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### Cunégonde and Other Loathely Ladies

Cunégonde, the heroine of Voltaire's *Candide ou l'Optimisme*, is like the virgin Artemis: her virginity renews itself after each violation. In so far as she is a victim of the ravages of time and society, Cunégonde is capable of self-renewal. Unlike Candide, who always expects good rather than evil to be done to him and who does not understand the doubleness of human nature, Cunégonde is a volatile mixture of good and evil, beauty and ugliness. Until the final betrothal with Cunégonde, Candide is a *puer aeternus*,<sup>1</sup> basically untouched by events. Cunégonde, however, is not total innocence. Although Candide disregards her wantonness like chaff, there are more than whispers that to survive misadventures, she uses sexual wiles. Hers is not a nobler nature in contrast to the lesser natures of those who abuse her. Rather, she is of the world, a complex nature, vacillating between being a lost angel and fallen Eve.

To Voltaire, the generalized form of the woman is highly susceptible of ugliness because she is ripe to be victimized by worldly forces of evil. Woman is like sealing wax. She takes her character (from the Greek work for "impression" or "gravure," what nature has engraved upon us<sup>2</sup>) from her encounter with the male lover and the masculine world. Her violated state is also a ground for wisdom and individuation. Scars and scales refine her physiognomy. These traces of experience tell a truer story of the world than does her innate lusciousness.

When Pangloss brings Candide the terrible news of the rape and death of Cunégonde, Candide momentarily loses his senses. Since Cunégonde's identity is bound to Candide's, no other male truly informs her nature. At the beginning of the story, Candide and Cunégonde act out a sly shadow play which earns the blame of Baron Thunder-ten-Tronckh and his Westphalian manor. Guileful Cunégonde then pays for her sexual awakening with sexual death, that is, abuse by the Bulgarian troops. This violation insists upon the

destructive side of passion, and completes the abortive sexual encounter. Emotions of love convert to ugliness. Yet Cunégonde comes to Candide in Lisbon fresh as the day they parted. Both physically and morally, she swings from culpability to radiant innocence.

Whereas Pangloss is corrupted beyond the help of any magic ointment and la Vieille is a frightful crone, Cunégonde remains plastic. She may live out ritual ugliness and regain sexual beauty in Anatolia as soon as she recovers from her latest, South American, escapade. As pastry-cook, Cunégonde has a fitting employ to sweeten her person. In myths relating to sexuality, the transformation of beauty to ugliness tends to be compensated by a subsequent transformation of ugliness to renewed beauty. A goddess like Artemis undergoes no alteration in character through affairs of love. For the mortal female, sexual encounter with the masculine is much more definitive. It comes as a shock which matures and complicates her nature.

The development of Cunégonde is similar to the Melusina stories in the French tradition of faerie in which the relation of the couple makes either a beast or a beauty of the female partner, except in *Candide* we are much more interested in Candide's quest than in Cunégonde's development. Although Cunégonde wins her man, she does not regain her pristine looks. The mixedness of human nature causes peculiar problems in the union of the couple. To resolve these disharmonies, both partners must admit to bestiality and incompleteness. The story of Cunégonde belongs to its own cycle of loathely lady stories as well as to the story of Candide's individuation. Disillusionment is the link.

Candide's bastardy is consequential upon the snobbery of a mother who was not willing to submit to a low marriage of love. He rectifies her wrong by wedding a girl with no dowry and coarsened, or low, features, though at the same time of noble birth. In contrast to the barren genealogical tree which hampered Candide's mother from free choice in marriage, Cunégonde is described as the living fruit. As a result of her brother's *raideur* about accepting Candide into the family, Cunégonde hangs too long on the branch. Thwarted from her destined match, she is buffeted by misfortunes in love. Only finally does she fall ungracefully to Candide.

The first twelve chapters of the *conte* are a speeding up of the process of "injure de temps."<sup>3</sup> Death triumphs in brutal, apocalyptic scenes. This first third of *Candide* teems with a series of mutilations, causing Martin, Candide's philosopher companion, to say that nothing is extraordinary for him any more.<sup>4</sup> These mutilations

gradually dull the reader's curiosity for sensual passion. We turn to look to reason as a way out. The mutilations are essentially of the feminine. Women are "egorgées"; their breasts are torn so they feed their infants a nourishment of blood; they are "eventrées" after rape by the "besoins naturels" of base men. The scenes are not painted in the shrieking colors of a rococo Rape of the Sabines or a battlefield, but rather in grays and blacks of memory, like "Guernica" by Picasso. The carnage of disembodied legs, arms, and brains, of the ravages of lust, ends after la Vieille's account. Violence is played out. A more subtle inhumanity, systematized evil which accepts atrocities as inevitable shades of inglorious life, replaces carnage as the subject for satire.

Mutilation of the old men "criblés de coups" and begging for death is less shocking to Candide than the rape of Cunégonde because he is concerned in the early part of his adventuring with appearances. He explores his physical surroundings and observes that ugly old age is less worth saving than Mademoiselle Cunégonde. La Vieille poses the question, why do we wish to live, when life devours us?<sup>5</sup> This core philosophical question redirects Candide's search to an intellectual plane and to Eldorado. The mutilation which Candide finds more disturbing than any other is the sight of the slave on the road in Surinam, maimed of hand and foot, unjustly tortured by the legal system. The debasement of human rationality leads to ugliness. The lover, in order to extricate himself from the tyranny of his passions, must discard false ideals and read beauty more accurately in the world around him.

In a Russian folktale, the hero Svyatogór stalks adventure.<sup>6</sup> Traversing an open plain, he finds none with whom to measure the strength which "flowed so fiercely through his veins." Svyatogór wishes that there were set in the damp earth a pillar with a ring by which he would raise the world and twist it around. Instead, a magic wayfarer directs him to the great tree of a smithy, who stands forging the two fine hairs of Svyatogór and his bride-to-be. The smithy tells the hero that the bride is in a distant kingdom, where she has lain on a dungheap for thirty years. In outrage Svyatogór determines to slay the repulsive woman. So he journeys to the royal city, enters her miserable hut, and finds her body "like the bark of fir-trees" lying on a dungheap. Svyatogór smites her on the breast, places five hundred rubles on the table, and rides away. After his departure, she awakes radiant with loveliness, begins to trade, and with her accumulated treasures sails to the Holy Mountains. Svyatogór comes to gaze upon

her bruited beauty—and loves and woos her. After they are married, he perceives a scar upon her white bosom, and inquires, "What scar is that?" his wife tells him how she awoke from her thirty-year slumber upon the dungheap and found a scar in place of the fir-bark. Svyatogór the hero knows that "none may escape his fate, nor may any flee upon his good steed from the judgment of God."

The lying-in taboo is common to the fir-bark maiden and Cunégonde. When the maiden shows that she can operate in the masculine world and proves it by her material wares, the hero grants that she is a reasonable being like himself. The woman's scar of experience is the precious evidence that the man has in some fashion recreated her. He can accept loss of self in the couple because he has freely assisted the shaping of his own fate. The bride expiates the fact that she desired the hero before he loved her. Neither the Cunégonde nor the fir-bark maiden story dwells on the causality of the transformation of woman to filth. The fir-bark maiden is ugly out of any social context. Both stories postulate that sensual guilt is woman's nature from which she rises.

Proverbially, the pretty woman may be a source of evil. If the morally perfect woman is the uncorruptible woman, then, since beauty corrupts, she must be perfectly ugly. When Dr. Amaril in *Mountolive* of the *Alexandrine Quartet* seeks release from corrosive love to regenerative love, he chooses as the object of his devotion a woman deformed since childhood, "the virtuous Semira."<sup>7</sup> As she paints his portrait, Clea tells Mountolive the story of the girl without a nose: how the Hippolytus-like Amaril at last succumbs to serious love for a masked domino whom he met at an Alexandrine carnival. They make love without unmasking, the girl disappears, and Amaril passes the next year in search for "those hands."<sup>8</sup> At the next year's carnival he pursues her home. Just as *Candide* first knows Cunégonde through sex-play without kissing, that is, without contacting her persona, and only later dismantles Cunégonde's veil, so Amaril only at the second carnival uncovers Semira's noseless face. Although Semira is out of touch with society, at carnival time a curiosity akin to Cunégonde's about the outer world impels her to explore. Having convinced himself that she is no vampire, Amaril asks her deaf father posthaste for his consent to the match. Amaril has discovered his perfect woman. He learns plastic surgery so he may construct her face along the lines of his own fancy: "He has let her choose her nose as one might let one's mistress choose a valuable bracelet . . . It was just the right approach."<sup>9</sup> Semira is the creation of her whim and of the ideals of Clea

and Amaril. Like *Candide* vis-à-vis Cunégonde, Amaril is obsessed with his romantic vision, so that her rescue recasts his whole life.

The ancient world was fascinated with the mythical race of Amazons. A Greek legend endows Amazon queens such as Hippolyta and Penthesilea with over-sized qualities of beauty and fierceness. These warrior women were associated with mutilation. In Asia Minor, only those who had killed a man could mate during the spring season with the Gargarians.<sup>10</sup> Most male offspring were returned to the men; a few were dislocated (arms and legs) and kept as slaves. According to a late tradition, the Amazons burned off their right breasts in order to handle the bow more forcibly.<sup>11</sup> Similarly, the enemy Russians carve off a buttock from each of the Turks' female slaves in *Candide*, not in the heat of battle but upon cultish deliberation. On la Vieille this butchery acts like a pruning, increasing her worldly wisdom. At the end of the *Quartet*, Clea the selfless painter and Darley the sometime narrator sail to an unpeopled island in the Alexandrine harbor. To recharge their mutual attractiveness they go for an underwater swim. Clea is struck by a careless harpoon shot, and the steel arrow pins her to the wreck of a ship. By hacking away at her hand, Darley frees her and administers "forcible rebirth," artificial respiration which is a "pitiful simulacrum of the sexual act."<sup>12</sup> Her hand is badly mutilated and is treated by Dr. Amaril, her first lover. A letter to Darley tells that Clea paints better with her new steel hand than with her old, as Cunégonde's hardened physique adapts well to household labors at the farm.

Durrell establishes the deepening of his female characters from surface appearances to fuller consciousness by themes of putrefaction and regeneration. When the disfigured woman becomes a recluse, as for example Mountolive's liberated Copt mistress who after smallpox returns to the veil, her ugliness emits a sickening perfume. Yet, the heavily sexual figure Justine, who was raped at puberty by an uncle with a patched eye, never loses her sensuality, though a stroke causes her left eyelid to droop. Likewise, Clea is a graceful amputee. Darley, like *Candide*, recognizes the "grim metamorphosis brought about by the acid-bath of truth."<sup>13</sup> Like Cunégonde, Justine asks to be held. Though the male complies, he is preoccupied with his newly acquired "prism-sightedness." "It was useless even to repeat her name which once held so much fearful magic," narrates Darley. "She had become a woman at last, lying there, soiled and tattered, like a dead bird in a gutter, her hands crumpled into claws. It was as if some huge door had closed forever in my heart. I could hardly wait for the slow dawn

to bring me release."<sup>14</sup> Love constructs a "faulty armature"<sup>15</sup> of wishful imaginings, upon which neither romance nor art can persist.

An iconoclastic theme underlies the depiction of Cunégonde. In Voltaire's time, art of the Virgin and the Crucifixion were smoothly abstract from suffering. Voltaire sullies the image of Cunégonde and reads social disorders in her cracked features. As twin blastulas Candide and Cunégonde had no rationale for union. Once slapped by society, they cup their hands around a single flame which is the good of the garden. Beauty decomposes to fertility.

In his *Chants de Maldoror*, Lautréamont celebrates through his figure Maldoror (Mal-d'aurore) satanic murder, lycanthropy, and sodomy, as if they were necessary to purify his socially construed vision of the niceties of beauty. The narrator skates in vain over the earth in search of a soul which resembles his own. At last he falls under the enchanted influence of a woman whose face in moonlight evinces the goodness and justice of her heart. He recoils from her, crying out that she sees only his beauty but does not know his wolverine soul. In another *chant*, a love encounter between Maldoror and a shark resolves the problematic discrepancy between outer and inner forms. Like Voltaire, Lautréamont employs grotesque referents to fuse reason with passion. In one episode Maldoror kills a male shark, as Candide kills the brother and bestial lovers of Cunégonde. Then man and female shark gaze at one another: "Chacun s'étonna de trouver tant de férocité dans les regards de l'autre."<sup>16</sup> Like the amorous pair in *Candide*, they discover that brutality underlies the courtly dance. They feel mutual admiration, for each is "plus méchant"<sup>17</sup> than the other. Their first clasp is tender, as a brother to sister. Then, constantly swimming, they flip over towards the deep and reunite in "un accouplement long, chaste, et hideux!"<sup>18</sup> Maldoror exults that his shark "avait les mêmes idées que moi! . . . J'étais en face de mon premier amour!"<sup>19</sup> The female shark demonstrates the force of passion unchecked. The spell of her fierce beauty outdazzles the moonlit vision of the virgin. When the man overcomes his repulsion from evil and sees the light of reason in the eyes of the magnificent shark, he sheds socialized ideals of beauty. When Candide sees Cunégonde uglified, he sees her truly for the first time. His idea of hideousness weds his idea of beauty.

Voltaire was a polemicist for the abolition of torture. Torture as a means to elicit confession was abolished in 1780 under Louis XVI. Voltaire's article on "Supplice" in his *Dictionnaire* evidences an instinctive horror for physical pain. In this negative exemplar, jurists



accuse an obviously pregnant girl of the murder of a child found newly-born and dead. Impervious to visible facts of the case, the jurists condemn her to death. The poor girl delivers as they read aloud the sentence, but Voltaire gives no indication that merciful reason spares the life of the condemned. Like the descriptions in *Candide* of mutilation of the female, the presentation of this case reflects the dispassion of scientific observation. The vignettes share this detachment with the photographs of Diane Arbus, which comment on general humaneness by showing unformed morons, socially deformed pimps, and freaks, the "aristocrats [who were] born with their traumas."<sup>20</sup> Voltaire shows us the pathology of society—injustice—in its specific symptoms and side-effects.

In *Candide*, Voltaire looks at femininity from two angles: the woman is a victim of evil and she is an agent of embroilment. She is linked with the deformation of reason. Voltaire describes mass carnage as like the tearing of a fowl, showing us that we want but cannot handle beauty. Monsieur l'Inquisiteur did Cunégonde the honor of procuring her a ringside seat at the auto-da-fé. Cunégonde recounts to Candide how she was horrified, but wide-eyed enough still to detect beneath a flamboyant sanbenito old Pangloss.

Mutilation of ears and hands persisted in France until the eighteenth century in accordance with *lex talionis*.<sup>21</sup> In lieu of imprisonment, medieval punishments and preventatives relied extensively on mutilation. Thieves had their hands cut off, and women guilty of adultery lost their noses or were disfigured so as to make further sexual intercourse with them difficult.<sup>22</sup> Urban X merits punishment for neglecting his daughter (la Vieille) in the *conte*, but *lex talionis* typically leads to a dreadful error. His daughter loses a buttock and the mother is drawn and quartered by lustful Moors.<sup>23</sup>

Cunégonde, like the Virgin Mary, is an accomplice in the sins which the Inquisition committed. Voltaire's satirical deflation of the feminine as exalted in the Marian tradition follows the model of François Villon's *Ballades*. "Regrets de la Belle Heaulmière" is the song of an old courtesane who, like la Vieille, laments the sight of her repugnant body. Villon emphasizes the flesh in decay, which the courtesane speaks unpoetically point by point. Like la Vieille, la Belle Heaulmière wonders why she does not put an end to her joyless life: "Qui me tient que je ne me fière, / Et qu'à ce coup je ne me tue?"<sup>24</sup> Ugliness brings her a clear perspective from which to counsel younger women, for "C'est d'humain beauté l'yssues!" She catalogues from her mirror traits wholly consonant with Voltaire's picture of the ex-

perienced or aged woman, pointing to the ruined arms, breasts, and particularly the least individual feature of the woman, the thighs: "Cuysses ne sont plus,/Mais cuysettes/Grivelées comme saulcisses." In the somber quatrain which Villon composed when condemned to death, he refers again to the perishability of reason's faculties by contrast to the leaden passions: "Or d'une corde d'une toise/Saura mon col que mon cul poise."<sup>25</sup> Both Voltaire's *conte* and Villon's poem send their wasted ladies to a particularly horrific glue factory. In each case, a symbolic value exaggerates the complicity of the courtesane as merchandise of man's unchecked and consequently base passions.

The accumulation of brutal ends for women in *Candide* results in a distinctly anti-Christian idea of beauty. Voltaire discredits Christian sublimated passion by illustrating the inadequacy of women to live up to the postulate of the Virgin Mary. Baroque artists derived decorative effects by deforming the Virgin saint or the Christ figure in order to emphasize the purely religious or mystical spirit of their divine essences. Voltaire too deforms, but his aim is to debunk. In hagiography or in the theater of Paul Claudel which enacts Catholic dogma, the woman deliberately sacrifices her earthly love and beauty. Contrastingly, woman's beauty is catastrophically swept away in *Candide*.

Ugliness can figure as the mutilated mask of beauty. In Claudel's *L'Annonce Faite à Marie*, the ingenue Violane makes an incision in the cloth beneath her left breast to show her fiancé the first stain of leprosy. The affliction has resulted from her virginal, selfless kissing of a leper. "Je suis plus qu'un anneau," she tells her fiancé, "Je suis un grand trésor."<sup>26</sup> Death by leprosy is her vocation, in which profound Christian mysteries are given worldly substance. In the stories of the defiled Cunégonde and the purified Violane, a kiss is the irrevocable gesture. Violane's kiss, like Cunégonde's, liberates the male for adventure, but sets the clock of her own destruction moving: "Et qui y met une fois la lèvre n'en retire plus à son gré!"<sup>27</sup> Voltaire plays with the concept of a virgin as sublime treasure by introducing to his *conte* a sacrificial lamb in the flesh. *Candide* cherishes the sheep from Eldorado not only as a harbinger of recovering Cunégonde, but also for potential lucky shearings. When *Candide*'s red sheep swims forth to him amidst the chaotic sea battle, *Candide* caresses it as a proxy for his Cunégonde, whom he now is sure to find.

A thirteenth-century English ballad, "Thomas of Erceldoune," treats the adventures of a knight with a "lady gaye," her transformation into a loathely lady, and her subsequent retransformation.



She has counterparts in Geoffrey Chaucer's "olde wyf" of Bath, and in the dragon-lady Melusina, who either because they are witches or fall prey to witches, lose and regain their beauty in the course of narrative action. Their generic quality, loathliness, constitutes their identity with Cunégonde. Furthermore, the two-sidedness of these ladies leads to contradictory motives and behaviour.

Thomas's Lady is alternately virtuous and wanton, obedient to her knight and domineering. Thomas thinks that the pearly lady on horseback is Mary mother of Jesus. He runs over a mountain to meet her at the Elen tree, addressing her as Queen of Heaven. "Queen of Heaven I am not,/I never took such a high degree," protests the Lady.<sup>28</sup> She points at her greyhounds and braches as evidence. When Thomas prays her to lie with him, she warns him that he will destroy her beauty. Nevertheless, she consents. They lie together seven times until the Lady complains, "Thou marst me mickle,"<sup>29</sup> and Thomas sees she speaks sincerely. Her eyes are sunk into her skull, her rich clothing falls away exposing a leaden body, one leg black and one gray. She unveils and takes Thomas on a journey to the other world. Thomas spends a twelvemonth beneath the swamp of Elder hill, in a "faire arbor." The Lady forbids his instinctive reach toward the fiendish fruit in the arbor and invites him to lay his head on her lap. They assume an intimate Pieta. Finally, Thomas sees the way of true paradise, her kingdom beyond the mountains, and sees also the Lady changed again: "faire and good,/And also fresh on her palfrey."<sup>30</sup>

Evil in these stories of vacillating feminine natures is not banished from the woman's nature by her capacity for self-renewal. On occasion it is likely to unbalance her inclination to good. Loathely ladies, including Cunégonde, bloom to loathesomeness periodically because their characters themselves partake of loathliness. For example, later in the "Thomas" poem, against her better judgment, the Lady fulfills Thomas's wish that she use her infernal gift of prophecy in order to direct the fortunes of Thomas and Christian England. In both this ballad and in Voltaire's *conte*, the male protagonist mistakes the lady for the Virgin, above earthly evil. After sexual violation, the lady only momentarily loses her beauty, which she regains in the swampy place (Thomas's Lady) and in a sequestered Lisbon castle (Cunégonde). The Lady and Cunégonde exact marriage promises from the lovers at moments when their feminine wiles are at a low ebb, accentuating the honour on the side of the men. Marriage for the knight Thomas betokens an experiential recognition that physical ugliness is not a fair measure of the Lady's worth.

Thomas's Lady, Chaucer's Wyf of Bath, and Voltaire's Cunégonde each displays opposing qualities of good and evil, interplayed with physical transformations. Cunégonde does not even see the defects in her complexion, while the Lady chastises Thomas when illicit intercourse effects the devastating change which she has in fact anticipated. The figure of the Wyf of Bath too fluctuates between beldam and *belle dame*, but she deliberately manipulates her transformations: "filthe and eelde [age]/ . . . Been grete wardeyn upon chastitie./ But natheless, syn I knowe youre delit,/ I shall fulfill youre worldly appetit."<sup>31</sup> Functioning as a ploy to force the Arthurian knight to higher ethics, the Wyf of Bath is a morally stable "leeve moder." Yet it is no use for a trapped knight to cry, "Taak al my good and lat my body go."<sup>32</sup> A Medusa, once transformed by Minerva into a monstrous creature, wields unyielding mythical power. In Melusina stories—less Christianized than Chaucer's tale—the woman's weirdness is a sorceress's trait, passed down on the distaff side. It has the strength of immalleable feminine justice. The male, like Thomas or Candide, is not personally responsible for either the beautiful or the loathely self of the woman.

In Jean Cocteau's screenplay for "Beauty and the Beast," Beauty confesses, "It is I who am beast." The aspect of moralizing on social disharmonies is more pat in the Charles Perrault fairy tale than in *Candide*, but physiognomic traits catch up with spiritual qualities for the better (Perrault) or for worse (Voltaire) in both. The face of ugliness tests the uprightness of Beauty towards the Beast and of Candide vis-à-vis Cunégonde. Better the devotions of Cunégonde with a scaly surface than the favors of a deceptive Parisian tart; better a manly beast than a beastly man. The couples must cultivate values beyond convention in order to establish a well-tempered rapport. Cunégonde may not harbor a grudge against her brother's murderer or Beauty against a brutish jailor. Moreover, evil and ugliness are transmutable in the crucible of human experience. In *Candide*, the wilderness and the Anatolian garden present an opportunity to redefine morals and aesthetic pleasure.

By drawing attention to specific plastic qualities of mutilation, Voltaire criticizes irrational vents for human passions, what Francisco de Goya later calls the *caprichos*. Deformation of the female body is symptomatic of debased rationality. The final companionship of Candide and Cunégonde at the end of the *conte* signals a restoration of human reason, the reintegration of what has been uglified into a beautiful life.

## NOTES

1. For a psychological discussion of the concept of *puer aeternus*. see Marie-Louise von Franz, *The Problem of Puer Aeternus* (Zürich, Switzerland, Spring Publications, 1970).
2. *Ibid.*, p. 61.
3. Voltaire, *Candide ou l'Optimisme. Édition Critique par Christopher Thacker* (Genève, Librairie Droz, 1968), p. 101.
4. *Ibid.*, p. 185.
5. *Ibid.*, p. 143.
6. "Hero Svyatogór" (Department of Comparative Literature, Harvard University, 1969), 2p. (Mimeographed).
7. Lawrence Durrell, *Mountolive* (New York, E.P. Dutton & Co., 1959), p. 50.
8. *Ibid.*, p. 151.
9. *Ibid.*, p. 153.
10. Donald Sobol, *The Amazon of Greek Mythology* (South Brunswick, Maine, A.S. Barnes, 1972), p. 32.
11. Florence May Bennett, *Religious Cults Associated with the Amazons* (New York, AMS Press, 1967), p. 13.
12. Lawrence Durrell, *Clea* (New York, E.P. Dutton & Co., 1960), p. 251.
13. *Ibid.*, p. 59.
14. *Ibid.*, p. 62.
15. *Ibid.*, p. 237.
16. Isidore Ducasse, comte de Lautréamont, *Oeuvres Complètes. Facsimilés des Éditions Originales* (Paris, la Table Ronde, 1970), p. 237.
17. *Ibid.*, p. 128-29.
18. *Ibid.*, p. 127.
19. *Ibid.*, p. 129.
20. Hilton Kramer, "From Fashion to Freaks," *New York Times Magazine* (November 5, 1972), p. 70.
21. Harry Elmer Barnes, *The Story of Punishment, a Record of Man's Inhumanity to Man*, 2nd ed. rev. (Montclair, New Jersey, Paterson Smith, 1972), p. 604.
22. Alec Mellor, *La Torture, son Histoire, son Abolition, sa Réapparition au XXe Siècle* (Paris, Mame, 1961), p. 173.
23. Drawing and quartering was a punishment reserved for regicide and very rarely sentenced against a woman. Voltaire's reforms limited the use of torture (though not the prolonged pain of this method) to the cases of confirmed regicide.  
Fernand Mittons, *La Férocité Penale: Tortures et Supplices en France* (Paris, Henri Daragon, 1909), 566.
24. Villon, "Les Regrets de la Belle Heaulmière" (In *Ballades, French and English*, London, Allan Wingate, n.d.), p. 5-16.
25. Richard Aldington translates the couplet as follows: "My neck in a noose swinging to and fro/ Will feel the weight of my arse below."  
Villon, "Le Quatrain que fait Villon quand il fut juge a mourir" (In *Ballades*,) p. 67.
26. Paul Claudel, *L'Annonce Faite à Marie, Mystère en Quatre Actes et un Prologue*, ed. A. Lytton Sells and C.M. Griddlestone (Cambridge, Cambridge University Press, 1943), p. 48.
27. *Ibid.*, p. 75.
28. William P. Albrecht, ed., *The Loathely Lady in "Thomas of Erceldoune"* (Albuquerque, New Mexico, University of New Mexico Press, 1954), p. 82, vss. 91-2.
29. *Ibid.*, p. 83, vs. 128.
30. *Ibid.*, p. 85, vs. 235.
31. Chaucer, "The Wife of Bath's Tale" (In his *Canterbury Tales*, ed. Daniel Cook, Garden City, New York, Anchor Books, 1961), p. 198, vss. 1217-18.
32. *Ibid.*, p. 186, vs. 1061.