524, by Erotium's maid; l. 705, by the wife; l. 809, by the father; Menaechmus is taken for Menaechmus Sosicles by Messenio, l. 1001 and l. 1070;....second class of mistakes: Peniculus and the wife speak to Menaechmus, l. 628, but accusing him of things done by his brother; l. 681, the father and the doctor accuse Menaechmus of the madness feigned by his brother; l. 992-996, the father returns with the slaves, still thinking Menaechmus mad; l. 1050, Messenio reminds his master, Menaechmus Sosicles, that he has just rescued him from the slaves, and has been freed by him. Total: eight mistakes in first class, five in second.

It is interesting to note that although Rotrou makes few changes in plot or in construction of the play, he finds opportunity for more cases of mistaken identity. First class of mistakes: Ménechme Sosicle is taken for Ménechme Ravi, Act II, scene 2, by Cilindre; II,3, by Érotie; III,2, by Ergaste; IV,1, by Orazie; IV,2, by Orazie and her father; IV,6, Ménechme is taken for Ménechme Sosicle by Messénie; V,2, Ménechme Sosicle for Ménechme by Érotie; V,6, by Orazie and Érotie; V,7, Ménechme for Ménechme Sosicle by Messénie; ---second class: III,5, Orazie and Ergaste accuse Ménechme of acts of Ménechme Sosicle; III,6, Érotie makes the same mistake; IV,5, Ménechme is accused of madness by the father and the doctor; V,1, Messénie, speaking to Ménechme Sosicle, thinks his master has freed him; V,7, the father, thinking Ménechme is mad, pursues him with the slaves; V,7, Messénie, thinking he sees double, asks Ménechme Sosicle why he does not try to escape again from the slaves from whom he was rescued a moment ago. Total: nine mistakes in first class, six in second.

In Regnard's play: first class: Ménechme is taken for the Chevalier, II,3, by Finette; II,5, by Araminte, and Finette; III,2, the Chevalier is taken for Ménechme by Démophon; Ménechme is taken for the Chevalier, III,8, by Isabelle; III,11, by Coquelet; IV,3, by Finette; IV,5, by Marquis; V,3, by Araminte and Finette; ---second class:

III,5, Araminte accuses the Chevalier of the rude conduct of Ménechme, and the Chevalier denies his identity; III,8, Démophon speaks to the real Ménechme, but thinks he addresses the one he saw before, who was the Chevalier; IV,9, Isabelle, speaking to the Chevalier, thinks it is he whose crude speech has offended her; he discloses plot; V,3, Démophon again thinks the real Ménechme is the first one he met (the Chevalier); V,4, Robertin declares he gave the money to Ménechme---in reality, to the Chevalier.

It will be noticed that no cases of mistaken identity occur in the first act of the above-mentioned plays. The first act is given over entirely to the exposition, presentation of material to be used in later acts, or, as in Regnard, to formation of the plot of impersonation by Valentin and the Chevalier.

Picard's play having but three acts, mistakes occur in the first scenes. First type of mistakes: the nephew is taken for the uncle: I,4, by Mme de Mirville; I,5, by Mme Dorsigny; I,7, by Sophie (Mme Dorsigny and Sophie continue to confuse the two Dorsignys until the recognition); I,10, by the lackeys, especially the third one, who has often served as messenger for the nephew; the uncle on his arrival is taken for the nephew: II,3, by Valcour; II,10, by Champagne, who immediately after, II,11, mistakes the nephew for the uncle; II,12, Lor-

meuil makes the same mistake; the uncle is taken for the nephew: III,4, by the postilion; III, 11, by Valcour; III,12, by Lormeueil;---second type: I,12, Mme Dorsigny thinks the colonel, who has just entered, is the Dorsigny to whom she has been speaking but a moment before; I,14, the lackeys return from their errands and report to the uncle, believing him to be the one who gave them their orders; again, II,8, Mme Dorsigny and Colonel Dorsigny are each bewildered because Mme Dorsigny insists her husband has just consented to the marriage of Sophie and her cousin, a fact which he of course denies.

It will be noticed that in this play, the first class of mistakes, eleven in number, is much more numerous than the second, which offers but three examples. In all three of these mistakes, it is the uncle who is given credit for the acts of his nephew. This is due to the caution of the nephew. After his uncle's return, he appears, disguised, in only three scenes: Valcour speaks to him a moment before the uncle takes his place (II,3), Cham-pagne, then Lormeueil (II,11,12), mistake him for the uncle before he can leave the house. In all the following scenes, the uncle is mistaken for the nephew.

There are certain characters that remain more or less fixed throughout the four plays we are studying. These are: the two Menaechmi and their French counterparts, the valet, the mistress and the wife. These last two undergo more modification and change in treatment by the French authors than do the others. Besides these five main characters, a few supplementary characters are found recurring in most of the plays. The parasite becomes fused with the valet in the plays of Regnard and Picard, so far as part in the plot is concerned, and his place is taken by creditors who dog the footsteps of the too prodigal Chevalier or Dorsigny nephew. The role of the father in Plautus, Rotrou, and Regnard becomes united with one of the like characters, Dorsigny the uncle, of Picard. In each comedy there is a doctor or a notary who plays a part in the dénouement, especially in Regnard and in Picard, since his presence is necessary to complete the plans of the Chevalier and of Dorsigny nephew. Picard, in his attempt to derive new interest from the much-used theme of Plautus, not only manipulates the plot in a new way, but invents new characters, which are not by any means the least interesting in his play, and who are intimately connected with the main action. Mme de Mirville, LormeUIL, and Valcour all play important parts in the formation of the intrigue or in its discovery.

A comparative list of the characters in the four plays will be found in the Appendix.

We shall first consider the Menaechmus who by his unexpected appearance among the friends of his brother, creates the confusion. In Plautus, Rotrou, and Regnard he is innocent of all desire or attempt to embroil the affairs of the other. In Plautus he light-heartedly accepts whatever booty comes to his hand, without questioning too closely whence or why it comes, or his right to its possession. In Rotrou he accepts the hospitality of Érotie and consents to take the pin to the jeweller for her, but all in good faith, intending to return it, as he promised. Regnard's Ménechme is not so ready to accept favors. Suspicious and distrustful of all advances made by the acquaintances of his brother, he carries his provincial independence to the point of rudeness. We understand that in spite of the separation of the brothers in Plautus and Rotrou, their education has been practically the same; their manners are as identical as their faces. But the Ménechme of Regnard has failed to receive the polish that enables him to step, although unconsciously, into his brother's place and pass among his friends without question. Dorsigny invades his uncle's home with the intention of impersonating him, of taking advantage

of the resemblance to over-ride the authority of the colonel, whom he knows to be opposed to his wishes. He has the advantage of knowing his uncle and his affairs well enough to help him in his impersonation. However, he is not swept away by Champagne's "sublime project;" he sees clearly the difficulties, and dismisses the plan at once as impracticable. But no better way of preventing Sophie's marriage with the unknown Lormeuil presents itself, and Dorsigny is enough of a soldier to see clearly that prompt action is necessary, so he wastes no time, but faces Mme Dorsigny with apparent assurance, but secret fears. He can fight a duel without qualms, but now he feels on unfamiliar ground, and appeals to his sister: "Eh mais! que lui dire?" She, however, gives him little help, and leaves him to his own invention. After the first embarrassment, he gains confidence, adds detail after detail to his account of poor Lormeuil's fate at the hands of a professional duelist. As might be expected, he goes too far:

Mme Dorsigny: Combien son père a dû être affligé.

Dorsigny: Ah! vous ne vous en faites pas l'idée; et sa mère!

Mme Dorsigny: Mais il me semblait qu'il l'avait perdue cet hiver.

But he rallies immediately:

Cet hiver....justement....Ce pauvre Lormeuil! Il perd sa femme l'hiver, et l'été son fils succombe dans un duel.

After proving his ability to play his rôle successfully, he seems to enjoy it:

Qu'ils sont heureux ces pères! tout le monde les embrasse. I,7.

And later:

Que le rôle de père est agréable à jouer, quand on a d'aussi jolies confidences à recevoir. I,7.

His keen insight into the heart of Sophie is marvelous. He is careful not to welcome too joyfully the news that she loves her cousin. He even advances reasons why Dorsigny may not be an entirely desirable husband:

C'est un fou qui, depuis deux ans qu'il a quitté Paris, n'a pas écrit deux fois à son oncle. I,7.

At the same time, he cannot but sum up the arguments in his favor:

J'entends bien tout ce que vous pourrez me dire: que leurs fortunes sont égales; que, supposé que Dorsigny soit un peu dissipé, le mariage range bientôt un jeune homme; que tu l'aimes, d'ailleurs. I,7.

During the absence of the Colonel, Mme Dorsigny has received from his "fermier" two thousand écus, which she now delivers to her nephew. He hesitates to take them, but Mme de Mirville assures him he must, if he does not want to be suspected. Like the Chevalier, of Regnard, he has borrowed money, and the two thousand écus fall into his hands very opportunely. However, he consults Mme Dorsigny as to whether he shall use the money for that purpose:

Cet argent me rappelle que depuis long-temps je suis tourmenté par un maudit usurier qui a prêté deux mille francs à Dorsigny: les paierai-je?

Mme de Mirville: Vous ne pouvez pas vous en dispenser: fi donc! vous ne voudriez pas faire épouser à ma cousine un étourdi noyé de dettes.

Mme Dorsigny: Ma nièce a raison; on peut acheter une partie des présents de noces avec le surplus.

I,9.

One is not so sure as Mme Dorsigny that there will be an appreciable surplus, but at any rate, the nephew has her permission, which satisfies his conscience. All the Menaechmi, whether Roman or French, have a weakness for money. We have seen that Menaechmus Sosicles and his brother do not hesitate to take possession of whatever comes to them, without inquiring into the rightful ownership; the Chevalier has a few scruples, which are easily allayed; Dorsigny obtains his aunt's consent before paying his debts with his uncle's money, but is just as much delighted to receive it as the others. It is to be noticed throughout the play how ably Dorsigny is seconded by his sister, whose ready wit often saves him from having to make embarrassing answers, and who is ready at all times to suggest by an adroit remark the attitude of her aunt or uncle which will be most favorable to her brother's plans. Mme Dorsigny's affection for her nephew is

shown throughout the play. At present, she is delighted at her "husband's" generosity:

Mme Dorsigny: Ce pauvre Dorsigny, comme il sera surpris quand il arrivera demain, et qu'il trouvera les présents de noces achetés et ses dettes payées.

Dorsigny: Oh! il sera enchanté.

I,10.

A marked differentiation between the two Menaechmi (or Ménechmes) is found only in Regnard and Picard, although Rotrou introduces a few distinguishing traits of character which have already been discussed. The uncle, in Picard's play, is considered as taking the place of Menaechmus of Epidamus and of the Chevalier in the plot, because it is his family and his friends, chiefly, who are deceived. But otherwise, his position is analogous to that of the Ménechme of Regnard. He is the dupe, not the deceiver, for he possesses or controls the object of the deception.

One of the characteristics that Picard has marked in all the members of the Dorsigny family is a great affection for each other. Contrast with this the lack of brotherly affection shown by the Ménechmes of Regnard, and the domestic troubles of Menaechmus of Epidamus and his wife. It is during one of these quarrels that we first meet Menaechmus, who considers his home as a place from which to absent himself as often as possible. True,

the Colonel and Mme Dorsigny have a slight misunderstanding in which both, so far as their knowledge goes, are in the right. But we know that as soon as the trick of the nephew is discovered, all will go smoothly as before. The troubles of Menaechmus and his wife, on the other hand, are of long standing, and not the result of a moment's false impression.

The Colonel, returning home from a long and important journey, finds himself in a topsy-turvy world. His inability to find a key to the situation, or, having found it, to make use of it, naturally stirs up his quick temper and causes him to speak more sharply than is his custom. So we must rely somewhat more on the testimony of others for evidence concerning his real affection for his family. Champagne has just announced his magnificent plan to the nephew:

Dorsigny: Et tu crois que mon oncle souffrira patiemment....

Champagne: Oh! d'abord, grande colère; mais il vous aime, il aime sa fille; vous lui promettez des petits-enfants qui lui ressembleront....comme vous lui ressemblez. Il rit, il s'apaise, et tout est dit.

I,4.

Speaking to the nephew, but thinking him the uncle, Lormeuil says:

Vous m'avez parlé souvent de votre neveu....Vous m'avez dit vingt fois que vous aimiez votre neveu comme votre propre fils....

II,13.

And, on recognizing Dorsigny:

Votre oncle m'a dit beaucoup de bien de vous....

II,13.

The Colonel is proud of his family, too:

Parbleu! il n'y a que de jolies femmes dans ma famille; mais ce n'est pas tout d'être jolie, il faut être honnête.

I,13.

Is it by chance that he so nearly echoes the words of
Ménechme:

...Mais j'en fais peu de cas,
Quand l'esprit ne va pas de pair avec les charmes.

(35)

However, he has the sternness of one accustomed to command. Sophie confesses she did not tell her father of her love for her cousin, because of "timidity." Mme Dorsigny encourages her daughter to speak:

Un peu de courage; oublie que c'est à ton père que tu parles.

I,7.

The Colonel is excusably indignant at the liberties taken in his absence by some unknown trickster; yet he will not accuse his wife of connivance in the deception until he knows the facts:

Madame, je ne sais si tout ce que vous me dites est un délire de votre imagination, ou si réellement quelqu'un s'est donné les airs de prendre ma place en mon absence; mais dans ce dernier cas, il paraît que j'ai fort bien fait d'arriver. Ce monsieur tuait mon gendre, mariait ma fille, me supplantait auprès de ma femme, et ma femme et ma fille s'y prêtaient de fort bonne grâce.

II,8.

Once in possession of the facts, the Colonel refuses to be placated. One feels that his obstinacy is due not so much to anger against his nephew, as to wounded pride, to think that he has been tricked. Informed that LormeUIL has withdrawn his claims to the hand of Sophie in favor of Dorsigny, he interrupts testily:

Non pas, non pas; ne comptez pas là-dessus. Ma femme, ma fille, ma nièce, mon neveu se réuniraient en vain, je n'en démordrai point. III,12.

We involuntarily recall Araminte's

Mais je veux l'épouser en dépit de la fille,
Du père, des parents, de toute la famille,
En dépit de lui-même, et de moi-même aussi. (36)

In vain LormeUIL points out that no one can prevent Sophie's loving her cousin, the Colonel will not yield:

Je n'entends rien à tout cela, moi; je n'aurai pas fait venir LormeUIL de Toulon à Paris pour qu'il s'en retourne garçon. III,12.

If that is the only difficulty, it may be easily arranged; LormeUIL is quite willing to marry Mme de Kirville instead of Sophie. His objections answered one by one, the Colonel feels that some one should pay for the harrowing hours he has just spent:

Comment! vous vous marieriez....C'est le fripon de Champagne qui paiera pour tout le monde. III,12.

Mme Dorsigny has the same affection for her nephew as we have seen in her husband. Champagne counts on her

to aid his master by favoring his plans:

Mme Dorsigny, qui adore son neveu, reçoit la proposition de fort bonne grace. I,4.

But she is more indulgent than the Colonel; we have noticed how delighted she is when the nephew's debts are paid by the supposed uncle. Her daughter's happiness is very dear to her. Dorsigny, the nephew, as the uncle, is speaking of Sophie:

Dorsigny: Qui sait si, avant que nous lui eussions choisi un époux, elle n'avait pas songé à un autre?

Mme Dorsigny: Eh! mon Dieu! Cela n'arrive que trop souvent.

Dorsigny: Il ne faudrait pas contrarier son choix.

Mme Dorsigny: Dieu nous en préserve.

And after discovering Sophie's love for her cousin:

Allons, M. Dorsigny, il faut se rendre; elle ne pouvait mieux choisir. I,7.

Only one trait does Mme Dorsigny have in common with the wife of Menaechmus and with Araminte: she is fond of clothes and ornaments. As this characteristic is hardly the exclusive possession of these three ladies, it would be unnecessary to mention it except for its bearing on the action of the plays. The theft of his wife's most beautiful mantle by Menaechmus furnishes the immediate motive for the action of Plautus's play, and the recovery of the mantle serves as a thread by which the succeeding

scenes of the comedy are linked together. Almost the first words of Araminte are:

Comment me trouves-tu? dis, Finette. (37)

When Mme de Mirville asks Mme Dorsigny's opinion on the bonnets the milliner has just brought, her aunt replies:

Vous faites fort bien de me prévenir; je vais vous donner mon avis. J'ai du goût. I,9.

This pride in her good taste, added to her interest in choosing a trousseau for her daughter, absorbs her attention to the extent that she is less likely to notice any slight difference between Dorsigny the nephew, to whom she has been speaking and his uncle who has just entered. The recognition might otherwise have taken place immediately. She is confident of her ability to recognize her husband---who would not be so?---and resents his implication that she has been mistaken (II,8,9).

But she does not feel so sure of herself in a matter so serious as her daughter's marriage. Champagne's assurance that Colonel Dorsigny gave his consent to the marriage before departing so suddenly for St. Petersburg does not convince her, although Sophie finds Champagne's word sufficient authority. Her mother hesitates:

Oh! bien! moi, je suis plus scrupuleuse, et j'attendrai sa première lettre. III,9.

Mme Dorsigny appeals to the notary, who has received a

letter from the Colonel.

Mme Dorsigny: Qu'en pensez-vous, M. Gaspard?

Le Notaire: Mais cette lettre me paraît assez claire.
III,10.

Since a man with a thorough knowledge of the law sets his approval on the matter, she hesitates no longer:

Allons, mes enfants, soyez donc heureux, puisque
M. Dorsigny lui-même nous envoie le notaire. III,10.

There must be in every comedy some one with whom the hero or "jeune premier" may fall in love. Sophie fills the rôle very well. She is young, sweet, naïve. She never complicates matters by an unexpected act, and only once gives a marked impetus to the action, by her unwitting confession to LormeUIL. LormeUIL finds her "charmant"; "adorable," but he has already been attracted to Mme de Mirville. So we feel that the first-planned marriage would not be very likely to occur even if Sophie did not enlighten LormeUIL as to her affection for her cousin, especially since that same cousin is so energetically trying to prevent the marriage. Sophie has never dreamed of questioning her parents' decision in any matter, not even regarding a marriage with a stranger whom she does not love. It is only when asked outright that she confesses she loves her cousin, and gives her timidity as a reason for her silence (I,7). But she is

just as reserved toward her cousin. She has received letters from him, but has not answered them, "quoique j'en eusse bien envie (II,7)." When once she has admitted her love for Dorsigny, she comes loyally to his defense. Her flash of spirit is appreciated all the more that it is her cousin himself, in his role as father, who has objected to her choice:

Eh! pourquoi? mon cousin est plein d'esprit,
de sentiments. I,7.

She cannot understand how Lormeuil can be alive when her father has just informed her he has been killed. But since it is true, she is overcome with confusion to think she has spoken so freely and indiscreetly to him. When he reassures her, her anxiety ceases, and she remarks:

Il a l'air d'un bien galant homme; et si l'on ne me force pas à l'épouser, je serai vraiment enchantée qu'il ne soit pas mort. II,6.

She is ever ready to leave all disturbing problems in some one else's hands. She accepts without further proof Champagne's report of her father's consent to her marriage with Dorsigny.

The Erotium of Plautus has indeed undergone a strange metamorphosis into the Sophie of Picard. The change, however, was not sudden. We have noticed the modifications in this character made by Rotrou and

Regnard. Sophie bears more resemblance to Isabelle. Both find a marriage with a stranger arranged for them by their fathers, while they love some one else. Isabelle tries to avoid the marriage by telling her father she has determined never to marry. She is not slow in making known her likes or dislikes. The Chevalier understands that she favors him, whereas the gentle Sophie has never given her cousin any encouragement. She has about her nothing of the coquette, a quality we have seen in the other three, Erotium, Erotie, and Isabelle, or Araminte, since her rôle is in some respects analogous to that of Erotium.

The valet is an indispensable character in the comedy of the seventeenth and eighteenth centuries. He had a worthy precursor in the servant or slave of Greek and Roman comedy, who is often the principal character in the play. Messenio, slave of Menaechmus Sosicles, is faithful to his master, even though he may grumble on occasion. He saves Menaechmus from being carried off by the slaves, and does his best to keep him from falling into the hands of the gentler but no less dangerous Erotium. Valentin is the moving spirit of Regnard's "Ménechmes." Champagne, like Valentin, is the author of the plan of impersonation in the "Encore dès Ménechmes" of Picard.

But he is not so clever as Valentin. After blocking out the plan, he does not, like Valentin, take into his hands the responsibility of protecting his master from discovery. He himself betrays the plot by mistaking the uncle for the nephew, his master. Since there is no impersonation in Plautus's play, Messenio does not aid his master in planning the mystification, but in clearing it up. Champagne lacks the reflection, the clear-sightedness of Valentin; his whole project is more impracticable. We have pointed out how many times it nearly fails. Valentin, on the other hand, is able to turn every incident in his master's favor. Both valets are proud of their cleverness and expect to be rewarded. At the end of Regnard's play, Valentin says to the audience:

Messieurs, j'ai réussi dans l'hymen qui s'apprête;
De myrte et de laurier je vais ceindre ma tête.
V, 6.

But he is a pessimist. He announces his hopes thus:

....J'espère, en ce jour,
Servir utilement et la Fortune et l'Amour,
III, 12.

Yet when he has won the consent of Finette, who nevertheless fears "de faire une folie," he gives her doubtful encouragement:

J'en fais une cent fois bien plus grande que toi;
Et je ne laisse pas de te donner ma foi.

V, 6.

We suspect Champagne of being romantically inclined. His pride in his plan leads him into fantastic speculations. Rubbing his hands gleefully, he exclaims:

Je me sais bon gré de mon esprit aujourd'hui.
Ah! si je n'étais pas marié, si j'étais autre chose
qu'un pauvre diable de valet, je pourrais jouer un des
premiers rôles, au lieu d'être réduit à celui de con-
fident.

Mme de Mirville: Comment?

Champagne: C'est tout simple... Mon maître passe pour
l'oncle, je passerais pour M. de Lormeuil; et qui sait...

I,4.

Indeed, we have heard of valets who played the rôles of marquis and of viscounte.(38). But Champagne desires more certain recompense, and does not hesitate to speak of it to his master:

...Méritez votre bonheur en récompensant généreusement l'homme de génie qui vous a procuré les moyens de l'obtenir.

I,4.

The slaves in the comedies of Plautus and Rotrou are both rewarded by receiving their freedom.

The Latin slaves and the French valets we are studying, all feel free to reprove their masters's faults. Messenio tells Menaechmus Sosicles frankly that he is hunting for a knot in a bulrush ("in scirpo nodum quae-
ris"--l. 247), in seeking his brother, and later warns him against Erotium. Rotrou's Messénie makes the same vain attempt to advise his master. Valentin, reprimanded

by the Chevalier, and advised to quit the bad company he keeps, replies:

Je fais de vains efforts, monsieur, pour l'éviter;
Mais je vous aime trop, je ne puis vous quitter.
I,2.

Champagne does not venture to criticise his master openly, but so manages that the nephew is powerless to punish him. He is relating the circumstances that bring him to Paris with the letter of Dorsigny, the nephew:

Champagne: Cours, maraud, m'a-t-il dit, je te coupe les oreilles, si tu arrives trop tard. Il est brutal parfois votre cher neveu.

Dorsigny: Insolent!

Champagne: Eh! là, là, vous vous fâchez, comme si je parlais de vous; ce que j'en dis, c'est par amitié pour lui, pour que vous le corrigez, vous qui êtes son oncle.
I,8.

Champagne's fertile imagination provides him with an explanation for every occasion. He invents the story of Lormeuil's death; he fancies his master and Lormeuil may be preparing to fight a duel, hence he has an excuse for sending Dorsigny to Strassburg; he honors the Colonel with an important mission to St. Petersburg; he remembers fictitious words of the Colonel authorizing the marriage of the nephew and Sophie; he suddenly feels a great affection for his wife which holds him at her side when he is commanded by the Colonel to

follow him to Strassburg. This affection is not noticeable in his first words to Dorsigny nephew on their arrival in Paris. But even in the agitation caused by the uncle's unwilling departure, Champagne does not forget himself:

Vous savez que vous me devez trois mois de mes gages.

III, 4.

This same scene, in which Dorsigny is carried off protesting, is very similar to the scene in Flautus and Rotrou, in which at his father-in-law's command Menaechmus is set upon by the slaves. There, the slave Messenio (or Messénie) saves his supposed master instead of aiding in the abduction, as does Champagne. Picard himself played the roles of valet in his company (39). We find Champagne more interesting in view of this fact, although he is amusing in his own right, by his flights of fancy, his scatter-brained mistakes followed by whole-hearted disgust with himself, his child-like pride in his schemes for aiding his master, whose happiness he sincerely desires.

We have so far considered the characters that occur in practically all the plays we are studying. Picard has introduced in his comedy additional characters made necessary by his changes in plot. By making the Dorsignys nephew and uncle, and the latter the father of Sophie, thus combining the characters of Menaechmus and his father-

in-law, Picard had to create a rival for the hand of Sophie. So we have Lormeuil. Since he is the rival of Dorsigny, his role is in some respects analogous to that of Regnard's Ménechme from Picardy. Since there is no question of rivalry between the two Menaechmi of Plautus regarding Ercotium, Lormeuil has no counterpart in the Latin play, or in that of Rotrou. Like Ménechme, Lormeuil comes all the way from Toulon to marry a young girl whom he has never seen, the marriage having been arranged by their parents. The proposed marriage is the motive for the impersonation in both Regnard's and Picard's play. Ménechme is not too well pleased with his fiancee. Lormeuil finds Sophie very charming, but unfortunately---or perhaps fortunately, in view of subsequent events---he has first met Mme de Mirville, thinking she is Sophie, and fallen in love with her. We are somewhat surprised at the suddenness of this sentiment on the part of a young man so very logical and reasonable as Lormeuil shows himself to be. But such spontaneity is often necessary in the theater, however rare it may be outside. We will grant the fact, and pass over the question of probability, as Picard advised us to do before the play began. Lormeuil is a "galant homme." Both Sophie and Dorsigny, his rival, agree on that point:

Il a l'air d'un bien galant homme.

II, 6.

and,

C'est un bien galant homme que ce monsieur Lormeuil!

II, 13.

He is sensible; he realizes that

L'ouvrage des pères ne convient pas toujours aux enfants.

II, 6.

He is glad to discover Sophie's real feelings:

Votre amour pour votre cousin est une des choses qu'il vaut beaucoup mieux savoir avant le mariage qu'après.

II, 6.

He makes the best of every situation. Sophie does not love him, she loves her cousin. Therefore she must marry her cousin. He loses no time in informing her father of his willingness to give up his claims. When he discovers he is speaking to the nephew instead, he profits by the opportunity to ask for the hand of Mme de Mirville (II, 13). He sees that no argument will obtain the release of the Colonel by the guards.

Il faudra partir, si ces gens-là ne veulent pas entendre raison.

III, 3.

However, there are other means of procuring the Colonel's liberty:

J'ai des amis, je cours les faire agir.

III, 4.

He does not protest against the guard who has orders to follow him, but---

Je vous préviens que je ne menagerai pas vos pas; si

vous comptiez dormir cette nuit, vous vous êtes trompé,
car je vais la passer tout entière à courir.

III,4.

Yet he is not too serious. He finds the story of his
imaginary duel very amusing, and bears no ill will toward
the nephew on account of it:

Je devrais peut-être me fâcher de ces trois coups
d'épée que vous m'avez donnés si généreusement....
Heureusement ils ne sont pas mortels; votre oncle m'a
dit beaucoup de bien de vous, et loin de vous chercher
querelle, je vous offre maîtrise, et je vous demande
la vôtre.

II,13.

If for no other reason, one thing alone would win our
respect for LormeUIL. He discovers, unaided, that the
nephew is masquerading as the uncle. In this he is unique,
as this simple explanation occurs to no one else.

One character requires another to balance it. Pi-
card evidently agreed with Colonel Dorsigny that Lormeuil
must not make the journey from Toulon to Paris without
profit. Since his marriage with Sophie is broken off,
another bride must be provided. So Mme de Mirville, the
Colonel's niece, is introduced into the Dorsigny family.
It is said that before writing a play, or before studying
a rôle to be acted, Picard wrote out the history, as he
imagined it, of each character up to the moment he appears
in the play (40). Few of the biographies of the charac-
ters in "Encore des Ménechmes" would be so interesting,
we venture to say, as that of Mme de Mirville. It is

she who first admits the possible practicability of Champagne's suggestion of the impersonation:

Je ne sais pas si c'est parce qu'il est un peu extravagant, mais le projet commence à m'intéresser.

I,4.

Once interested, she weighs carefully the circumstances aiding the deception. She, not Champagne, advises her brother at every step, suggests his next move, and warns him when he should be on his guard against discovery. Her love for her brother, which is manifested at every turn, is reinforced by the promise of a piquant adventure, to call forth all her resourcefulness and energy. We have seen already instances of her quick-witted replies and suggestions that turn aside suspicion or predispose her uncle and aunt in favor of her brother. She tells her brother the part she has marked out for herself in the campaign for Sophie's hand:

Moi, sans me flatter que l'erreur puisse durer long-temps, je veux au moins prolonger leur incertitude, décider mon oncle en ta faveur, tourner la tête à M. de LormeUIL, si je n'ai pas d'autre ressource, et....l'épouser enfin, plutôt que de lui laisser épouser ma cou-sine.

II,1.

This is the first indication of her interest in LormeUIL, although at present she regards him as an obstacle to her brother's happiness. A little later, after LormeUIL has begged Dorsigny to plead with his sister in his behalf, she shows a more personal interest. Dorsigny has

promised LormeUIL that he shall marry Mme de MirVILLE.

But to his sister he says:

Tu es si jolie, que M. de LormeUIL est tombé subite-
ment amoureux de toi; voilà la confidence qu'il vient de
me faire, croyant parler à mon oncle; moi, je lui ai dit
que je lui conseillais de ne pas s'attacher sérieusement
à toi, que ton premier mariage t'avait irrévocabllement
brouillée avec les hommes. J'ai bien fait, n'est-ce pas?

Mme de MirVILLE: Assurément....Cependant...il ne
fallait pas mettre trop de dureté dans ton refus. Ce
pauvre jeune homme! il est assez malheureux déjà de ne
pas plaire à Sophie. II, 14.

Still later, hearing from Champagne that LormeUIL is
followed by a guard provided for him by her brother's
zealous valet, she exclaims:

Pauvre jeune homme! je ne m'étonne plus de l'in-
térêt qu'il m'inspire. III, 6.

In the last scene, when her uncle insists LormeUIL's
journey must not be useless, her brother slyly suggests:

Demandez à ma soeur.

She replies quickly:

Moi? je n'ai rien à dire.

III, 12.

But at least she does not refuse.

Both brother and sister have a spark of mischief that
breaks out now and then. When Mme Dorsigny approaches
and Dorsigny knows he must face her and so test the dis-
guise, his confidence fails, and he appeals to his sister:

Eh! mais! que lui dire?

Enjoying his discomfiture, she says only:

Tout ce qu'un mari peut dire de plus galant à sa femme. I,4.

But she makes this first meeting easier by suggesting to her aunt:

Venez donc, ma tante, mon oncle est arrivé! I,5.

After the arrival of the real uncle, what might have become a more serious quarrel is averted by her timely appearance. She cannot resist saying innocently:

J'étais sûre de vous trouver ensemble; ah! pourquoi tous les ménages ne ressemblent-ils pas au vôtre? Jamais de querelles, toujours d'accord; c'est édifiant; ma tante est d'une complaisance angélique, mon oncle d'une patience exemplaire. II,9.

Both uncle and aunt appeal to her as arbiter of their misunderstanding. This scene bears a marked resemblance to the scene in Molière's "Avare" in which Maître Jacques brings about a short-lived agreement between Harpagon and Cléante (41).

Valcour is a minor character who, however, is consistently drawn. He is always busy, always in a hurry. He takes a moment from his pressing engagements to keep a rendez-vous made by some unknown person in an anonymous letter. Finding that the other party is not the fair lady he expected, but Dorsigny the nephew, he remembers that someone is waiting for him. Yet he does his best to save his friend from the consequences of his duel. Valcour is one of the unfortunate people who

mean well, but who always appear at inopportune times. He nearly causes a meeting between the nephew and uncle by detaining the former to give a full account of what he has done in his behalf. After great difficulty, he succeeds in rescuing Dorsigny from the coach carrying him to Strassburg, only to find he has brought the uncle, presence is decidedly unwelcome at that particular moment. Valcour rightly feels that he has somehow blundered:

J'espère, mon ami, que tu n'as pas à te plaindre de mon zèle.

Seeing his plans all coming to naught, and his Sophie farther than ever away from him, Dorsigny can yet reply:

Bien sensible, mon ami, à tout ce que tu as fait pour moi; je suis seulement fâché de la peine que tu t'es donné.

III, 11.

"Encore des Ménechmes," together with "Médiocre et Rampant," was translated into German by Schiller in 1803, under the title: "Der Neffe als Onkel." From the German of Schiller, English translations were made, using the same title; "The Nephew as Uncle," by G. G. Harris in 1856, and by T. C. Wilkinson in 1882 (42).

CONCLUSION

Chance is perhaps the greatest laughter-provoking element in comedy, so far as incident is concerned. The unusual, the unexpected, has always had great power to evoke mirth. Even a physical peculiarity was for a long time considered a subject for jest. However, this last source of comedy is not found in the "Menaechmi" of Plautus, or in the three French plays based on it. Leaving aside the question of wit, of intellectual humor furnished by clever speeches and by exact portrayal of human weaknesses and foibles, considering the situations themselves purely for their comic value, the play of Plautus is greater than any of the adaptations. We may be shocked by the lightness with which Menaechmus treats his wife, but his attempts to outwit her, or, when caught, to appease her wrath, are in themselves ludicrous. The unscrupulous traveller from Syracuse is on no higher moral plane than his brother, but we cannot help laughing at the adventures from which he comes out a victor, either because of his skill in pretending madness, or because some propitious divinity seems to be protecting him and showering favors upon him. The degree of affection felt by the parasite Peniculus toward his patron is in direct ratio to the degree of his hunger and thirst. When he

fails to obtain his dinner, his gratitude toward Menaechmus immediately decreases, spite takes its place, and like a spoiled child he hastens to stir up the wrath of Menaechmus's wife, but, to his chagrin, without the slightest profit to himself. Messenio grumbles, but defends his master when necessary. The source of comedy in Plautus is in the situations, which occur entirely by chance.

Regnard's play is quite the opposite. Practically nothing is left to chance. The paragon valet, Valentin, has foreseen nearly all possible contingencies. He holds the action so firmly in his hands that we almost seem to be watching a puppet show in which Valentin pulls the strings. True, he has not foreseen the meetings between Ménechme and the creditors, but he is not at all nonplussed. He immediately attaches strings to Coquelet and the marquis, and they dance to his tune like the others. We are never anxious about the outcome of the play; we know Valentin will take care that his master and himself receive the prize for which they have working. Regnard has made the resemblance seem more probable (again through Valentin's precautions), but since there appears to be no chance that the deception will be discovered, he has thereby eliminated another source of suspense. One thing he has done which adds to the

interest of his play: he has presented two characters whose physical likeness is perfect, but whose resemblance ends there, owing to the different education of the brothers. It is the glimpse we get of these differing temperaments that keeps us attentive to the play, not our interest in the situations, which have no spontaneity whatever.

Picard has decreased the element of verisimilitude, but he has restored Chance to an importance almost equaling its place in Plautus. Young Dorsigny and his fellow-conspirators attempt to foresee all difficulties, but fail. We have noticed how many times the inevitable recognition nearly takes place before it finally does occur. Dorsigny really works against himself in appealing to Valcour for aid in settling the affair of the duel. Although circumstances attending the duel are responsible for Dorsigny's presence in Paris, for his disguise and the idea of impersonating his uncle, yet it is also the consequences of the duel that bring about the meeting of uncle and nephew and almost defeat the latter's plans. There are really, therefore, two actions, one invisible and one visible, that run side by side. Where the two meet, in the person of Valcour, we find the possibility of recognition. The dénouement

is due therefore not as much to blind chance as it is in Plautus, yet it is as much of a surprise to the plotters.

Another point in which Picard approaches more nearly to Plautus than does Régnard, is in the portrayal of affection between the two principal characters. Whatever we may think of the other moral qualities of the Menaechmi, they have at least one in full measure.

Menaechmus Sosicles has sought six years for a brother he can hardly remember by sight. Menaechmus of Epidamnus, when he recognizes his brother, sells all his property as soon as possible and returns to Syracuse with him. Brotherly affection has sadly degenerated in the Ménechmes of Regnard. Although the Chevalier did not leave his home until he was fifteen, no attempt seems to have been made by either brother to discover what has become of the other. When the Chevalier learns of Ménechme's presence, he immediately takes measures to deceive him and obtain for himself both the money and the fiancee of his brother.

We must not look for moral precepts in the comedies of either Plautus or Regnard. Rotrou and Picard were both concerned to a greater degree with this aspect of comedy. Regnard is gay and at his ease, but superficial. Picard, even in so early a play as "Encore

des Menechmes," exhibits not only naturalness in style,
but understanding of the basic element in pure comedy---
Chance.

APPENDIX I

List of translations and adaptations of the "Menaechmi" of Plautus, based on Reinhardstoetter's "Spätere Bearbeitungen plautinischer Lustspiele."

Translations of the "Menaechmi":

Menaechmi, translated by order of Ercole I.
 "Er führte am 25.Januar 1486 in seinem neuen Theater die Menaechmi, die er selbst übersetzt haben soll, auf, wofür er tausand Dukaten aufwendete..." p.50,51.
 "Girolamo Berrardo, der für Ercole I. die Menächmen (1486)....bearbeitete, versucht eine ganz geschickte Lokalisierung seiner Stoffe." p.56.

Angelo Poliziano begleitete eine im Mai 1488 erfolgte Menächmenaufführung mit einem Prolog. p.52.

Mit besonderer Pracht wurde der erste Tag des neuen Jahres 1502 in Rom gefeiert. Am 2. Januar war ein Stiergefecht auf dem St. Petersplatz; am Abend spielte man die Menächmen des Plautus. p.52.

Francesco Cherea spielte im Jahre 1508 den Menächmus. p.53.

I Menecmi di Plauto, tradotti in versi volgari da Giovanni Falugi e dedicati a Ippolito de Medici. p.509.

Comedia di Plauto, novamente tradotta, intitolata Menechmi, molto piacevola e ridiculosa: Girolamo Pentio da Lecco. Venezia 1528. p.509.

Comedia di Plauto, intitolata Menechmi dal Latino in lingua volgare tradotta et con somma diligentia corretta. 1530. p.509.

The Menaechmi: 1595, by W(illiam) W(arner). p.568.

Menächmi: G. Leo Lipsius, 1766. (German). p.592.

Menächmi: Albrecht von Eybe, 1511. p.87.
577.

Menächmi: Johann Michael Reinhold Lenz, 1774. p.100.

La comedia de Plauto intitulada Menechmos traducida
en lengua castellana. Published in Antwerp, 1555. p.60,
503.

Adaptations, more or less free, from the "Menaechmi" of
Plautus:

Calandria (Calandra): Bernardo Divizio da Bibbiena
Date of first publication given variously as 1513, 1521,
1524. p.56, 510.

Comedies whose direct source is the "Calandra" rather
than the "Menaechmi":

Errori incogniti: Pietro Buonfanti da Bibbiena.
1587, Firenze. p.515.

Gl'Ingannati: by an unknown member of the Academy
of the Intronati of Siena. ("Von einem nicht bekann-
ten Mitgliede der Akademie der Intronati zu Siena").
1527-1531, Fiorenza. p.517.

Les Abusez: Charles Étienne. Translation
of Gl'Ingannati. 1537, Paris. p.517.

L'Olimpia: Giov. Battista della Porta. 1597, Vinegia.
(Similar to Gl'Ingannati). p.521.

La Turka: Giov. Francesco Loredano. Vinegia, 1597.
p.522.

Il Travaglia: Andrea Calmo. Vinegia, 1556. p.522.

- La Diana enamorada: Jorge de Montemayor. 1542.
p.522.
- Los engaños (Los engañados): Lope de Rueda.
1567. p.61, 522.
- La comedia Medora: Lope de Rueda. 1567.
p.61, 522.
- La Española en Florencia: Calderón de la Barca.
p.523.
- Twelfth Night, or, What you will ("das vollen-detste aller Stücke diesen Art"); Shakespeare.
p.523.
- Tugend und Liebestreit (translation of "Twelfth Night"): 1677 p.524.
- Gl'Inganni: Nicolo Secco (Secchi). 1547. Published, Venetia, 1562.
p.524.
- Les Tromperies: Larivey. Troyes, 1611.
(Translation of Gl'Inganni).
- Gl'Inganni: Curzio Gonzaga. p.526.
- Gl'Inganni: Domenico Cornacchini. Venedig, 1650. ("Auf einer Novelle des Giraldi Cinthio").
p.526.
- La Prigione d'Amore: Sforza d'Oddi. 1592.
p.527.
- Les Intrigues Amoureuses: Gabriel Gilbert. 1666.
(Idea contrary to that of the other plays based on "Menaechmi" or "Calandra." Instead of two people being taken for a single person, one person here passes as two, dressing now as a man, now as a woman).
p.544.
- "Zahllos sind die Titel des Werke, die auf eine Verwechslung zweier sich ähnlich sehender Geschwister hinweisen."
(Supplementary list of plays based on resemblance between brother and sister). p.544.
- I Fratelli Simili: Giambattista (de la) Porta.
1614.

Gli Schiavi gemelli: Francesco Toretti. 1623

Le due Sorelle simili: Giambattista Pianelli
1633.

I duo Lelii Simili: Giamb. Andreini. 1622

La Somiglianza: Nicolo Amenta. 1706.

Le due Francesche: Bernard. d'Azza.

I quattro Simili: Sebast. Chiesa.

Gli Errori: Giacomo Cenci.

I Simillimi: Gio. Giorgio Trissino. 1547-1548.

p.56,527.

I Lucidi: Agnolo Firenzuola. Firenze. p.537.

La Moglie: Giovan Maria Cecchi. Vinegio, 1550.

p.58,533.

(One actor may play the double role of the two like characters).

Lo Hipocrito: Pietro Aretino. p.539.

Den Selwyn-Heyligh: P. C. Hooft. (Dutch translation of "lo Hipocrito"). p.540.

I due gemelli Veneziani: Carlo Goldoni. 1790.

p.544.

From "I due gemelli Veneziani:" p.548.

Les trois jumeaux Vénitians: Collalto.

Die zwey Zwillinge: Heubeln. 1756.

Les jumeaux de Bergame: Jean Pierre Claris de Florian. 1782.

Les Ménechmes: Rotrou. 1636 (This is the date given by Reinhardstoettner, but the date usually given is 1632). p.67,549.

- Les Nicandres, ou les menteurs, qui ne mentent point:
Boursault. 1664. p.554.
- Les deux Arlequins: Eustache le Noble Teneliere. 1691.
p.557.
- Les quatre semblables, ou les deux Lelio, et les deux
Arlequins: Pierre Biancolelli. 1733. p.559.
- Les Ménechmes, ou les jumeaux: Regnard. 1705.
p.559.
- Les Ménechmes grecs: Fr. Cailhava. 1781. p.566.
- Clerval et Cléon, ou les nouveaux Ménechmes: Charles
de Montenoy.Palissot. 1788. p.566.
- Encore des Ménechmes: Picard. 1791. p.567.
- Der Neffe als Onkel: Schiller. 1803. (Trans-
lation of "Encore des Ménechmes!"). p.567.
- Comedy of Errors: Shakespeare. 1594. p.78,568.
- Historie of Error: 1577 and 1583. Author unknown.
p.568.
- She Would, and She Wou'd not, or the Kind Imposter:
Colley Cibber. 1760. p.576.
- The Twin Rivals: Farquhar. p.576.
- Monechmo: Hans Sachs. 1548. p.92,579.
- Comedia von zweyien Brüdern auss Syracusa, die lang
einander nicht gesehen hetten, unnd aber von Gestalt und
und person einander so ehnlich wanren, das man allenthal-
ben einen vor den andern ansahe: Jacob Ayrer. 1618.
p.584.
- Die Drillingsbrüder von Damask: Adam Gottlob
Oehlenschlägers. 1839. p.592.
- Comedia de los Menecmos, puesta en grucioso estile
y elegantes sentencias: Juan de Timoneda. Valencia,
1559. p.504.

Supplementary list of plays given in a note on page 540:

Gli duoi Fratelli rivali: Gio. Batt. della Porta.
1601.

Le due sorelle rivali: Eusebio Lucchetti da Civita
nuova. 1609.

Le due sorelle: Francisco Lupi Pisano. 1625.

Les trois Orontes ou les trois semblables: François
le Metel sieur de Boisrobert. 1653.

Lydamon et Lydias ou la Ressemblance: Scudéry. 1629.

Les deux Jumelles: 1734; mentioned by Gustave Des-
noireterres (*Epicuriens et lettrés* 1879).

De gelyke Tweelingen, ein Stück der Kunstgenossen-
schaft. (18.Jhd.)

APPENDIX II

Comparative List of Characters in the plays of
Plautus, Rotrou, Regnard, and Picard.

Plautus	Rotrou	Regnard	Picard
Menaechmus.....	Menechme.....	Menechme.....	Dorsigny
Sosicles	Sosicle		neveu
Menaechmus, , , , of Epidamnus	Menechme..... Ravi	Chevalier.....	Dorsigny oncle
Erotium.....	Erotie.....	Isabelle.....	Sophie
		Araminte	
Wife of Men.... of Epi.	Orazie.....		Mme Dorsigny
Messenio.....	Messenie.....	Valentin.....	Champagne
Peniculus.....	Ergaste.....	Coquelet.....	Creanciers
		Marquis	
Father..... of Wife	Vieillard.....	Demophon	
Cylindrus.....	Cilindre.....	Finette	
Doctor.....	Medecin.....	Notaire.....	Notaire
Slaves.....	Valets.....	Gardes	
		Postillon	
			Mme de Mirville
			Lormeuil
			Valcour

NOTES

1. Riley: *The Comedies of Plautus*, Vol.I; note, p. 372.
Wagner: *Plauti Menaechmi*; Introduction, p.VI.
2. Ibid., p. VI.
3. Nixon: *Plautus*, Vol. II; p. VI.
4. Menaechmi, l. 409 seq.
5. Nixon: op.c., p. VI.
6. Reinhardstoettner: *Spätere Bearbeitungen plautinischer Lustspiele*; p. 50, 51, 56.
Encyclopedie Britannica: *Plautus*.
Carducci: *Studi, saggi e discorsi*; p.299.
7. Ibid., p. 299.
8. Reinhardstoettner: op.c., p. 56, 510.
Garnett: *History of Italian Literature*; p. 230.
9. Wagner: op.c., p. VII.
10. Reinhardstoettner: op.c., p. 515.
11. Idem, p.523.
12. Idem, p. 56,531.
Carducci: op.c., p. 300.
13. Reinhardstoettner: op.c., p. 541.
14. Idem, p. 58, 533.
15. Idem, p. 544,548.
See Appendix.
16. Ticknor: *History of Spanish Literature*; Vol.II; p. 78.
17. Reinhardstoettner: op.c., p. 60,503.
18. Idem, p. 61, 522.
19. Idem, p. 61, 503.
Ticknor: op.c., p. 67, 68.

20. Ibid., p. 68.
21. Wagner: op.c., p. VII.
Reinhardstoettner: op.c., p. 568.
Encyclopedie Britannica: Plautus.
22. Ibid.
Reinhardstoettner: op.c., p. 568.
23. Idem, p. 579-584.
24. Idem, p. 100.
Robertson: History of German Literature; p. 324.
25. Reinhardstoettner: op.c., p. 64.
26. Idem, p. 540, 559.
27. Idem, p. 566.
28. Petit de Julleville: Histoire de la langue et de la littérature française; Tome IV;
p. 374.
29. Sainte-Beuve: Gauséries du Lundi, Vol. VII; p. 2.

(Sainte-Beuve's words regarding the reference made to Regnard by Boileau in his Epître X are as follows:
"Boileau, atteint, mit bientôt dans un des vers de son Epître X (1695) le nom de Regnard." However, Regnard is not mentioned by name in the Epître X).
30. Wieand: Deception in Plautus; p. 12-15.
31. Allard: La Comédie de moeurs en France au XVII^e siècle;
p. 58.
32. Deumic: Essais sur le théâtre contemporain; p. 301-306.
33. Allard: op.c., p. 59.
34. Idem, p. 432.
35. Regnard: Les Ménechmes; III, 8.
36. Idem, III, 6.
37. Idem, I, 3.

38. Molière: *Les Précieuses ridicules*.
39. Doumic: *op.c.*, p. 301.
40. Larousse: *Grand Dictionnaire universel du XIX^e siècle*; Picard.
41. Molière: *L'Avare*; IV, 4.
42. Encyclopedia Americana: Picard.

BIBLIOGRAPHY

Plautus:

- Nixon, Paul: Plautus, with an English translation.
 Loeb Classical Library, 5 vols.
 Vol. II. London, 1917.
- Riley, H. T.: The Comedies of Plautus, literally
 translated. 2 vols. Vol. I. London, 1894.
- Wagner, Wilhelm: Plauti Menaechmi. London, 1898.

Texts of plays studied:

- Lope de Rueda: Obras. 2 vols. Vol. II. (In "Obras
 raras o curiosos, tomo 24").
 Madrid, 1896.
- Picard, L.B.: OEuvres: Théâtre. Vol. I. Paris, 1821.
- Regnard, J.F.: Théâtre. Paris, (1876)
- Rotrou, J.: OEuvres. Vol.I. Paris, 1820.
- Schiller, F.: Sämmtliche Werke, 12 vols. Vol. VII.
 Stuttgart, 1862.

General:

- Allard, Louis: La Comédie de moeurs en France au XIX^e
 siècle. Tome I: de Picard à Scribe.
 Cambridge, 1923.
- Carducci, Giosuè: Opere, 10. Studi, saggi e discorsi.
 "Plauto nell'Italia moderna."
 Bologna, 1848.
- Collins, W.L.: Plautus and Terence. Philadelphia, 1880.
- Doumic, René: Essais sur le théâtre contemporain. 2^e
 édition. "Picard," Paris, 1905.
- Garnett, Richard: History of Italian Literature.
 New York, 1909.
- Goumy, J.Édouard: Les Latins. Paris, 1892.

- Janin, J. G.: Critique dramatique. Vol.I: La Comédie.
"Plaute et Térence" and "Théâtre de
Regnard." Paris, 1877.
- Parigot, Hippolyte: Génie et Métier. "Le Bilan de Re-
gnard." Paris, 1894.
- Petit de Jullerville: Histoire de la langue et de la
littérature française. 8 vols.
Paris, 1896-1899.
- Reinhardstoettner, Karl von: Spätere Bearbeitungen
plautinischer Lustspiele. Leipzig, 1886.
- Robertson, John G.: History of German Literature.
New York, 1908.
- Sainte-Beuve; C. A.: Causeries du Lundi. Tome VII.
"Regnard." Paris, no date.
- Sarcey, Francisque: Quarante Ans de théâtre. "Regnard:
les Ménechmes." Paris, 1900.
- Ticknor, George: History of Spanish Literature. 3 vols.
Fourth American Edition. Boston, 1872.
- Westaway, K. M.: The Original Element in Plautus.
Cambridge, 1917.
- Wieand, Helen E.: Deception in Plautus. Boston,
copyright 1920.
- Enciclopedia universel ilustrada europeo-americana.
- Encyclopedia Americana.
- Encyclopedia Britannica.
- La Grande Encyclopédie.
- Larousse: Le Grand Dictionnaire universel du XIX^e
siècle.