

Tartuffe

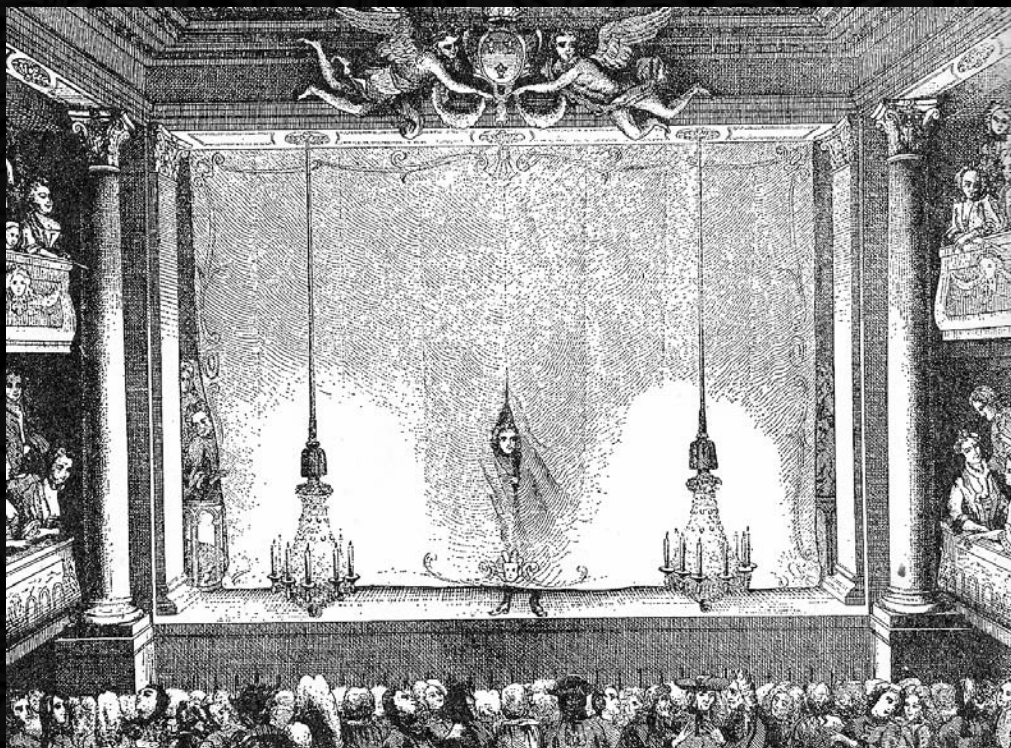
or the Imposter

by *Molière*

Translated into English verse

by *Richard Wilbur*

Directed by *Daniel Fish*



TARTUFFE OR THE IMPOSTER: THE STORY

A 17th-century comedy written by Molière, *Tartuffe* is about a hypocritical man who deceives his friend Orgon, using religion as a guise. The play revolves around the attempts by the family, friends and household of Orgon to unmask and get rid of *Tartuffe*.

Orgon is the head of the Pernelle family. He is married to Elmire and has a son, Damis, and a daughter, Mariane. Recently he has fallen under the spell of Tartuffe, a charismatic man who claims to be very religious but is actually a free-loader, scheming to get Orgon's money. Madame Pernelle, Orgon's mother, also believes in Tartuffe. The rest of the family, including their maid Dorine, sees through Tartuffe's hypocrisy and detests him.

Orgon decides he wants to make Tartuffe an official member of the family by marrying him to his daughter Mariane. Mariane is naturally distraught, especially since she is engaged to her beloved, Valère. The family hatches a plan to trap Tartuffe: Elmire will force him to confess that he lusts after her. Such an admission would make it inappropriate for Tartuffe to stay, and Orgon would have to kick the unruly guest out. But this plan goes awry when Damis overhears Tartuffe's confession and angrily interrupts the two, cutting the confession short. Damis rushes to his father to demand he punish the hypocrite. The fast-thinking Tartuffe changes tactics and confesses to being the worst of sinners. Orgon is so taken by Tartuffe's humility that he not only believes him but kicks Damis out of the house instead.

Desperate, the family hatches a new plan: they challenge Orgon's unshakeable belief in Tartuffe by persuading him to eavesdrop on a conversation between the scoundrel and Elmire, knowing Tartuffe will again attempt to seduce

his friend's lovely wife. Orgon accepts the challenge and listens in as Tartuffe works his wiles on Elmire. When he comes dangerously close to violating her, Orgon finally reveals himself and orders Tartuffe out of the house.

But Tartuffe has a final trick up his sleeve and reveals that he convinced Orgon earlier to write a binding statement giving him all of the family's worldly possessions. To make matters worse, we find out that Orgon had left a box of incriminating letters he kept for a friend in Tartuffe's room. Tartuffe takes the box, orders the family to leave the house within two days, and travels to the palace to blacken Orgon's name.

Tartuffe returns the next day with a police officer to evict Orgon and his family. But the officer, under orders from the King, arrests Tartuffe instead, explaining that the monarch was well aware of this imposter and his prior offenses as well as the current injustices towards Orgon's family. In his enlightenment and benevolence, the King forgives Orgon for possessing the incriminating letters and jails Tartuffe for his hypocritical crimes. The thankful family rejoices and Orgon readily agrees to Mariane and Valère's marriage.

—Janice Paran, *McCarter Theatre*



John Conklin, Set Design
Kaye Vóyce, Costume Design
Jane Cox, Lighting Design
Photo by T. Charles Erickson

PAST & PRESENT: POWER AND SUBMISSION

Production dramaturg Joseph P. Cermatori spoke with director Daniel Fish about his perspective on *Tartuffe* and his goals for this production.

JOSEPH P. CERMATORI: *This is your second time directing Tartuffe in ten years—you directed an earlier production at the Court Theatre in Chicago. What has brought you back to the play, and what has changed since your last encounter with the play?*

DANIEL FISH: Well, I'm ten years older. The world's a whole lot different. Also, I suppose I should start by saying that I've always loved working on Molière's plays: I love their fierce comedy, their muscularity; I love how intense the people in these plays are, how strong-willed they are. That's always been a part of it.

I'm interested in the issues of power and submission. What is it about human nature that allows us—or sometimes even pathologically requires us—to submit ourselves to a person or a force, be that a political leader, a spouse, a friend, a co-worker, who's more powerful?

JOSEPH: *Why Tartuffe now?*

DANIEL: I try to do the play in as personal and as honest a way as I can. So I think certainly these issues of submission and power are ones that we're concerned with now, and we'll always be concerned with them. The compulsion to sometimes see situations not as they truly are, but in a better light than they are, and to refuse to acknowledge what's really going on: clearly that's an eternal problem. And it's the basis of a lot of comedy.

I suppose one of those things I'm really grappling with is the issue of

the 17th-century. Most of the classical plays I've done of late have all been done in a way that was very contemporary, and I think that partly comes from my strong belief that the theater happens now, it's about the world we're living in, it cannot but be that. And I still think that's true with *Tartuffe*, but it also didn't seem right to have the actors walking around in contemporary dress.

So I began to research—and get obsessed with—the 1660s. I have a truly vexed relationship with it. On the one hand, I'm fascinated with it; fascinated with the excess of it, and the allure of it, but rather than saying, 'Okay, we're all going to pretend that we're in the 1660s, I'm trying really to grapple with the issue of how we look at the past, and how we represent the past onstage, and how a play can be contemporary and still be obsessed with another world.

JOSEPH: *And this question actually inspired a trip for you and your partner Kaye Voyce—who is also the costume designer for the play—to go to France and research at the Musée Carnavalet and the Louvre. Did this trip yield any particular inspiration for the play?*

DANIEL: It yielded a lot. The Louvre is a 17th-century building. When we went, we found ourselves looking at the scale of the rooms, and the scale of the doorways, and how light comes into the rooms, and the role played by mirrors, and then of course the paintings. Frankly we ended up looking at a lot of Dutch

painting because *Tartuffe* is quite a domestic play in many ways, and of course most of the French painting of the period is of royalty or religious subjects; and so if you want a domestic scene, you have to go look at Dutch painting.

Also, we had an interest in the culture of the museum itself, and why we go to museums, and why we look at the past, and how things are presented there...and also all the stuff that's around a museum: the cameras, and the shops, and the book stores, and the cafes, and the ticket booths: all of this is a kind of strange and fascinating way of examining and fetishizing history.

JOSEPH: *What kind of dialogue do the conventions of the contemporary stage have with those of the 17th-century stage, with 17th-century ideas of representation?*

DANIEL: This is important, and I think it's a great question. I begin by saying 'Two really important dates are 1664 and 2007. Okay. These words come from 1664, these people come from 2007. What happens when you put them in a room together for four weeks? And what happens when we put another thousand people into the room and watch that? That's the entry point, and I don't know the result of that yet. We'll know something about that after we make the play.

WHO IS WHO

In the opening scene of *Tartuffe*, Orgon's mother Madame Pernelle is leaving her son's residence, fed up with everyone's dislike of Tartuffe:

ACT I, Sc 1

*"This house appals me. No one in it
Will pay attention for a single minute."*

And yet, she lingers just long enough to tell everyone exactly what she thinks of them—handily providing us, the audience, with an introduction to the main characters.

(The following lines, all spoken by Mme. Pernelle, from ACT I, Sc 1.)

Dorine, the maid

*Girl, you talk too much, and I'm afraid
You're far too saucy for a lady's-maid.
You push in everywhere and have your say.*

Damis, Orgon's son, Elmire's stepson

*You, boy, grow more foolish every day.
To think my grandson should be such a dunce!
I've said a hundred times, if I've said it once,
That if you keep the course on which you've started,
You'll leave your worthy father broken-hearted*

Mariane, Orgon's daughter, Elmire's stepdaughter

*And you, his sister, seem so pure,
So shy, so innocent, and so demure.
But you know what they say about still waters.
I pity parents with secretive daughters.*

Elmire, Orgon's wife

*And as for you, child, let me add
That your behavior is extremely bad,
And a poor example for these children, too.
Their dead, dead mother did far better than you.
You're much too free with money, and I'm distressed
To see you so elaborately dressed.
When it's one's husband that one aims to please,
One has no need of costly fripperies.*

Cléante, Orgon's brother-in-law

*You are her [Elmire's] brother, Sir,
And I respect and love you; yet if I were
My son, this lady's good and pious spouse,
I wouldn't make you welcome in my house.
You're full of worldly counsels which, I fear,
Aren't suitable for decent folk to bear.*

Tartuffe, *the imposter*

*Practices precisely what he preaches.
He's a fine man, and should be listened to.
I will not hear him mocked by fools like you.*

*His own great goodness I can guarantee.
You all regard him with distaste and fear
Because he tells you what you're loath to hear,
Condemns your sins, points out your moral flaws,
And humbly strives to further Heaven's cause.*

Tartuffe, according to Damis, Orgon's son

*Good God! Do you expect me to submit
To the tyranny of that carping hypocrite?
Must we forgo all joys and satisfactions
Because that bigot censures all our actions?
Ah no, Grandmother, I could never take
To such a rascal, even for my father's sake.*

Madame Pernelle does not provide a description of herself nor her son Orgon, but from her words and brash manner of speech, we see a woman of strong opinions, who is, like her son, bewitched by Tartuffe.

Additional Characters

Flipote, Mme. Pernelle's maid

M. Loyal, a bailiff

An Officer



Costume sketches by Kaye Vojce

TRANSLATE IF YOU DARE

Orgon in ACT II, Sc 2

Molière: *Cessez de m'interrompre, et songez à vous taire,
Sans mettre votre nez où vous n'avez que faire.*

Wilbur: *Don't interrupt me further. Why can't you learn
That certain things are none of your concern?*

The art of translation requires some serious juggling skills. But instead of keeping three flaming batons or razor sharp knives in the air, a translator juggles something more abstract: the writer's style, ideas, and the intended audience's culture. The strict structure of verse throws a fourth sharp, flaming, and dangerous object into the already crowded airspace, as the translator must decide whether to maintain the original form. Translating Molière's melodic 17th-century French verse, for instance, requires extreme dexterity. *Tartuffe* is written in Alexandrine verse—a 12-syllable line of verse—and rhymes with the line immediately following it to form a couplet:

Dorine in ACT II, Sc. 2

*Votre honneur m'est cher, et je ne puis
souffrir
Qu'aux brocards d'un chacun vous alliez
vous offrir.*

(In French, the 's' ending is usually silent. But if the word immediately following the 's' ending begins with a vowel, the two letters are linked together to produce a "z" sound. So in this instance, the "zah" sound is stressed, bringing the syllable count to 12.)

Dense with word-play and Molière's distinct humor and charm, *Tartuffe* requires a juggler/translator-extraordinaire. Happily, Richard Wilbur successfully took on the task in 1963. Written 299 years after the original, Wilbur's translation of rhyming couplets has

the same harmonic fluidity of Molière's French. Eschewing the traditional route of rendering *Tartuffe* into prose that mirrors the original diction almost word for word, Wilbur instead found an English form of verse that evokes the tone of the French.

The importance of composing this translation in verse, as well as the reasoning behind this decision, can be found in a brief exploration of dramatic history.

In Ancient Greece, people praised and celebrated the god Dionysus in a series of rituals that included singing dithyrambic hymns. Over the course of time, these rites flowered into plays that included a chorus and several individual actors playing specific characters. Although the hymns became stories enacted by others, the composers-turned-playwrights continued to write in verse.

Long after the Classical period, when Western theater began, verse playwriting appears in other cultures and time periods that had similar social mores and restrictions about depicting violence onstage. Thus exciting action—such as someone's death, natural disasters, and fighting—was not acted out onstage, rather a character would return to report what had happened offstage, using the heightened language of poetry to convey a tonal sense of the action—the thrust and parry of a sword fight, for example, comes to life when recounted in dialogue consisting of quick declarations and sharp retorts; or a frenzied, barrage of graphic description from a chorus

can sound like the explosion of a palace. The obvious beauty of this language did not go unnoticed, as people would go to "hear a play," rather than the modern phrase of "seeing a play."

The burgeoning Neo-classical movement that gained momentum during Molière's time in the mid-17th century ignited a resurgence in the popularity of verse plays. The reign of King Louis the XIV swept France up in a movement of nostalgia that looked to the Classical period for inspiration in everything from politics to art. Painters, playwrights, writers, and other artists strove to incorporate the aesthetics of Classicism into their work. Along with such other notable playwrights as Pierre Corneille and Jean Racine, Molière distilled a set of rules from Classical literature to apply in the creation of new "Classical" style work—hence the term Neo-classical.

With all the historical significance surrounding the verse form of *Tartuffe*, it's not surprising that many modern directors would choose a verse translation. However, even though Wilbur has taken care to make the text both historically accurate and comprehensible for modern audiences, hearing one's first verse play can seem odd to our contemporary ears. But as with Shakespeare, you will quickly become acclimated to these rhyming speech patterns and within minutes you too will be seduced by the charm of Molière's most pleasantly deceptive trickster, *Tartuffe, the imposter*.

—Jennifer L. Shaw

WHO WAS MOLIÈRE?

Molière was the stage name of Jean-Baptiste Poquelin, born in 1622 to a prosperous Parisian upholsterer.

At the age of 21, Jean-Baptiste left the family business and abandoned his legal studies to take up a career in the theater, an almost unimaginably disreputable step for someone of his comfortably bourgeois background. And to make matters worse, the ambitious but inexperienced ensemble he joined—the Illustre Théâtre—went bust, landing him in debtors’ prison. Undaunted, Molière—as he came to be known—rededicated himself to a life in the theater, spending the next 13 years tirelessly touring the provinces with Madeleine Béjart, the Illustre’s leading lady and his mistress, and other itinerant performers, honing his skills as a comic actor and playwright (though he longed for success as a tragedian), and turning out a number of farces inspired by the Italian *commedia* troupes he encountered in his travels.

The company returned to Paris in 1658 with Molière as their manager. Invited to perform before Louis XIV, they quickly won his favor, and Molière was granted the use of the Petit Bourbon (a court theater adjacent to the Louvre) and later the Palais-Royal for the farces, character comedies, and lavish court entertainments—with music by Jean Baptiste Lully—that followed. In 1662, Molière married Armande Béjart (the much younger sister—or the daughter, some insinuated—of his mistress), who became a leading actress in his company. His next comedy, *School for Wives*, in which Molière played a foolish suitor to Armande’s fetching ingénue,

demonstrated his maturing talent and his talent for capturing human vanity.

Not all of Molière’s plays were unqualified successes, however, and not even the patronage of Louis XIV could protect him from the censure provoked by *Tartuffe* (1664). Its story of a pious hypocrite and his willing dupe was interpreted by many as a condemnation of religion, and five years would pass before the play passed official muster. Molière fared little better with *Don Juan* (1665), whose free-thinking title character incurred the wrath of the censors immediately after opening night and the play soon disappeared from the repertoire. Still, by 1665, Molière’s company was awarded regular pensions from the crown, and took the title of *La Troupe du Roi*. *The Misanthrope* and *The Doctor in Spite of Himself* appeared a year later, followed by *The Miser* (1668) and *The Learned Ladies* (1672). Molière’s next play, *The Imaginary Invalid* (1673), which featured the playwright as a grouching hypochondriac, was to be his last; Molière, who suffered from tuberculosis, was taken ill during a performance and died shortly thereafter. A Christian burial was initially denied him because he had not received last rites nor had he made a deathbed recantation of his profession (as tradition required), but the archbishop of Paris, responding to petitions from Molière’s widow, grudgingly allowed a private burial in the parish cemetery, on condition that it be carried out at night, without ceremony.

—Janice Paran, *McCarter Theatre*



“No, no; let’s simply do what Heaven ordains,
And let no other thoughts perplex our brains.”

—Cléante, ACT IV, Sc 1

Christopher Donahue, on screen (Cléante)

Zach Grenier (*Tartuffe*)

Photo by T. Charles Erickson

LE RIDICULE, LE NATUREL, AND “THE COMIC WAR”: DRAMATIC AND THEATRICAL STYLE À LA MOLIÈRE

What is at the heart of Molière’s dramatic style, and what made his plays unique for their time, is their satirical bent, brilliant intellect, sharp wit, emphasis on the ironic, and a strong sense of what the dramatist himself viewed as morality.

Jean-Baptiste Poquelin, 17th-century France’s actor-playwright-manager extraordinaire, was one of the most controversial figures of his time. Perhaps there is no more obvious evidence than the fact that we know him better today by his pseudonym, Molière, than by his actual name.

One might say that Molière welcomed, if not instigated, controversy. This is true not only in terms of his choice of professions, but also in terms of the comedies he wrote. His dramatic roots lie in Old French farce—unscripted popular plays that featured broad characters with robust attitudes and vulgar ways, emphasized a strong physical style of performance, and were an entertainment staple in the town marketplace and on the fairground. He was, likewise, greatly influenced by his interaction with the Italian *commedia dell’arte* performers who were known for their improvisational skills and highly physical playing, but also for the greater sense of everyday truth they brought to their lively theatrical presentations. The “new brand” of French comedy, which Molière developed and perfected, featured the robust vivacity and physicality of farce, tempered by a *commedia*-inspired naturalness of character.

What is at the heart of Molière’s dramatic style, and what made his plays unique for their time, is their satirical bent, brilliant intellect, sharp wit, emphasis on the ironic, and a strong sense of what the dramatist himself viewed as morality. In the playwright’s most dra-

matically superior works he holds a mirror up to both human nature and French society to reflect the comic glory (or horror) of their frailty, stupidity, iniquity and hypocrisy. “*Le ridicule*” is the literary term frequently applied to the dramatic strategy employed by Molière, becoming a master of this style to the extent that in the process of making his audiences laugh, he made a multitude of seriously grave enemies. Writing first for the polite court and specifically for the pleasure of King Louis XIV, as well as the popular Parisian audience who attended the public theater, Molière only accepted criticism from the most learned critics. Quarrels flared up around every new comedy the playwright presented. These quarrels, referred to by theater historians as “The Comic War,” were fought not with fists or weapons, but with pens, and often took the form of plays.

Molière was adamant that the butts of his brand of *le ridicule* were always behaviors and not specific persons. His targeted agents of excess—a misanthrope, a religious hypocrite, a libertine, a miser—were all characters absurd, unbearable, and scandalous in their unreasonable conduct and actions.

One of the plays involved in “The Comic War” was *The Impromptu at Versailles*, written at the command of and for the pleasure of Louis XIV. The King wanted to see how Molière would dramatically respond to a comedy commissioned by another company, as a direct assault on Molière and another of

his play’s, *The School for Wives*. *Impromptu*, as the title suggests, was composed with little or no preparation and cast Molière and individual members of his acting troupe as themselves during a staged rehearsal moments before the players are to act a new dramatic piece before the King. Perhaps contrary to the expectations of the King, the playwright took the relative high road in his response to his rivals’ lampoon of him:

I do not mean to make any reply to all their criticisms and counter-criticisms. Let them say all the evil they can of my pieces; I am quite willing. I gladly leave to them my works, my figure, my attitudes, my words, the tone of my voice, and my style of recitation, to make and say whatever they will of them, if they can snatch some profit from them. I have nothing to say against all this, and shall be delighted if this can please people... (Scene 3).

Impromptu’s moments of mimicry, combined with the character “Molière’s” directorial notes to his troupe, provide a 21st-century audience with an understanding of the formal, gestural and declamatory acting style of the time. It also provides insight into the new, understated theatrical style introduced by the innovative, “early” director. We know from the *Impromptu* that *le naturel* became the principle which most informed Molière’s and his troupe’s approach: natural tone of voice, naturalness in gesture and movement, balance, etc. Actors of the new style were encouraged to catch the spirit of his or her role by imagining that she or he was that person.

Molière urged his troupe not simply to stand and deliver their lines, but to sit and speak while sitting: "...the Marquises must sometimes get up and sometimes sit down again in accordance with their natural restlessness." (Scene 3.) This concept of truth in acting seems so basic in the year 2007, but *le naturel* was a new-fangled approach to comedy in a theater that had, until now, valued the robust and flamboyant artifice of French tragedy.

—Paula T. Alekson, *McCarter Theatre*



*"That strong-box has me utterly upset;
This is the worst of many, many shocks."*

—ACT V, Sc 1

Michael Rudko (Orgon)

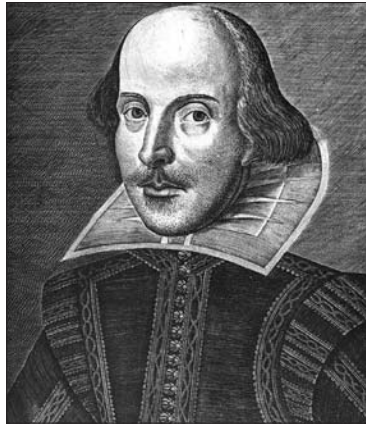
Photo by T. Charles Erickson

TWO DRAMATIC GIANTS

Only six years and an English channel separate Shakespeare and Molière, the premiere playwrights of the 17th century.



MOLIÈRE



SHAKESPEARE

Scholars often credit Shakespeare with being the first dramatist to present a well-rounded man with all of his flaws and peculiarities onstage. Harold Bloom, a prominent literary critic and professor at Yale, has even called this innovation “the invention of the human.” Shakespeare’s characters seem true to life as they reveal their ambitions and desires. Molière, born just a few years after Shakespeare’s death, picked up where the Bard left off. The French playwright continued to explore the psychology of characters, taking a magnifying glass to man and enlarging his flaws and desires.

Tartuffe, one of Molière’s most famous characters, is obsessed with obtaining social and economic power by any means possible. He knowingly and happily deceives Orgon by taking advantage of his weakness and feelings of guilt. Shakespeare generally sets such a villain with his complex motives and overreaching ambition at the center of a tragedy. Molière, however, gives his audience a parody of evil in a man with a single, defining trait: religious hypocrisy.

Yet, the similarities and differences between these two dramatic giants aren’t merely scholarly. The uncanny resemblances in their lives and works show how great playwrights think (and act and write) alike.

—Jennifer L. Shaw

MOLIÈRE: Born January 15, 1622; France
SHAKESPEARE: Born April 23, 1564; England

M Died February 17, 1673; France; at the age of 51
S Died April 23, 1616; England; at the age of 52

M Began career as an actor; acted in his own plays
S Began career as stage manager; acted in his own plays

M Renamed his troupe to reflect royal favor: *La Troupe du Roi*
S Renamed his troupe to reflect royal favor: *The King’s Men*

M Wrote 33 plays (comedies); 1 poem
S Wrote 38/39 plays (comedies, histories, tragedies); 154 sonnets

M First play written between 1653–1654
S First play written between 1589–1591

M Debt from his first theatre troupe lands him in prison
S Savvy theatre/businessman; landowner

M Uses satire in his plays
S Does not use satire; plays are more psychological

M All plays written in verse (rhymed couplets)
S Writes plays in both verse and prose (iambic)

M Comedies are about the middle-class
S Vast majority of his comedies about lords and ladies

M Comedies usually set in his contemporary France
S Usually sets his comedies someplace other than England

M Exaggerates character flaws with comic results
S Character flaws lead to their downfall

M *Tartuffe* banned for its attack on religion and politics
S Royalty prevented him from writing about religion or politics

Tartuffe Themes found in Shakespeare plays:

Religious hypocrisy: *Merchant of Venice*

Father as blocking figure: *Romeo and Juliet*

Seduction/temptation/obsession: *King Lear*; *Romeo and Juliet*

WHAT DO YOU THINK?

Orgon in ACT II, Sc 2

Think all you like, but you had better guard that saucy tongue of yours...

Before the Show

Discuss the play's central themes:

Familial discord and generational conflicts; thwarted young love; hypocrisy and deception; appearance vs. reality; and the idea of being seduced by power, money, religion or love, and compare them to contemporary situations. Have students identify moments in the script that support those ideas.

Read the director's interview (p.3):

To get a feel for the world of *Tartuffe* and this production, have students experience some of the director's 'legwork' by researching the paintings of Vermeer and Rembrandt and reporting back to the class on recurring visual themes.

Have students select one character from the play and:

1. write his/her biography based on what is revealed through the text and how other characters react to that character,
2. costume that character in contemporary clothing based on the characteristics they identified in #1,
3. as the casting director on a feature film about that character's life, select who should play that character and explain why.

After the Show

Individually or in a group setting, have students discuss the directorial choices made in relation to this production's design, staging, casting, and the layering of contemporary elements onto this 17th-century piece and their impact on the telling of Molière's story. Additionally, include a discussion about the use of video and projection? Did it remind them of TV? Were they drawn more to the screen than the live action onstage? Why might a director use this technology?

Questions to ask your students about the characters:

1. Which *Tartuffe* character did they personally identify with? And why?
2. Did any of the characters develop or undergo a transformation during the course of the play? Who? How? Why?
3. How were the play's themes revealed through the characters?

Have students be prepared to support their answers.

Why does Molière delay the entrance of Tartuffe for so long? How is Tartuffe's first entrance anticipated (what are we prepared to think or believe about him) and what is its effect upon the audience? Did Tartuffe meet your expectations (as set up by the descriptions of him by the other characters)?

With special thanks to McCarter Theatre's P. Alekson for this section.



"I don't know what charges may be pressed, but there's a warrant out for your arrest;"

—ACT V, Sc 6

Front, l to r: Christopher Donabue (Cléante), Michael Rudko (Orgon), Christina Rouner (Elmire), Sally Wingert (Dorine); (rear) Michelle Beck (Mariane), Nicholas Westrate (Damis); (back to group) Daniel Talbott (Valère)

Photo by T. Charles Erickson

LEARN MORE

In the library

Molière: A Theatrical Life
by Virginia Scott

Approaches to Teaching Molière's Tartuffe and Other Plays

(Approaches to Teaching World Literature) (Paperback) by James F. Gaines (Editor), Michael S. Koppisch (Editor)

Le Tartuffe / The Tartuffe

FEP Bilingual Edition rendered into English by Henri van Laun (French version appears on the left with English translation on the right)

In Film

Tartuffe, presented by Thirteen/WNET New York, Great Performances, Theater in America, 1978; West Long Branch, NJ: Kultur, 2003

Molière by Laurent Tirard.
A Sony Pictures Classic (2007)

On cover: The Baroque Theater
by Marguerite Baur-Heinbold

Background image on cover and page 9
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On the internet

www.cummingsstudyguides.net/Guides2/Tartuffe.html

Another comprehensive study guide with a great discussion of major themes as well as essay topics.

www.mccarter.org/Education/tartuffe/html/index.html

McCarter Theatre's complete resource guide for educators will remain accessible on their website beyond the production's performance dates.

www.site-moliere.com

Site offers links to "Shop for Molière," online links to his plays, a year-by-year account of Molière's life, resources: characters and contemporaries, the ability to key-word search in his plays, along with a section dedicated to discussion and queries; available in either French or English.

www.theatredatabase.com/17th_century/moliere_001.html

An extended biography originally published in *A Short History of the Drama*. Martha Fletcher Bellinger. New York: Henry Holt & Company, 1927, as well as links to all of Molière's plays, his family, and his life.

www.theatrehistory.com/french/moliere003.html

An article about the death of Molière with links to "Further Studies."

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SPECIAL THANKS

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