Jean-Baptiste Poquelin (15 January 1622 – 17 February 1673)

Complete List of Plays in Chronological Order

1646? La Jalousie du Barbouillé = The Jealous Husband (5m, 2w, 1x)
1655 L’Étourdi = The Bungler (8m, 2w, 1x, extras)
1656 Le Dépit amoureux = Lovers’ Quarrels (Wilbur trans.) (7m, 4w, 1x)
1659 Les Précieuses ridicules = The Pretentious Young Ladies (6m, 4w, extras)
1659 Le Médecin volant = The Flying Doctor (4 m, 2 w, 1x)
1660 Sganarelle, ou le Cuco imaginaire = Sganarelle, or The Imaginary Cuckold (6m, 3w, 2x)
1661 Dom Garcie de Navarre, ou le Prince Jaloux = Don Garcia of Navarre, or The Jealous Prince (5m, 3w, 1x), called a comédie héroïque, a precursor to Le Misanthrope
1661 Les Fâcheux = The Bores (actors and dancers for 3 ballets within the comedy)
1661 L’Ecole des maris = School for Husbands (4m, 3w, 2x)
1662 L’Ecole des femmes = School for Wives (6m, 2w, 1x)
1663 La Critique de “L’Ecole des femmes” = Critique of The School for Wives
1663 L’Impromptu de Versailles = The Rehearsal at Versailles (3m, 3w, extras)
1664 Le Mariage forcé = The Forced Marriage (7m, 3w, 1boy)
1664 La Princesse d’Elide = Princess Elida (7m, 4w, extras)
1664 Tartuffe, ou l’Imposteur = Tartuffe, or The Imposter (5m, 5w, 1x)
1665 Dom Juan, ou le Festin de pierre = Don Juan, or The Stone Guest (9m, 4w, 2x, extras)
1665 L’Amour médecin = The Doctor in Love (6m, 4w, 4x, extras)
1666 Le Misanthrope = The Misanthrope (8m, 3w)
1666 Le Médecin malgré lui = Doctor in Spite of Himself (8m, 3w)
1666 Mélicerte, comédie pastorale héroïque (6m, 4w)
1667 Le Sicilien, ou l’Amour peintre = The Sicilian, or the Love Artist (5m, 1w, dancers)
1668 Amphitrion (7m, 3w, 2x)
1668 Georges Dandin, ou le Mari confondu = George Dandin, Confused Husband (5m, 3w)
1668 L’Avare = The Miser (7m, 4w, extras)
1669 Monsieur de Pourceaugnac = Mister Pigge (4m, 3w, extras, dancers)
1670 Les amants magnifiques = The Magnificent Lovers (7m, 4w, 1x)
1670 Le Bourgeois gentilhomme = The Would-be Gentleman (7m, 3w, 3x, dancers)
1671 Psyché, tragédie-ballet (8m, 6w, 2x)
1671 Les Fourberies de Scapin = Scapino’s Schemes (6m, 3w, 1x)
1671 La Comtesse d’Escarbagnas = The Seductive Countess (5m, 3w, 2x)
1672 Les Femmes savantes = The Learned Ladies (6m, 4w, 2x)
1673 Le Malade imaginaire = The Hypochondriac (7m, 3w, 1girl, 1x)
Molière’s Hybrid Genres Listed by Category
(Some works are adaptable and appear in more than one category)

Plays perfect for young audiences
Le Médecin malgré lui = Doctor in Spite of Himself
Le Mariage forcé = The Forced Marriage
Le Médecin malgré lui = Doctor in Spite of Himself
Le Bourgeois gentilhomme = The Would-be Gentleman
L’Avare = The Miser
Le Malade imaginaire =The Hypochondriac

Comédies-ballets = comedies with music and dance; many are often done as straight plays
Les Fâcheux (1661) = The Boors or The Unwelcome Ones
   “The goal in Les Fâcheux was to harmonise the ballet entrées with the comedy; dance
   played a crucial role in the birth of the genre of comédie-ballet. Its central place in the
   civilisation of the seventeenth century and the importance accorded to it by Louis XVII
   are well known; in 1662 the King founded the Academy of Dance.” (Mazouer 112)
Le Mariage forcé (1664) = The Forced Marriage (can also be done as a straight comedy)
Les Plaisirs de l’Ile enchantée and La Princesse d’Elide (1664) = Pleasures of the Enchanted Isle
   and Princess Elida, the latter called a comédie galante, both with music by Lully
L’Amour médecin
Le Ballet des Muses (1666) including Pastorale comique, Mélicerte (comédie pastorale
   héroique), and Le Sicilien, ou l’Amour peintre = The Sicilian, or the Love Artist, all with
   music by Lully
Georges Dandin, ou le Mari confondu (1668) = The Thwarted Husband. music by Lully
   “The entire musical pastorale which enfolds Georges Dandin—which is complete and
   self-sufficient—can be performed separately from the comedy.” (Mazouer 116)
Monsieur de Pourceaugnac (1669) = Mister Pigge
Les Amants magnifiques (1670) = Magnificent Lovers
Le Bourgeois gentilhomme (1670) = The Would-be Gentleman, music by Lully
Psyché (1671) tragédie-ballet spectacle with Pierre Corneille, Philippe Quinault, & Jean-
   Baptiste Lully
La Comtesse d’Escarbagnas = The Seductive Countess, music by Charpentier

One-act farces
La Jalousie du Barbouillé = The Jealous Husband
   Bermel, One-Act Comedies. See below: The Jealous Husband, pp. 15-27. 6m, 2w.
Le Médecin volant = The Flying Doctor
   Bermel, One-Act Comedies. See below: The Flying Doctor, pp. 31-44. 5m, 2w.
Short comedies

Les Précieuses ridicules = The Pretentious Young Ladies
Delightful send-up of two girls who have gone overboard to adopt current fashions. Their boyfriends have their valets (Mascarille is one) dress up in laces, ribbons, and feathers to court the girls, who are humiliated when they learn that they fell for mere servants.
Bermel, One-Act Comedies. See below: Two Precious Maidens Ridiculed, pp. 47-93.
Wood. See below: Such Foolish Affected Ladies. 6m, 3w, extras.

Sganarelle, ou le Cocu imaginaire = Sganarelle, or The Imaginary Cuckold
Bermel, One-Act Comedies. See below: Sganarelle, or The Imaginary Cuckold, 6m, 3w. pp. 71-95. verse translation.
Wilbur, Richard, trans. The School for Husbands and The Imaginary Cuckold, or Sganarelle. New York: Theatre Communications Group, 2009. One act, rhymed couplets. 6m, 3w.

L’Ecole des maris = School for Husbands
Wilbur, Richard, trans. The School for Husbands and The Imaginary Cuckold, or Sganarelle. New York: Theatre Communications Group, 2009. 3 acts, rhymed couplets. 6m, 3w.

La Critique de “L’Ecole des femmes” = Critique of The School for Wives

L’Impromptu de Versailles = The Rehearsal at Versailles
Bermel, One-Act Comedies. See below: The Rehearsal at Versailles, pp. 97-120. 6m, 6w, extras. prose

Le Mariage forcé = The Forced Marriage
Bermel, One-Act Comedies. See below: The Forced Marriage, pp. 121-146. 7m, 3w.

L’Amour médecin = The Doctor in Love
Georges Dandin, ou le Mari confondu (1668) = The Thwarted Husband (3 acts).
Bermel. The Actor’s Molière. See listing below: George Dandin, or the Confounded Husband, pp. 2-43. 5m, 3w. prose

Full-length comedies and their major translations (for anthologies, see the bibliography at the end of this document)

L’Étourdi = The Bungler
Wilbur, Richard, trans. The Bungler. New York: Theatre Communications Group, 2010. 5 acts, 8m, 3w. rhymed couplets. Funny! As Wilbur explains in his intro, this was Molière’s first verse comedy and he kept it in his repertoire—always wildly successful—for the rest of his life. The hero is a handsome dimwit who unintentionally spoils every one of the intrigues his too-clever valet Mascarille concocts to help him get the girl. Wilbur’s verse translation is very playable. It’s hilarious!

Le Dépit amoureux = Lovers’ Quarrels
Wilbur, Richard, trans. Lovers’ Quarrels. New York: Theatre Communications Group, 2009. 5 acts, rhymed couplets. 8m, 4w.

L’Ecole des femmes = School for Wives
Old man sequesters his ward Agnes in hopes of marrying the innocent cutie, but an attractive man finds her, and together they scheme to outwit her guardian. See below: Lochhead’s Educating Agnes.

*Tartuffe, ou l’Imposteur*

Thomas, Freyda, translator & adapter. Tartuffe: Born Again. Samuel French. 6m, 5w.
Wilbur, Richard, trans. New York: Dramatists Play Service. 7m, 5w. Verse

*Dom Juan, ou le Festin de pierre* = Don Juan, or the Stone Guest
Written in prose, gets into some serious thoughts about the pleasures of the now vs. eternity, rivals Zorilla & Mozart in creation of an original interpretation of the Don Juan character.
Wilbur, Richard, translated with an introduction. Don Juan. San Diego: Harcourt, Inc., 2001. 14m, 3w. Wilbur’s verse translations are hands-down the best. BUT Don Juan was written in prose, so it’s less important to choose Wilbur over others.

*Le Misanthrope* = The Misanthrope
Sometimes regarded as “the French Hamlet,” since Alceste is such a contradictory character: disgusted with shallow society yet in love with the coquettish wealthy widow Célimène. There’s a very funny scene of hypocritical fawning over a mediocre poem.
Frame, Donald. See listing below. 8m, 3w. Translated into rhymed couplets.
Wilbur, Richard. See Bentley below. 8mn, 3w. The best!

*Le Médecin malgré lui* = Doctor in Spite of Himself
This is the play Kip Niven directed for EARTH that started the Molière ball rolling. I just about fell off my chair with how funny this staged reading was with Martin Buchanan in the title role.
Frame, Donald. See listing below: The Doctor in Spite of Himself, pp. 85-130. 3 acts, 8m, 3w. prose.
Wood, John. See below: The Doctor Despite Himself, pp. 145-180. 8m, 3w.
Amphitryon

L’Avarè = The Miser (5 acts) with elements of commedia dell’arte, dancing pastry cooks! The title character Harpagon is so cheap he has the same person serve as cook and coachman, changing cook & coachman clothes back and forth in hilarious comedy. There's also a great role, Frosine, for an over-the-top comedienne.
Bermel, Actor’s Molière, See below: The Miser, pp. 47-109. 8m, 3w.
Frame. See below. 10m, 4w. Doubling possible. Prose.

Les amants magnifiques = The Magnificent Lovers

Le Bourgeois gentilhomme = The Would-be Gentleman
While many of the plays originally written for musical interludes can be staged perfectly well without the music, this one is probably better with some dancing and prancing. It has the world-famous scene of Monsieur Jourdain discovering that he has been speaking prose all his life!
Frame, Donald. See below: The Would-Be Gentleman, pp. 215-294. 5 acts. prose. 11m, 3w, extras.

Les Fourberies de Scapin = Scapino’s Schemes. This is a really funny one with physical comedy. Really playable commedia dell'arte style for laughs. The cheater cheated!
Gregory, Lady, trans. The Rogueries of Scapin. See below The Kiltartan Molière.
Wall, Charles Heron. The Impostures of Scapin. Project Gutenberg (royalty free):
https://www.gutenberg.org/files/8776/8776-h/8776-h.htm

Les Femmes savantes = The Learned Ladies
Fun at the expense of pretentiously would-be intellectual ladies. Ted Swetz directed MFA actors in this a couple of seasons ago and audiences ate it up.
Fowlie. See below. 8m, 5w. There are wittier translations.
Frame, Donald. See below: The Learned Woman, pp. 361-428. 5 acts. prose. 8m, 5w.

Le Malade imaginaire = The Hypochondriac
The scene of Dr. Diafoirus and his clueless son is one of the funniest scenes I ever saw at the Comédie-Française.
Frame, Donald. See below: The Imaginary Invalid, pp. 433-507. 8m, 4w.
van laun, Henry. The Imaginary Invalid. Mineola NY: Dover, 2004, based on the 1899 edition. Royalty free. 8m, 4w in the play without the dance interludes.
Plays about Molière or Inspired by His Work


Bulgakov's 1929 play is also translated from the Russian as *Molière in Spite of Himself* by Michael Lessac, 1978.

Dryden, John. *Sir Martin Mar-All* (1667), a Restoration comedy adaptation of Molière's *L'Etourdi*. On-line text: https://quod.lib.umich.edu/e/eebo/A36685.0001.001?view=toc


Savoisien, Gérard. *Mademoiselle Molière*. Paris: L'Harmattan, 2018. 1m, 1w. In French. Molière and his leading actress (and former mistress) Madeleine Béjart prepare to perform for the king at Vaux le Vicomte. He breaks the news that he plans to marry her daughter Armande Béjart.


Careers and love lives alike are on the line when Molière's theater company bombs their debut performance in Paris. Desperate to impress King Louis XIV, the company stages a spontaneous production of Molière's farce *The Love Doctor*. The show is a smash hit, but when Molière announces his betrothall to the younger sister of his former mistress, Madeleine Bejart, turmoil ensues. The next night, onstage high jinks merge with backstage drama when the troupe performs *The Forced Marriage*, and Molière must deal with the demands of the King as he realizes that his fiancee may not be quite what she seems.

Thomas, Freyda, translator & adapter. *Tartuffe: Born Again*. Samuel French. 6m, 5w. Comedy / 6m, 5f / Int. This modern adaptation casts Tartuffe as a deposed televangelist who rooks Orgon and his family of their money and property and nearly compromises Orgon's wife. The action takes place in a religious television studio in Baton Rouge where the characters cavort to either prevent or aid Tartuffe in his machinations. Written in modern verse, *Tartuffe: Born Again* adheres closely to the structure and form of the original. Molière's legendary comedic characters are delightfully at home in this modern day version that played at New York's Circle in the Square.

*Molière in Love* by Laura Annawyn Shamas. Full-length comedy-farce.

5 men, 2 women (expandable to 7 men, 5 women)

Set in 1670, Paris, *Molière in Love* is based on the true story of Molière's theatrical attempt to win back the love of his much younger wife, Armande. In order to "re-romance" his wife, the playwright decides to write a play-ballet to showcase her talents and beauty. But because of Louis XIV's extramarital pursuits, the king demands that the show, *Psyché*, must be completed and produced within mere weeks. Casting requirements: 300 actors and dancers. Frantic to complete the project, Molière must partner with one of his rivals, Pierre Corneille, in order to please the king and "versify" the play quickly. As Molière assembles his troupe of actors and dancers to rehearse, the internal politics of his own company adds further complications. One of Molière's own former lovers is cast as the beautiful Venus, much to Armande's dismay. And Armande hates the handsome leading man with whom she must perform. Or so it seems … until Molière stumbles upon them in a passionate, incriminating embrace, with the excuse that they are "just rehearsing." And then the king himself hints that he might demand a featured role in the extravaganza, as he is an accomplished ballet dancer who has not performed in two years—and there is someone new he'd like to impress. To top if all off, Molière's own young protégé/biographer is on hand to chronicle every minute of the action behind the scenes. Molière battles literary and romantic rivals, a meddlesome royal patron, an insane deadline and his own ego in order to create a work worthy of his task. But in the end, will it be enough to heal his marriage, keep the court appeased, and keep his company afloat?

*The Love Knot* by Michael McFaden. One-act comedy-farce. 3 men, 2 women.

For sheer entertainment and fun, this play is hard to beat, even by the merry farces of Molière, who obviously has influenced this American writer, a young Hollywood native who can't remember when he was not enthralled with the theatre. "Upon entering high school," McFaden says, "I was introduced to the works of
Molière. I took such a liking to his plays and his style of writing that I became known as the 'Molière Freak' of the high school. *The Love Knot*, a 20th-century reincarnation of Molière's style, is the fruit of that fascination. *The Love Knot* is a farce in the Molière manner. For sheer delight, with characters that sparkle with that tinkling kind of gaiety that keeps the audience laughing, you can't find a better one-act play. A 17th-century analyst, bored with his success, decides to give the wrong advice to his next patient, a pompous aristocrat who can't imagine why his love, Aminta, doesn't adore him. The analyst recommends that he shower his attention on Lucille, a sleazy, boorish barmaid. Lucille is thrilled, but her lover, the equally boorish Picard, is not—until the analyst points Picard at the fashionable Aminta. The merry mix-up keeps the characters jousting and the audience laughing, while reminding us that it is better not to pretend to be something we are not. For junior-high, high-school, college and community drama. Excellent contest play.

**Ludvig Holberg** (1684-1754) is known as "the Molière of the north." Many of this 18th-century Danish director-author's comedies were based on or influenced by Molière's plays, which Holberg often staged in Copenhagen. In addition to the bibliography below, quite a few of Holberg's comedies can be found on-line (Project Gutenberg, etc.). Note that in the *Seven One-Acts* listed below, the last one-act comedy has a cast of 6 women!

In addition to the anthologies listed at left:
*Jeppe of the Hill and Other Comedies by Ludvig Holberg*, trans. Gerald S. Argetsinger & Sven H. Rossel (Southern Illinois University Press, 1990) includes 8 plays and a bibliography. The 3-act comedy *Pernille's Brief Experience as a Lady* (pp. 274-309) has major roles for 3 women & 4 men with additional small roles. The influence of Molière's *The Miser* and *Tartuffe* is clear. This is a fun piece, playably translated.

**Selected Bibliography of Anthologies and Works Cited**


