

# TARTUFFE

By Moliere



Costume Design Research and Ideas

Paula Davis

June 19, 2014

Engravings from  
early publications





*TARTUFFE*  
*ACT IV SC VII*

*Donne je  
y conçois  
un doute au  
H. fant  
Charles*

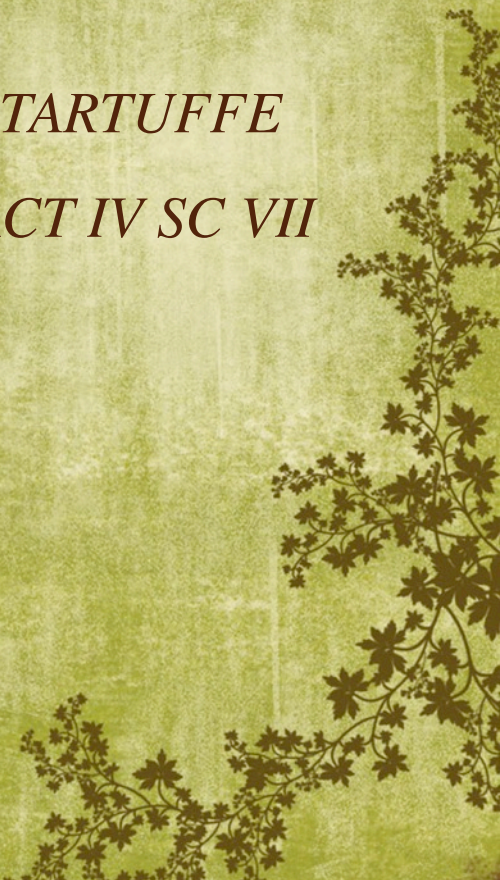




Figure 3. Anonymous engraving, “L’Imposteur ou Le Tartuffe.”  
 The text beneath is from 4.7.1 to 4.7.556. Tartuffe, Orgon, and Elmire are all  
 labelled. Bibliothèque nationale de France,  
 Département des Estampes et de la Photographie.

## TARTUFFE ACT IV SC VII

-Note use of  
 cape and hat

*Donnez point parler*

TARTUFFE  
ACT IV SC VII



ELLE TOUVE pour avertir son Mary.  
 Si de ces vœux aller avec cette vitesse,  
 On se quit si vous faites, epuiser la tendresse,  
 Et pendant ce temps, pas encore assez pour vous,  
 Si on ne peut aller jusqu'à nous fatigués,  
 Quelques serments jusqu'à nous pousser l'affaire;  
 Mais si vous sur des discours, ont peine à s'assurer, (et)  
 On s'empêche aisément un sort tout plein de gloire,  
 Pour nous que en tout, avant que de le croire,  
 Et de ne croire rien, que vous n'avez promis,  
 Par des réalités, seules convaincra ma flamme.

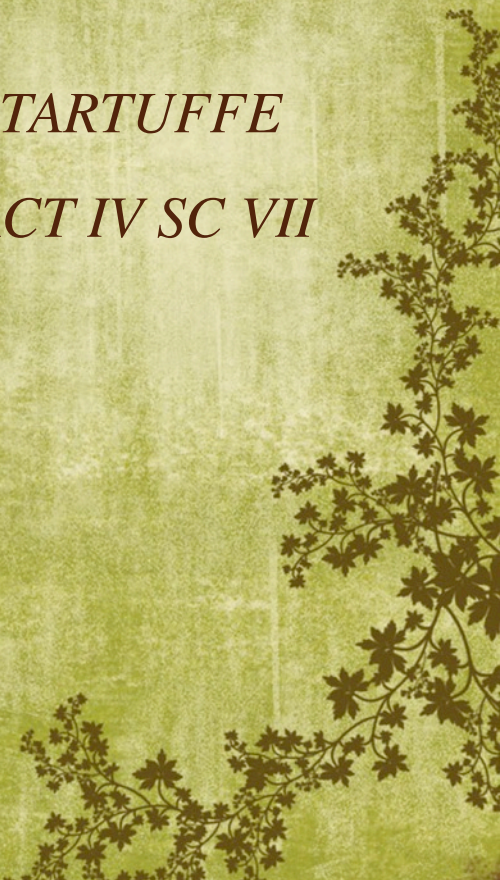
ELMIRE.  
 Mon Dieu, que votre amour, en vray Tyran agit;  
 Et qu'un trouble étrange il me fait aspirer;  
 Que sur les cœurs il prend ce qu'il doit prendre,  
 Et qu'avec violence on ne peut se parer,  
 Quoy, de votre poursuite, on ne peut se parer,  
 Et vous ne donnez point le temps de respirer,  
 Sied-il bien de tenir les choses si pressées,  
 De vouloir ainsi, par vos larmes qu'on se gêne,  
 Et d'abuser ainsi, pour vous, les honnêtes gens,  
 Du foible que pour vous, vous avez mis en danger,  
 TARTUFFE. Mais si dans son bien, vous n'avez pas l'honneur,  
 Pour quoy m'en refusez-vous de vous honorer,  
 ELMIRE. Mais comment consentir à ce que vous m'avez promis,  
 Sans offenser le ciel, dont toujours vous parlez.

car il faut  
 donc point parler



*TARTUFFE*  
*ACT IV SC VII*

*Voilà je  
y connais  
est  
ordres au  
Il faut  
arles*



L'Imposteur  
ou  
Le Tartuffe



**TARTUFFE.**  
Tout change de face à mon déshonneur  
Duy, quelle de lui, sans cet appartement,  
Recevoir de sa femme, et voir avec son  
**ORGON.** Le Tartuffe.  
Tout d'un, non facile à tromper, intrigué,  
Et sans me douter, vous être si surpris.  
Et le, l'absence de son, et son, l'absence  
Comme, sans attendre, l'absence, l'absence  
L'absence, l'absence, l'absence, l'absence  
L'absence, l'absence, l'absence, l'absence  
L'absence, l'absence, l'absence, l'absence  
L'absence, l'absence, l'absence, l'absence  
L'absence, l'absence, l'absence, l'absence  
L'absence, l'absence, l'absence, l'absence

**ELMIRE.** à Orgon  
C'est, l'absence, l'absence, l'absence, l'absence  
L'absence, l'absence, l'absence, l'absence  
**TARTUFFE.**  
L'absence, l'absence, l'absence, l'absence  
**ORGON.**  
L'absence, l'absence, l'absence, l'absence  
L'absence, l'absence, l'absence, l'absence  
L'absence, l'absence, l'absence, l'absence  
L'absence, l'absence, l'absence, l'absence

TARTUFFE  
ACT IV SC VII

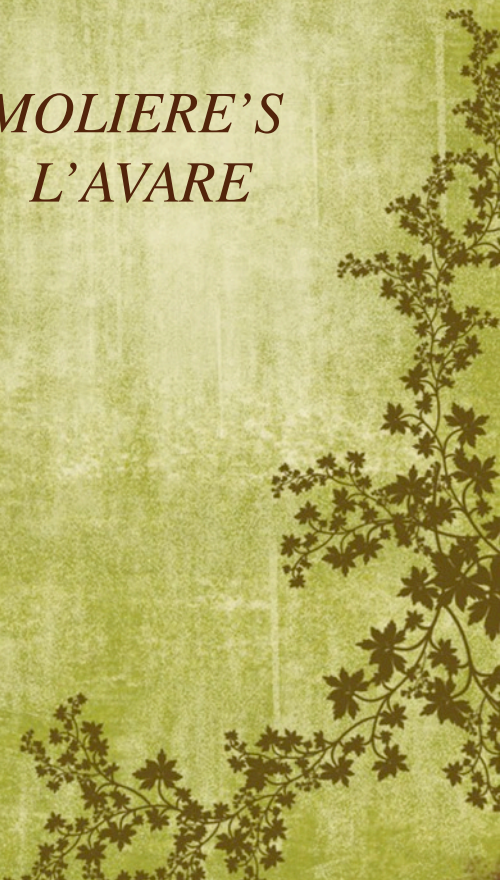
Donne point parler



L'AVARE

MOLIERE'S  
L'AVARE

*Donne y  
de y conve  
garder un  
Il faut  
parler*







MOLIERE AS  
ARNOLPHE

MOLIERE.

*dans le rôle d'Arnolphe, de l'École des femmes*

(Comed. Française.)

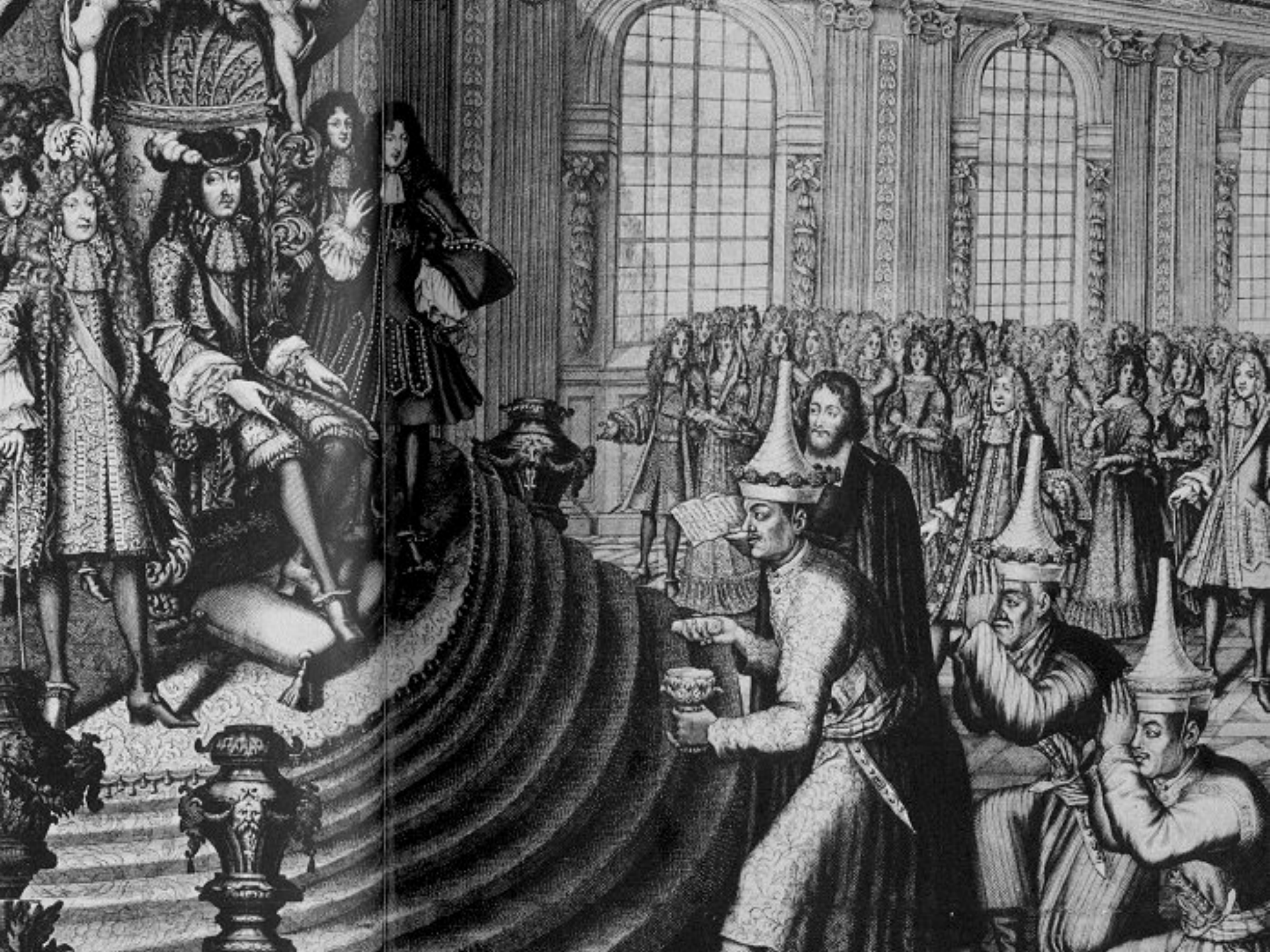
(Année 1670.)



Louis XIV  
and the court at  
Versailles







# Louis XIV et les dames de la cour



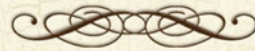
*Deux dames pour parler*

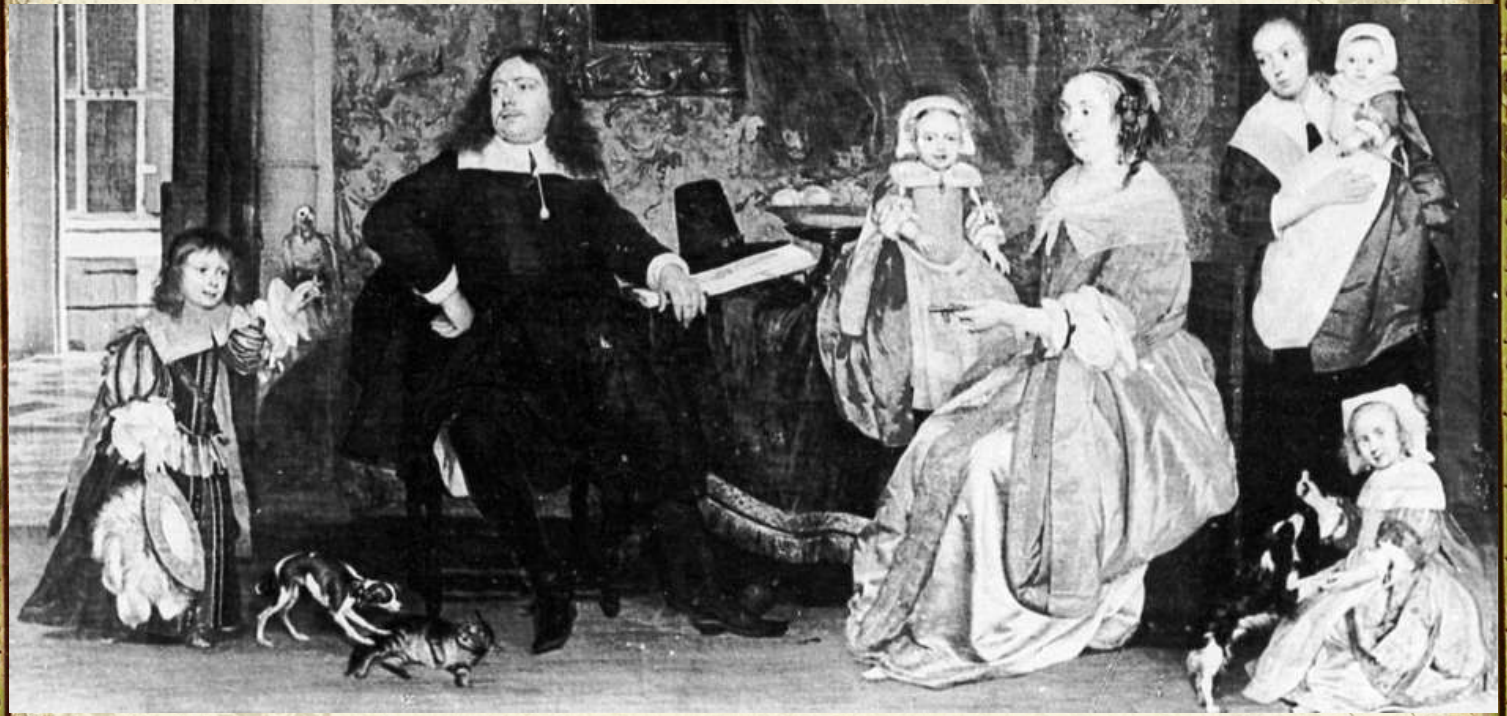
# Visite de Louis XIV à Académie des Sciences



*De donc point parler*

# The Family









*ORGON AND  
ELMIRE*

*TWO GIRLS*



over y  
Cousin  
est  
doux air  
H. fant  
aler



# TWO GIRLS



# The Characters





*MME PERNELLE*



*Handwritten text, possibly a signature or inscription, visible in the background of the larger portrait.*



ORGON



ORGON



... done par  
... our savy Cousin  
...  
... je pardonne ai  
...  
... H. fant  
...  
... out parles



*ELMIRE*



*Voici je  
y connais  
est  
d'oues a  
Il faut  
arler*







DAMIS

deux points parler

*MARIANE*



*Handwritten text, partially legible, appearing to be a list or inventory.*





*MARIANE*



MARIANE



Donne y  
dey Couve  
gardées a  
H. fant  
parler

MARIANE



Donne y  
dey Couve  
gardées a  
H. fant  
parler



VALÈRE

*ceux qui se font valèrer. Il faut*

*de la douceur pour parler*

*CLÉANTE*



# CLÉANTE



... donc je  
... savy comme  
... est  
... gardons ain  
... Il faut  
... parler







*TARTUFFE*



## TARTUFFE

...dove je  
...our savy Couer  
...ce j'ardoune a  
...ple. Il faut  
...est parler

*TARTUFFE*  
*TRANSFORMATION*



*DORINE*



*Officer and Loyal*



*Don Juan point parles*





*Officer and Loyal*





*POLICE OFFICER*





*Flipote*



*Some point parles*

*Flipote*



De Douce y  
a savy Cou  
ce jardou  
le. H. f  
De Douce y  
pout par



# Design Inspiration and Ideas





*Exaggeration*

*Crispin et Scapin*



*DAUMIER*

*Donnez point parler*



M. JACOT-LEFAIVE.



*Daumier  
caricatures*



*Daumier  
caricatures*

*caricatures de Daumier  
dans le journal Le Charivari*



*Daumier  
multi-face  
caricature*





Mme-Louise Charlotte Philippine Duine, fille soumise & patenteuse par la police.

Donnez point parler

Daumier  
caricature



*Daumier fruit  
caricature*

*Some point parlor*



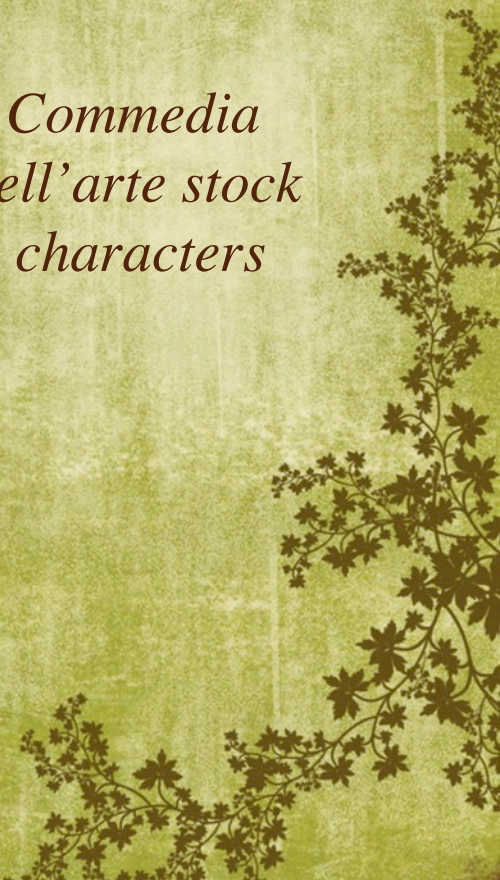
Le Brun's  
animals

De deux point parler



*Commedia  
dell'arte stock  
characters*

over the  
Commedia  
characters  
Il fant  
also





1



2



3



4



5



6



7



8

*Commedia  
dell'arte stock  
characters*

*...cavern ... jungle ...*

*...Dove point ...*

*Commedia dell'arte stock characters*





*Commedia  
del'arte*

*ceven son gangle. Il fant*

*Di dove spunt parlar*



*Stylized makeup*

*Note use of  
single elements  
in costumes*

*even more gentle. It's a*

*and some point parlor*



## *School for Lies* at Chicago Shakespeare Theatre



Do like some simplification in costume and strong differences between characters

*School for Lies* at Chicago Shakespeare Theatre



Love hairstyles but will not stylize costumes this much

Notes from *Costume and Fashion in the Plays of Jean-Baptiste Poquelin Molière:*

*A Seventeenth-Century Perspective* by Stephen Varick Dock

- An understanding of the costumes Molière and his actors wore on stage presumes a knowledge of court dress from the 1660's to the end of the century: formal court dress was required when protocol was being observed, the less formal town dress, and undress or *déshabillé* . . .
- French fashion was created at the court and copied by everyone who could afford it. In fact, sumptuary laws were enacted numerous times to prevent rich bourgeois and aspiring nobles from attempting to outdress royals . . .
- Molière's fashionable characters attempt to adopt court fashions because, in the seventeenth century, appropriate dress was required for those aspiring to higher things.

Notes from *Costume and Fashion in the Plays of Jean-Baptiste Poquelin Molière:*

*A Seventeenth-Century Perspective* by Stephen Varick Dock

- The basic fashion facts the reader should keep in mind are that in the period prior to 1670 Molière's fashionable men were apt to wear a blond wig; a *petite-oie* or ribbons trimming his hat, garment and shoes; abundant lace; a small doublet; large sleeves; expansive breeches; which could either be *haut-de-chausses* or rhinegraves; lacy funnel-shaped knee decorations called *canons*. The rhinegraves resembled wide knickers.
- Women's costume for that period consisted of full bodices with wide, elbow-length sleeves and long, full, floor-length skirts with an overskirt open in front to reveal an underskirt.
- We will highlight and exaggerate one element on each character—flowers for Marianne, buttons for Cleante, lace for Elmire, old damask drapes for Madame Pernelle, ribbons for Valere, etc. And matched pairs will take piece of the other's element such as Valere and Mariane.

Notes from *Costume and Fashion in the Plays of Jean-Baptiste Poquelin Molière:*

*A Seventeenth-Century Perspective* by Stephen Varick Dock

- In the nine plays written in the mid-1660's, Molière describes a variety of imposters, their masks, and their disguise. Tartuffe, [etc.] all wear figurative masks. Molière lifts those masks, allowing us to see reality. Although Molière's description of such masks was the major cause of these play's notoriety, real disguise is also important.
- Disguise is often a source of great humor, . . . ; however, Molière's portrayals of the various masks of hypocrisy in society were revealingly accurate and caused a great stir in Louis XIV's court.

Notes from *Costume and Fashion in the Plays of Jean-Baptiste Poquelin Molière:*

*A Seventeenth-Century Perspective* by Stephen Varick Dock

- In the original production Tartuffe wore a religious cassock and hat. Later productions saw him in a subdued version of fashionable dress with a smaller collar and fewer accessories.
- Note cape that Tartuffe wears in each of old engravings and in most of them has a hat.
- Tartuffe will transform at end of play....
- “Elmire removes that mask (IV iv 1374) by encouraging Tartuffe’s passion for her while Orgon hides beneath the table listening to their conversation. His Mask removed, Tartuffe takes on a new disguise, a citizen’s duty to his king, using this as an excuse to evict Orgon. In a beautiful line Dorine observes how cleverly Tartuffe has donned his new mantle to serve his own ends: How well he knows in a treacherous manner, to make for himself a lovely mantle of all we revere!”

FIN

