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CORNEILLE'S LIAR: THE COUNTERFEITER AS CREATIVE  
ARTIST

by

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In *Le menteur*, Corneille creates a central figure whose main obsession is not to find meaning in his life, not to experience real emotion, but to play at life and love. Dorante is the ultimate strategist, gambler and cheat, and his context seems to favor his subversive strategies. His lying raises a potentially serious moral issue, yet the play remains light-hearted and comical throughout. When dealing with this particular comedy, critics often seem to find it difficult to stay away from moralistic judgments on the characters in question.<sup>1</sup> Dorante is an appealing character in spite of his mythomania - a disturbing fact, unless one takes the proper playful perspective on the events portrayed. This raises the question of how Corneille deflects his audience's attention away from ethical concerns and focusses it instead on his hero's fascinating tactics.



A. G. G. del.

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*Architecture, cariatides*

The first scene of Le menteur introduces Dorante and his servant Cliton. Their lively interchange unveils two essential facts about the young hero: 1) He is a novice to Parisian society, having spent his student years in Poitiers, and 2) his present and most immediate goal is "de se faire un visage à la mode"(v.10).<sup>2</sup> He dismisses his student years as a waste of time, sees his past as a blank slate, and feels the need to compensate for this weightlessness by means of a counterfeit facade. Since he is a nobody, his first act will be one of self-creation.

Equally important for the spectator's perception of Dorante is his presence beginning with the first scene of the play, where his relationship to the spectator is established through his own speech and activity before the evaluation of other characters can highlight certain aspects of his nature. Dorante is the prime example of what Jacques Scherer calls the "héros prodigué".<sup>3</sup> His constant presence throughout the play allows him to define himself more than others define him. This increases the spectator's awareness of the central importance of Dorante and encourages him to witness most of the action from the protagonist's point of view. Dorante's self-definition takes place in the presence of others, since it is in relation to each of the characters within the play that he redefines himself. He is never alone on stage and, with two brief exceptions, is always accompanied by his faithful servant.

One example of Dorante's transformations occurs in the second scene. With the sudden appearance of Clarice and Lucrèce, Dorante's demeanor and speech undergo an abrupt change. It

becomes apparent from his first few lines that he has an uncommon gift for word play and innuendo; in short, Dorante is a beau parleur whose quick wit and talent for improvisation belie his earlier claim to being a novice. This new image of Dorante casts doubt upon the authenticity of the identity which has been established in scene one. We are left with a question, not an answer: which one is the true Dorante?

By the end of the first act, our perception of the hero has altered drastically. Gone is the schoolboy candor, and in its place we find the self-assurance of the man of the world. Yet neither of these two facets represents the "real" Dorante, for he is never altogether naive nor wholly experienced.<sup>4</sup> The spectator must accept the multivalence of Dorante and the fundamental ambiguity of his character.

As spectators, our relationship to the hero is tainted by this ambivalence. Although we are forced to view most of the action through the protagonist's eyes, our identification with Dorante is accompanied by a certain degree of caution and distrust. According to T.J. Reiss, this is one of the fundamental principles of the baroque theater:

While the classical audience receives a single impression, being virtually forced to take up a certain attitude, the pre-classical spectator is divided between the visual and the aural. Receiving two (or more) impressions at once, he is unable to identify in the same way as his successor with a

character. Under these circumstances, the author may present a spectacle in opposition to language.<sup>5</sup>

It would indeed be difficult to call Dorante a "character" in the classical sense of the word which implies consistency, for as E.B.O. Bergerhoff explains, the hero of Cornelian drama achieves inner dimension only insofar as his outward actions (which are many and dense) form a coherent pattern to indicate an inner reality.<sup>6</sup> The active signs that Dorante emits, however, are so contradictory as to negate each other. One might agree with Corneille himself that his hero's only consistency lies in his inconsistency.

As spectators we might, however, assume that Dorante's intermittent discussions with Cliton constitute moments of sincerity, which, when put together, compose a consistent image of the hero. These dialogues focus on Dorante's feelings for a certain young woman whom we, the audience, know to be Clarice. Though we may have learned to distrust the hero due to his many metamorphoses, his love for this young woman would seem at last to be identifiable as his true personality - a constant we can grasp at. The consistency of the portrait is, however, short-lived: Dorante's love for Clarice seems to be as unstable as his identity. In scene four of act five he declares a possible change of heart: he may in fact be in love with Clarice's friend. We might have expected such an eventuality from a character whose false identities conceal a lack of inner depth. Furthermore, how can such a person be expected to

recognize his own feelings among the numerous lies, since the lies themselves make up his personae (plural intended)?

The solution to the problem posed by such ambiguity lies in the vision of Dorante as a player in a play world. Unpredictability is a common asset of those who would play at life. Dorante's as yet undefined personality, apparent in the first scene, would probably be cause for insecurity in the real world, where self-definition and the development of ethical responsibility are part of the maturation process. This fluid identity is, however, the hero's trump in the realm of playful activity, for it allows him to gain needed self-confidence by adopting a series of roles and attributes. Because Dorante is above all else a player, any notion of judgment according to ethical criteria is absent. We evaluate the player primarily according to his effectiveness at playing the game. As Johan Huizinga notes:

Though play as such is outside the range of good and bad, the element of tension imparts to it a certain ethical value insofar as it means a testing of the player's prowess (...).<sup>7</sup>

This means that, although moral evaluation in terms of good and evil is extraneous to the play world, the audience is nevertheless engaged in a form of playful judgment. This is why the spectator must favor rather than condemn the hero's amorality, for Dorante is a winner as well as a cheat.

A hero of situation comedy is typically a player who tests his ability in a series of different, unpredictable situations which occasionally get the better of him. The intricate network of actions and coincidences which constitute Le Menteur form a game-like structure in which the spectator can witness the interaction between the player's skill and the laws of chance. Instead of being interested in the logical progression of events and their moral value, the audience is fascinated by the manner in which the player Dorante will deal with each new chance occurrence. Situation comedy makes use of playful irony much more than it does of ridiculous characterization. Thus, Dorante's dramatic function as player and inventor is more important than his individuality, for his activity is a substitute for identity within a playful context. Each new situation provides an opportunity for the player to test his ability and revise his tactics. Such situations are often termed "ludicrous", a term which derives significantly from the Latin ludus, meaning "play". The chance factor in the play world makes it very difficult for the spectator to anticipate what will happen, and in spite of the fact that Dorante attempts to devise a general game strategy in his discussions with Cliton, his actions can be seen as isolated blocks of movement or improvisational moves made on the spur of the moment.

Dorante remains undaunted when chance occasionally causes him to reverse his strategies. His resilience is due to his awareness that defeat will have no serious consequences. The play world has its own boundaries and is contained within the

real world as a circle within another larger circle. Though the player may become absorbed in the game he remains at least peripherally conscious that the game has its limits in time and space from which escape is always possible. This affords the player a sense of security in the knowledge that he is only playing.

Fabulation itself is a truly playful motif in this comedy, not only because it is a means of escape, but because it is celebrated as an art which requires inventiveness and imagination, because it adorns life. Corneille takes great pains to glamorize the festive aspects of lying and in such a way completes his presentation of a play world. The author deftly draws a parallel between the paraître theme and artistic creation. In the final scene of the first act a debate on lying arises between Dorante and Cliton. The terminology used to describe the hero's foible is meliorative: the word rêveries is cleverly substituted by Cliton to emphasize the absent-minded and unintentional, as well as the creative and imaginative aspects of mendacity. The term clearly implies that there can be positive as well as negative connotations to lying. Cliton explicitly carries these positive interpretations even further as he goes on to underline the parallels between fabulator and author - their freedom of creation, which is virtually god-like, and their magical ability to create life out of nothingness:

Vous seriez un grand maître à faire des romans,  
Ayant si bien en main le festin et la guerre,  
Vos gens en moins de rien courraient toute la terre,

Et ce seraient pour vous des travaux fort légers  
 Que d'y mêler partout la pompe et les dangers.  
 Ces hautes fictions vous sont bien naturelles.(vv.356-61)

As a player, Dorante seems to blend in with his physical surroundings. The Parisian setting has no transcendent values which would give the immediate action a cosmic, mythical or metaphysical dimension. It limits the scope of the drama to the rather narrow realm of aesthetic and pragmatic values, thus constituting an amoral environment in which ethical concerns have no place: the ideal setting for game-like activity.

Corneille's brief description of Paris is significant for its emphasis of the surface brilliance of the architecture and of the "superbes dehors" and the "pompe" of its buildings:

Toute une ville entière, avec pompe bâtie,  
 Semble d'un vieux fossé par miracle sortie,  
 Et nous fait présumer à ses superbes toits,  
 Que tous ses habitants sont des Dieux ou des Rois.  
 (vv.561-4)

Looking back to the expository scene, we find a parallel between the city and its inhabitants as described by Cliton: the surface glitter has no substance behind it: outer complexity conceals inner simplicity and the same is true for our hero Dorante. On the other hand, this lack of substance gives one the impression that the city has been built out of nothing, as if by magic, and it seems as unreal as a festive hallucination. Paris is alluded to as "un pays de romans": an artistic creation to be enjoyed.

The emphasis here is placed only on the positive aspects of Paris: the enchantment, the metamorphosis, and the creative imagination. Dorante is a "faiseur de romans" (his lies are indeed miniature tales) in a "pays de romans".

Certainly artistic creation is one realm in which fabulation is permissible and even admired and in which freedom transcends the limits of common morality. Dorante's creative spirit resembles that of an author. He attempts to impose order on the playful environment that he has created, and to create his own game rules rather than submit to society's order. In doing so, however, he disrupts the well-established rules by which the other characters live, and this they see with some alarm.

It is perhaps not surprising that the servant, Cliton, a down-to-earth pragmatist, unmasks the sham of Parisian society. His interests are of a material nature and he has difficulty appreciating aestheticism for its own sake. In his point-by-point analysis of the methods of seduction best suited to different types of women, Cliton emphasizes the importance of a tangible return on one's invested time and effort; he sees life in terms of economic exchange and mentions from the very beginning of the play the relationship between love and money. Cliton betrays himself when he uses the term "marchandise" to designate Clarice and her following and when he discusses the case of the "sages coquettes" whose seduction is a waste of effort:

Aussi que vous cherchiez de ces sages coquettes  
 Où peuvent tous venants débiter leurs fleurettes,

Mais qui ne font l'amour que de babil et d'yeux,  
 Vous êtes d'encolure à vouloir un peu mieux.  
 Loin de passer son temps, chacun le perd chez elles,  
 Et le jeu, comme on dit, n'en vaut pas les chandelles.  
 (vv. 41-6)

Cliton's outrage at his master's lying might lead us to suspect that he has some semblance of ethical values. Such indignation may seem surprising from one as unscrupulous as Cliton, but it soon becomes apparent what it is that offends him. Aside from the obvious -- his wounded pride at having played the dupe -- the servant's indignation has a more interesting source:

Vous voyez sans péril nos batailles dernières,  
 Et faites des festins qui ne vous coûtent quères.  
 (vv.317-8)

The protests we might have attributed to Cliton's higher moral standards now seem to be founded on his anger at seeing his master get something without having paid for it. Cliton's code of values is literally based upon economic exchange. Through fabrication Dorante is able to defy and rise above the cornerstone of Cliton's system of values, thereby indirectly undermining its credibility. Cliton's remarks are tinged with jealous admiration as he sees his master escape the materialistic limitations which govern his own life.

Though Cliton appears to embody the world of economic exchange and stability in this play, all other characters, except for Dorante, live more or less by its rules. Géronte, Clarice,

Lucrece, Sabine and Isabelle are all representatives in their own right of the world of supply and demand, in which each person, action, or feeling is assigned a negotiable value. This world is a constant foil to Dorante's weightless freedom, just as his freedom itself is a threat to bourgeois values. The other characters are constantly conspiring to pin him down, limit his freedom, and define his essence. Though Dorante may lack substance and eschew responsibility, the alternative proposed by society would be to fill that void with the weight of materiality and tie him down to a fixed role. The protagonist's rejection of such an alternative can only be seen as a point in Dorante's favor.

In such matters, Clarice proves to be one of Dorante's chief adversaries. In her first appearance on stage (act 1, scene 2), she further elaborates on a subject previously brought up by Cliton: the relationship between the art of giving and loving and the relative merits of the gift and the reward. Though the tone is less crassly materialistic than in the previous scene, images of economic exchange abound in this passage which forms a précieux counterpoint to the valet's speech.

La faveur qu'on mérite est toujours achetée,  
 L'heur en croît d'autant plus moins elle est méritée,  
 Et le bien où sans peine elle fait parvenir  
 Par le mérite à peine aurait pu s'obtenir.  
 (vv.125-8)

Clarice obviously favors the gratuitous gift over the reward,

which is deserved and therefore at least in this context has a moral connotation. T.J. Reiss explains Clarice's remarks on the nature of the gift as an affirmation of personal freedom in the public realm, governed by the laws of give and take.<sup>8</sup> Though Reiss' argument is interesting, we must not forget that Clarice is speaking from the point of view of the receiver of such a gift. She will at no time demonstrate a desire to give gratuitously.

Proof of Clarice's fundamentally cautious nature is offered at the beginning of act two, when she displays wariness at G ronte's proposal that she marry his son. Unaware that Dorante is, in fact, the same young man who accosted her earlier in the Tuileries, she wants to observe this potential husband without being seen. Isabelle assesses the situation correctly in the following statement:

Ainsi vous le verrez, et sans vous engager. (v.403)

This is not the attitude of a person who would give of herself spontaneously and gratuitously, but of one who would receive without granting the slightest concession in return. The resemblance between Clarice and Cliton becomes even more explicit when she makes the following calculation about her suitor Alcippe:

Oui, je le quitterai, mais pour ce changement  
 Il me faudrait en main avoir un autre amant (...)  
 Car Alcippe, apr s tout, vaut toujours mieux que rien.  
 (vv.443-4, 448)

G ronte's attitude toward his son is very similar to that of Clarice toward her lovers. He also sees life in terms of material values and economic exchange. Though he professes to love his son and rather self-righteously claims to have been a good moral model for Dorante, this affection is in fact another form of desire for possession. Dorante is a means to an end, a pawn in his father's game, for only he can ensure the survival of the family name and indirectly of G ronte himself:

Avant qu' tre au hasard qu'un autre bras t'imvole,  
 Je veux dans ma maison avoir qui m'en console,  
 Je veux qu'un petit fils puisse y tenir ton rang,  
 Soutenir ma vieillesse et r parer mon sang: (vv.585-8)

He views his son's life as a commodity that belongs to him and which becomes dispensable only when it can be replaced. Such an attitude points to the basic interchangeability of people when they are considered in terms of their economic value.

As has already been suggested, there are two distinctly different types of players: those who would play for material stakes; and the hero Dorante who plays gratuitously, rising above the system of economic exchange on which society's game is founded. Because Dorante's game is not governed by the same motives, other characters seem baffled by his moves and are therefore unable either to interpret or to counter his tactics.

In spite of his jealous nature and possessiveness, it is ultimately Alcippe who appears to incarnate a sense of idealism and honor, in short a code of ethics, in this otherwise totally

amoral play world. Upon hearing Philiste's suspicions that Dorante is a liar, he can hardly believe his ears:

La valeur n'apprend point la fourbe en son école,  
 Tout homme de courage est homme de parole,  
 A des vices si bas il ne peut consentir,  
 Et fuit plus que la mort la honte de mentir.  
 (vv.813-816)

Alcippe sees things in black and white; the attributes of the honnête homme - bravery, honesty, and moral uprightness - must go hand in hand. Philiste chides Alcippe for his inflexible adherence to ideals and principles, and his comments point to a flaw in the traditional notion that honour and lies are incompatible:

Dorante, à ce que je présume,  
 Est vaillant par nature et menteur par coutume.  
 (vv.817-8)

This could lead us to the question of whether honesty in itself is an absolute good. Certainly when coupled with the limited vision and inflexibility of an Alcippe it takes on the negative connotation of moral self-righteousness and dullness. Alcippe is characterized by his tunnel vision and his narrow-mindedness. Unlike Dorante, this character seems quite incapable of lying: he is painfully honest, blurting out suspicions which would best be kept quiet. His straightforward bluntness betrays a complete lack of imagination in contrast to Dorante's flexibility,

inventiveness, and global view. Because he is a true moralist, Alcippe has difficulty in dealing with society's game which, unlike his principles, is constantly changing.

Alcippe is the spoil sport, the one who takes everything seriously in a world of playfulness. Not only does his presence seem quixotic in the context of the other characters' game-like strategies, but it discredits the very code it would seek to uphold. Rather than provide a point of reference to which other characters would measure up as immoral, Alcippe's inability to comprehend or judge anything except by his own values indicates the inefficiency of that code and consequently exposes it to ridicule. Thus Corneille, by exorcising moralistic concerns from his comedy, frees his spectator and allows him to thoroughly enjoy the amorality of the players' tactics.

Ironically, it is Cliton who teaches Dorante society's game, and Clarice who prompts her lover to participate, by scorning the idea of merit. The initial scene between Dorante and Cliton is interesting precisely because Cliton defines his master's new environment as a play world in which success depends upon one's ability to play the game and certainly not upon ethical criteria. Once the valet has defined the rules of the game, Dorante will abide by them. He will simply falsify the stakes.

In order to play society's game, Dorante has to put down his ante, that is to say, establish his worth. Having no assets, Dorante must invent some, and thus his lying is a way of cheating the other characters. In lying, Dorante disrupts the money exchange system by offering illusion instead of material



substance. However, because Dorante's cheating seems to have been indirectly prompted by Clarice and Cliton's definitions of the game rules, it can be viewed as a natural outgrowth or consequence of playing. As Johan Huizinga notes:

The player who trespasses against the rules or ignores them is a "spoil-sport". The spoil-sport is not the same as the false player, the cheat; for the latter pretends to be playing the game and, on the face of it still acknowledges the magic circle. It is curious to note how much more lenient society is to the cheat than to the spoil-sport. This is because the spoil-sport shatters the play-world itself. By withdrawing from the game he reveals the relativity and fragility of the play-world in which he had temporarily shut himself with others. He robs play of its illusion - a pregnant word which means literally "in-play" (from inlusio, illudere or inludere).<sup>9</sup>

This is essentially why it is Dorante and not Alcippe who raises our admiration as the hero of the play.

Dorante is a counterfeiter who attempts his luck at society's game based upon material interests and who raises his cheating to an art. It soon becomes apparent that Dorante plays for the sake of playing: for him the game is gratuitous and

exciting in and of itself and not because of the potential for material gain. His creative fabrications are a measure of his superiority over Cliton and others, but it is not a moral superiority. Rather, Corneille establishes an opposition between the true player whose game is gratuitous and the cautious player, who cannot enjoy the game because he has something at stake. The essential difference between the main protagonist and all other characters previously cited is that which distinguishes "paraître" from "avoir". Bernard Dort defines the distinction in the following terms:

...si les comédies de Corneille sont l'expression de cette tentation de la noblesse qu'éprouvèrent alors tant de bourgeois, tant d'officiers, elles signifient aussi, pour lui, la découverte d'un héros libre, d'une liberté (...) où l'homme ne serait plus défini bourgeoisement par ce qu'il est, par ce qu'il possède ou par ce qu'il a acquis, mais par son apparence, par ce qu'il manifeste et par son seul éclat."<sup>10</sup>

Opposition to Dorante's creative game comes from the other characters, whose game of gain he endangers through the counterfeit image he projects. In view of the emptiness of his environment, what better way to pass the time of day, to "comblér son ennui", than through the frantic activity of love games? Dorante's activity is a form of mock-heroic conflict or

competition -- the only possible alternative for him to prove himself in a society devoid of transcendent meaning and the only way for him to adorn an otherwise mortally dull and prosaic existence.

#### Notes

<sup>1</sup>Carlo François, in "Illusion et mensonge," Esprit créateur, 4 (1964), understands that an aesthetic appreciation of mendacity is necessary to view the play from a comic perspective, but he cannot seem to move away from ethical considerations: "C'est sans conteste sur le plan esthétique et cérébral que Le menteur doit s'envisager, mais non sans avoir résolu au préalable la question morale qui se pose inévitablement tôt ou tard dans la pièce." (p. 172) Likewise, R.J. Nelson, in Corneille, his Heroes and their Worlds (Philadelphia: The University of Pennsylvania Press, 1963), emphasizes the necessity of an aesthetic evaluation of the characters, but he seems to take great pains to establish the relative moral worth of the various dramatis personae (most notably Dorante and Lucrèce).

<sup>2</sup>Pierre Corneille, "Le menteur," in Oeuvres complètes (New York: The Macmillan Company, 1963), pp. 336-362. All further references to this work appear in the text.

<sup>3</sup>Jacques Scherer, La Dramaturgie classique en France (Paris: Nizet, 1976), pp. 103-104.

<sup>4</sup>Jean Rousset, in La littérature de l'âge baroque en France (Paris: José Corti, 1954), would have us believe that Dorante suffers from a profound sense of insecurity (pp.209-210), while J. Pederson, in "Le Joueur de rôles. Un personnage typique des comédies de Corneille," Revue romane, 2 (1967), contends that "Pour nous, Dorante est parfaitement sûr de lui-même, et s'il adopte le rôle du menteur, c'est qu'il est avide d'aventures et, surtout, qu'il ne saurait faire autrement..."(p.148)

<sup>5</sup>I.J. Reiss, Toward Dramatic Illusion (New Haven and London: Yale University Press, 1971), p. 111.

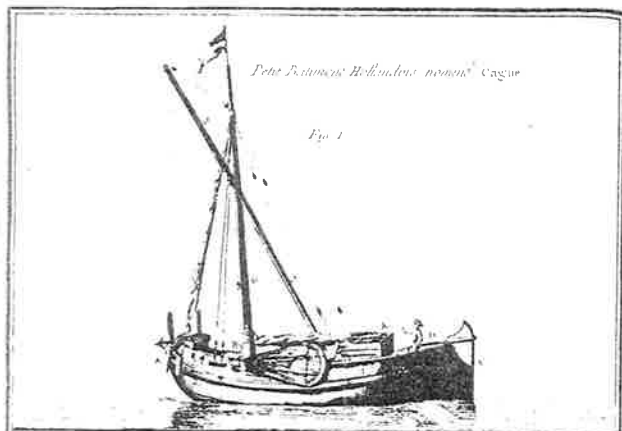
<sup>6</sup>In E.B.O. Borgerhoff's own words (The Freedom of French Classicism (Princeton: The Princeton University Press, 1950)): "The (exciting) dimension (of the Cornelian play) is attained only by the simple extension of active or passive force, of aggression or resistance. It is never revealed by internal analysis. One is again troubled by Corneille's outwardness. The same of course holds true for the characters themselves. Their consciousness is all directed toward combatting the disintegrating forces which are attacking from the outside. They are subjected to a series of tests which they meet knowingly, that is, with awareness of their danger. But these situations never cause them to ask any questions. (...) The result of all this is that the creation of the dimension is dependent upon the complicated and extraordinary nature of the situation: what is given them to conquer, overcome, or resist." (pp. 63-4)

<sup>7</sup>Johan Huizinga, *Homo ludens* (Boston: The Beacon Press, 1955), p. 11.

<sup>8</sup>In "'Le menteur' de Corneille. Langage, volonté, société," *Romance Notes*, 15 (1973-1974), T.J. Reiss states that, "Clarice rejoint Auguste qui se met au-dessus de la société précisément parce que sa clémence dépasse toute possibilité d'échange, parce qu'elle est absolument (au sens le plus fort) gratuite. La gratuité du don est justement ce en quoi il échappe à l'échange exprimé par Clarice dans les termes d'un contract financier (...). Or le discours social est toujours une récompense. (...) Ce qui est donc préconisé par Clarice, c'est la parole gratuite (...), le je parlant en dehors de tout contexte discursif." (p.286)

<sup>9</sup>Huizinga, p. 11.

<sup>10</sup>Bernard Dort, *Pierre Corneille, dramaturge* (Paris: L'Arche, 1957), p. 32.



GUILT AND INNOCENCE IN LE MOYNE'S "ACTEON"

by

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"Acteon" is one of seven long poems included in Pierre Le Moyne's prose work *Les Peintures morales* (1640-43). The book consists of dialogues on the passions between Le Moyne's alter ego, Eranthe, and his four companions. Each of the poems describes an engraving, and represents one or more of the passions. The grandiose "Prométhée ou le Feu" tells the story of the origin of divinely inspired poetic inspiration, celestial love, and the baser passions. "L'Isle de Pureté" describes the interpenetrating love that joins the living beings of a sentient universe to one another. Beauty and mutual attraction emanate from the rays of the sun. When the sun sets nothing is lost, for the moon and the stars of her court come to clothe the night in light. The earth opens her arms to the sea, iron loves the magnet, the dolphin loves Orion, the pearl loves the pearl diver, the flower loves the bee. "Les Fideles Morts" is a priestly paean to the virtues of conjugal love. Four poems represent the destructive passions. In "Laïs déchirée" illicit love and jealousy come to a bad end as a courtesan is hacked apart by jealous women. In "Annibal" a series of blood-curdling scenes on the battlefield of Cannae depicts the horrors of hatred, anger, and cruelty. An "Andromède" in which Perseus never appears shows how fear, despair, and sadness invade the senses and disarm the mind. Endowed with passions in "Prométhée", man is destroyed by them in "Acteon." The subtitle announces: "Le miserable état d'un homme déchiré par ses passions est représenté en ce Tableau."<sup>1</sup> But

<sup>1</sup>Pierre Le Moyne, *Oeuvres poetiques* (Paris: Billaine, 1671), p. 422. Quotations from "Acteon" are from this edition. Lines are indicated in parentheses within the text. "Acteon" will be included in a forthcoming anthology of seventeenth-century French poetry under the general editorship of David Rubin.