

## Tartuffe Or The Hypocrite The Would Be Gentleman

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Madame Pernelle is visiting her son Orgon's house and uses the opportunity to criticize all the members of the household and to praise a visitor named Tartuffe because he is a man of holiness and zeal. The other members of the family object, believing that Tartuffe is hypocritical. Madame Pernelle will not accept such ideas. She admonishes everyone to follow Tartuffe's precepts. After Madame Pernelle leaves, Cléante, Orgon's brother-in-law, and Dorine, a maid, discuss the situation, and they agree that Tartuffe has deceived Madame Pernelle and Orgon. Orgon's son, Damis, wonders if his father will still allow his daughter Mariane to marry her true love, Valère. Damis is concerned because he wants to marry Valère's sister, so he asks Cléante to question Orgon about his promise to allow the marriage to take place. When Orgon arrives, he seems much more concerned about the welfare of Tartuffe than anything else, including his wife, who has been ill. Cléante tries to discuss with Orgon the influence Tartuffe has had upon the household, but Orgon is only interested in singing Tartuffe's praises. When Cléante questions Orgon about what can be done about Tartuffe, he refuses to give an answer. However, when his daughter Mariane arrives, Orgon tells her he wants to bring Tartuffe into his family by the marriage of Mariane to Tartuffe. Mariane is shocked at the news. Dorine, the maid, later reprimands Mariane for not having refused with determination to the marriage proposal. Mariane is in love with Valère, who accuses her of consenting to the marriage with Tartuffe. Dorine listens to them argue, and then promises to help them prove that Tartuffe is a hypocrite. Damis, Orgon's son, is also determined to reveal Tartuffe's hypocrisy. When Elmire and Tartuffe have occasion to meet alone, Damis hides in a closet and listens. Tartuffe, thinking he is alone with Elmire, suggests they become lovers. Damis bursts from the closet and threatens to expose Tartuffe's plans. When Orgon arrives, Damis tries to convince him regarding Tartuffe's proposition, but Orgon refuses to believe it. He believes his son is evil for trying to defame Tartuffe. He then disinherits his son. Orgon states his intention to make Tartuffe his sole heir, as well as his son-in-law. Cléante later confronts Tartuffe and tries to reason with him, but Tartuffe will only respond in religious clichés. Orgon and Elmire arrive, and when she hears Orgon's plans, she extracts a promise from him to hide and observe Tartuffe's actions. Orgon consents, and Elmire sends for Tartuffe. When he arrives, he is accosted by Elmire, and soon he begins to make declarations of love to her. Finally convinced of Tartuffe's hypocrisy, Orgon orders him from the house. Tartuffe then reveals that he is now the legal owner of the house, since Orgon has signed over his property. Orgon reveals that he is frightened because he has previously entrusted some secret documents to Tartuffe's care--documents which could ruin Orgon's relationship to the Prince. Despite the numerous calamities that have befallen Orgon due to his own gullibility, surprising events transpire, and all ends well at last.

Tartuffe, a 1664 verse comedy concerning a scoundrel who impersonates a holy man, and *The Bourgeois Gentleman*, a 1670 prose farce about the superficial characteristics of Parisian nobility. Original French, English on facing pages.

Renowned for his satirical works, Molière (Jean-Baptiste Poquelin, 1622-1673) delighted in lampooning the social pretensions and conceits of 17th-century French society. In this 1664 verse comedy with serious overtones, Tartuffe, a penniless scoundrel and religious poseur, is invited by a gullible benefactor to live in his home. Imposing a rigidly puritanical regimen on the formerly happy household, Tartuffe wreaks havoc among family members. He breaks off the daughter's engagement, attempts to seduce the wife of his host, acquires his patron's property, and eventually resorts to blackmail and extortion. But ultimately, his schemes and malicious deeds lead to his own downfall.

Tartuffe, a pious hypocrite, insinuates himself into the household of Orgon, a gullible but wealthy Parisian. Many attempts by Orgon's wife, Elmire, and other family members to show the truth about Tartuffe are frustrated, while Orgon nearly loses his wealth, his daughter, and his honor to the treachery of Tartuffe.

Jean-Baptiste Poquelin is better known to us by his stage name of Molière. He was born in Paris, to a prosperous well-to-do family on 15th January 1622. In 1631, his father purchased from the court of Louis XIII the posts of "valet of the King's chamber and keeper of carpets and upholstery" which Molière assumed in 1641. The benefits included only three months' work per annum for which he was paid 300 livres and also provided a number of lucrative contracts. However in June 1643, at 21, Molière abandoned this for his first love; a career on the stage. He partnered with the actress Madeleine Béjart, to found the *Illustre Théâtre* at a cost of 630 livres. Unfortunately despite their enthusiasm, effort and ambition the troupe went bankrupt in 1645. Molière and Madeleine now began again and spent the next dozen years touring the provincial circuit. His journey back to the sacred land of Parisian theatres was slow but by 1658 he performed in front of the King at the Louvre. From this point Molière both wrote and acted in a large number of productions that caused both outrage and applause. His many attacks on social conventions, the church, hypocrisy and other areas whilst also writing a large number of comedies, farces, tragicomedies, *comédie-ballets* are the stuff of legend. 'Tartuffe', 'The Misanthrope', 'The Miser' and 'The School for Wives' are but some of his classics. His death was as dramatic as his life. Molière suffered from pulmonary tuberculosis. One evening he collapsed on stage in a fit of coughing and haemorrhaging while performing in the last play he'd written, in which, ironically, he was playing the hypochondriac Argan, in 'The Imaginary Invalid'. Molière insisted on completing his performance. Afterwards he collapsed again with another, larger haemorrhage and was taken home. Priests were sent for to administer the last rites. Two priests refused to visit. A third arrived too late. On 17th February 1673, Jean-Baptiste Poquelin, forever to be known as Molière, was pronounced dead in Paris. He was 51.

Tartuffe; Or, The Hypocrite  
Tartuffe Or the Hypocrite

Condemned and banned for five years in Molière's day, "Tartuffe" is a satire on religious hypocrisy. Tartuffe worms his way into Orgon's household, blinding the master of the house with his religious "devotion," and almost succeeds in his attempts to seduce his wife and disinherit his children before the final unmasking.

Questioning the usual judgements of political ethics, Ruth W. Grant argues that hypocrisy can actually be constructive while strictly principled behavior can be destructive. Hypocrisy and Integrity offers a new conceptual framework that clarifies the differences between idealism and fanaticism while it uncovers the moral limits of compromise. "Exciting and

provocative. . . . Grant's work is to be highly recommended, offering a fresh reading of Rousseau and Machiavelli as well as presenting a penetrating analysis of hypocrisy and integrity."—Ronald J. Terchek, *American Political Science Review*  
 "A great refreshment. . . . With liberalism's best interests at heart, Grant seeks to make available a better understanding of the limits of reason in politics."—Peter Berkowitz, *New Republic*

Jean Baptiste Poquelin who is better known by his stage name Moliere was a 17th century French author known for his comedy. After abandoning a law career Moliere began acting, directing and writing plays in Paris and the surrounding area. The scathing satire in his plays made several important him enemies. Shakespeare gave his characters complexity while Moliere used simplicity to produce his memorable characters. Orgon thinks that Tartuffe is a great religious man while in fact Tartuffe is a hypocrite. By the time Orgon realizes Tartuffe's true nature, Tartuffe has control of Orgon's finances and is about to marry his daughter. In the end the king intervenes and Tartuffe is on his way to prison. In France the word Tartuffe now means a person who is a religious hypocrite.

This Squid Ink Classic includes the full text of the work plus MLA style citations for scholarly secondary sources, peer-reviewed journal articles and critical essays for when your teacher requires extra resources for your research paper. The religious Madame Pernelle decides to leave her son Orgon's house because she finds their behavior immoral and decadent. Damis (her grandson) is a brat, and her granddaughter Mariane, a weakling. Moliere puts in Madame Pernelle's mouth the now famous saying about 'still waters' — "Good-luck! Grand-daughter, you play the prude, and to look at you, butter would not melt in your mouth. But still waters run deep, as the saying goes. And I do not like your clever doings at all." In contrast, she sees the new houseguest, Tartuffe, as an admirable character. Tartuffe has been invited to stay by the house's master Orgon, who is very much taken in by Tartuffe's deep piety. Contrary to what the master believes, the rest of the family sees Tartuffe to be a fraud and a liar. The servant Dorine and the others discuss how they might convince Orgon that Tartuffe is manipulating him. As the play progresses, we see that Tartuffe's exterior conduct and rhetoric has great influence on Orgon—the master of the household. In short, Tartuffe leads Orgon "by the nose." The close association jeopardizes the tranquility of the house: Mariane—in love with Valere—is now pressed by her father to marry Tartuffe. But Dorine (the servant) has a plan. She wants Elmire to control Tartuffe, since it is clear that he lusts after her. Tartuffe, alone with Elmire, takes some liberties, which confirms what Dorine suspected. When Damis and Elmire inform Orgon about Tartuffe's liberties, Orgon refuses to believe the accusation. What is even more ironic, he names Tartuffe his heir; not only that: he even shares a grave political secret with him. To prove that Tartuffe is a hypocrite and lecherous man who has made sexual advances to her, Elmire lures Tartuffe into a sexual encounter; an act that takes place within Orgon's hidden presence. Seeing Tartuffe's less than pious and less than noble conduct, Orgon turns him out of the house. Tartuffe leaves, but not without threatening Orgon with taking away all his property, and landing him in jail. Tartuffe carries out his threat and a court official—Monsieur Loyal—, appears to confiscate the property and enforce a warrant for Orgon's arrest. But, a police officer of the King arrives with Tartuffe. The resolution is quite surprising as the police officer suddenly arrests Tartuffe, explaining that the King knew about the hypocrite's record. Tartuffe, or *The Impostor*, or *The Hypocrite*, first performed in 1664, is one of the most famous theatrical comedies by Molière. The characters of Tartuffe, Elmire, and Orgon are considered among the greatest classical theatre roles. This study seeks to demonstrate an influential relationship between Moliere's classical reading and his character, Tartuffe. The work is divided into five sections: Introduction, The Satiric Element in "Tartuffe," Moliere's "Tartuffe," An Interpretation Based on Significant Parallels with the Traditions in Roman Satiric Literature, and Conclusion.

Tartuffe, or *The Impostor*, or *The Hypocrite*, first performed in 1664, is one of the most famous theatrical comedies by Moliere. The characters of Tartuffe, Elmire, and Orgon are considered among the greatest classical theatre roles. As a result of Moliere's play, contemporary French and English both use the word "tartuffe" to designate a hypocrite who ostensibly and exaggeratedly feigns virtue, especially religious virtue. The play is written entirely in 1,962 twelve-syllable lines (alexandrines) of rhyming couplets."

\* Tartuffe; Or, *The Hypocrite* is one of the most famous theatrical comedies by Moliere. The characters of Tartuffe, Elmire, and Valere are considered among the greatest classical theatre roles.\* Just as accessible and enjoyable for today's readers as it would have been when first published, the play is one of the great works of world literature and continues to be widely read.\* This meticulous edition from Heritage Illustrated Publishing is a faithful reproduction of the original text enhanced with images of classic works of art.

Orgon, a well-to-do, prudish, and self-satisfied man is taken in by Tartuffe, a wily swindler

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The story of a hypocritical holy man, Tartuffe, and his designs on the fortunes and favors of a rich merchant family have delighted audiences for centuries. As Tartuffe entrances Orgon with his false piety, it's up to his wife to expose the hypocrite for who he really is before he walks away with their fortune, their home, and even their daughter. Hilarity abounds in this version of Tartuffe adapted for performance by Niclas Olson from a translation by Curtis Hidden Page. (5M, 4W)

Excerpt from *Tartuffe: Or the Hypocrite* Louis V entertained his court, in May of 1664, at his recently finished palace and pleasure-grounds of Ver sailles, with a week of uninterrupted festival. Moliere, now the chief furnisher of the king's pleasures, gave dur ing

the week four plays: The Bares; le Forced Mar riage; 77x Princes: ofelz's, begun in verse, but hastily fin ished in prose to be ready for the king's entertainment; and the first three acts of Tartufe. These three acts taken] alone must have seemed much less serious than the play as a whole seems to us now. They are in fact made up for the most part of excellent light comedy - the harangues of Madame Pernelle, the retorts of Dorine, the quarrel and reconciliation of the lovers, the famous scene of The poor man! And that of the confounding of Damis. Tartufie himself does not enter until the second scene of the third act, and in that act he is odious and comical not, as in the later acts, odious and almost terrifying. The character of Cleante was less seriously conceived than in later versions of the play, since part of his origi nal r61e was later transferred to Dorine. And some of the more serious passages of these three acts as we have them now, especially in the speeches of Cle'ante, were probably not yet written. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Tartuffe, or The Impostor, or The Hypocrite ; French: Tartuffe, ou l'Imposteur, pronounced: , first performed in 1664, is one of the most famous theatrical comedies by Molière. The characters of Tartuffe, Elmire, and Orgon are considered among the greatest classical theatre roles.

Tartuffe or The Hypocrite by Jean Baptiste Poquelin Moliere Translated by Curtis Hidden Page Tartuffe, or The Impostor, or The Hypocrite, first performed in 1664, is one of the most famous theatrical comedies by Molière. The characters of Tartuffe, Elmire, and Orgon are considered among the greatest classical theatre roles. Jean Baptiste Poquelin, better known by his stage name of Moliere, stands without a rival at the head of French comedy. Born at Paris in January, 1622, where his father held a position in the royal household, he was educated at the Jesuit College de Clermont, and for some time studied law, which he soon abandoned for the stage. His life was spent in Paris and in the provinces, acting, directing performances, managing theaters, and writing plays. He had his share of applause from the king and from the public; but the satire in his comedies made him many enemies, and he was the object of the most venomous attacks and the most impossible slanders. Nor did he find much solace at home; for he married unfortunately, and the unhappiness that followed increased the bitterness that public hostility had brought into his life. On February 17, 1673, while acting in "La Malade Imaginaire," the last of his masterpieces, he was seized with illness and died a few hours later.

Tartuffe, Or The Hypocrite: A Comedy In Five Acts, May 12, 1664 - February 5, 1669 This book is a result of an effort made by us towards making a contribution to the preservation and repair of original classic literature. In an attempt to preserve, improve and recreate the original content, we have worked towards: 1. Type-setting & Reformatting: The complete work has been re-designed via professional layout, formatting and type-setting tools to re-create the same edition with rich typography, graphics, high quality images, and table elements, giving our readers the feel of holding a 'fresh and newly' reprinted and/or revised edition, as opposed to other scanned & printed (Optical Character Recognition - OCR) reproductions. 2. Correction of imperfections: As the work was re-created from the scratch, therefore, it was vetted to rectify certain conventional norms with regard to typographical mistakes, hyphenations, punctuations, blurred images, missing content/pages, and/or other related subject matters, upon our consideration. Every attempt was made to rectify the imperfections related to omitted constructs in the original edition via other references. However, a few of such imperfections which could not be rectified due to intentional/unintentional omission of content in the original edition, were inherited and preserved from the original work to maintain the authenticity and construct, relevant to the work. We believe that this work holds historical, cultural and/or intellectual importance in the literary works community, therefore despite the oddities, we accounted the work for print as a part of our continuing effort towards preservation of literary work and our contribution towards the development of the society as a whole, driven by our beliefs. We are grateful to our readers for putting their faith in us and accepting our imperfections with regard to preservation of the historical content. HAPPY READING!

Jean Baptiste Poquelin, better known by his stage name of Moliere, stands without a rival at the head of French comedy. Born at Paris in January, 1622, where his father held a position in the royal household, he was educated at the Jesuit College de Clermont, and for some time studied law, which he soon abandoned for the stage. His life was spent in Paris and in the provinces, acting, directing performances, managing theaters, and writing plays. He had his share of applause from the king and from the public; but the satire in his comedies made him many enemies, and he was the object of the most venomous attacks and the most impossible slanders. Nor did he find much solace at home; for he married unfortunately, and the unhappiness that followed increased the bitterness that public hostility had brought into his life. On February 17, 1673, while acting in 'La Malade Imaginaire, ' the last of his masterpieces, he was seized with illness and died a few hours later. The first of the greater works of Moliere was 'Les Precieuses Ridicules, ' produced in 1659. In this brilliant piece Moliere lifted French comedy to a new level and gave it a new purpose-the satirizing of contemporary manners and affectations by frank portrayal and criticism. In the great plays that followed, 'The School for Husbands' and 'The School for Wives, ' 'The Misanthrope' and 'The Hypocrite' (Tartuffe), 'The Miser' and 'The Hypochondriac, ' 'The Learned Ladies, ' 'The Doctor in Spite of Himself, ' 'The Citizen Turned Gentleman, ' and many others, he exposed mercilessly one after another the vices and foibles of the day. His characteristic qualities are nowhere better exhibited than in 'Tartuffe.' Compared with such characterization as Shakespeare's, Moliere's method of portraying life may seem to be lacking in complexity; but it is precisely the simplicity with which creations like Tartuffe embody the weakness or vice they represent that has given them their place as universally recognized types of human nature. Tartuffe provides interesting incite into human nature, such as the relationship between Tartuffe and Dorine. Tartuffe is clearly a hypocrite in this (as the title suggests), one example being that he clearly blames others for his own faults rather than taking responsibility for his own actions, however it can also be seen that he allows himself to be tempted into impiety. As it is, I do not wish to give too much away of the book as it does have an interesting twist near the end that left me surprised. I've read this book a few times and have listened to a recording of the play (in English) a few times, as well. It's definitely my favorite of his works and I recommend it. If you're a fan of Shakespeare, then you'll really enjoy it.

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