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ALPAUGH, ROBERT L. A Production of Jean-Baptiste Molière's The Doctor in Spite of Himself. (1972)  
Directed by: J. Gordon Greene. Pp. 109.

The purpose of this thesis is to study the background surrounding the playwright and the play itself in preparation for a production of the play and then present a critical analysis of the production.

The first chapter contains the biographical information on the playwright, the historical considerations necessary to have an understanding of the play, and the director's justification of choice of script and of his interpretation of that script.

The second chapter is the director's prompt book of The Doctor in Spite of Himself, performed at The Parkway Playhouse, the University of North Carolina's summer theatre at Burnsville, North Carolina, at eight-thirty the evenings of July 12 through 15, 1972. Included are notations relevant to movement, picturization, and stage business. Floor plans and pictures provide additional material to aid in the understanding of the director's approach to the production.

The final chapter consists of a critical analysis of the production. This chapter will contain three sections: (a) the director's interpretation, the style of the production, and the mood he attempted to establish; (2) the director's relationships with the actors during rehearsal and production; and (3) the audience response.

A PRODUCTION OF JEAN-BAPTISTE MOLIÈRE'S

THE DOCTOR IN SPITE OF HIMSELF

by

Robert L. Alpaugh

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the Faculty of the Graduate School  
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APPROVAL SHEET

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is a specialized group. The primary purpose of a French play is to instruct and inform the audience. If Molière fulfilled Aristotle's requirement of instruction, perhaps today's popular playwrights Paul Huez and Milla are also representatives of entertainment. For years Huez has entertained audiences with such plays as *Le Fils de la Pêche* and *The Old Couple*. These plays captivate the audience's desire to laugh. They offer little in the line of instruction. Between these two extremes there are other playwrights who have done a little better at striking a balance. Perhaps another in the history of French Theatre is about one playwright who did so well as Jean-Baptiste Poquelin, who later adopted the name Molière.

### Biographical Information

Poquelin was born on January 13, 1622, in Paris. On January 15,

he was christened and named in honor of his father, Jean-Baptiste.

## CHAPTER I

ANALYSIS FOR THE PREPARATION OF  
THE DOCTOR IN SPITE OF HIMSELF

When Dramatic Theory and Criticism was in the embryonic stage, Aristotle established two criteria for a piece of dramatic literature: first, that a drama should instruct the audience and, second, that a drama should entertain the audience. Often dramatists have been able to instruct, as in the epic plays of Bertolt Brecht. Brecht's plays deal with presenting characters who relate to their audience an event or a situation in a depersonalized manner. The primary purpose of a Brecht play is to instruct and inform the audience. If Brecht fulfills Aristotle's requirement of instruction, perhaps today's popular playwright Neil Simon fulfills the other requirement--that of entertainment. For years Simon has entertained audiences with such plays as Barefoot in the Park and The Odd Couple. These plays capitalize on the audience's desire to laugh. They offer little in the line of instruction. Between these two extremes there are other playwrights who have done a little better at striking a midpoint. Perhaps nowhere in the history of World Theatre is there one playwright who did it so well as Jean-Baptiste Poquelin, who later adopted the surname Molière.

Biographical Information

Poquelin was born on January 13, 1622, in Paris. On January 15, he was Christened and named in honor of his father, Jean-Baptiste.

Poquelin's father was an upholsterer, and word was soon out that another upholsterer had come into the world. Young Poquelin graduated from the parish school where he was taught the rudimentary skills of Latin, arithmetic, and reading, and his father was satisfied that his son had had all the education he needed. Now was the time for him to begin his apprenticeship as an upholsterer.

Fortunately for young Poquelin, because he really did not like upholstering, his maternal grandfather came to Paris frequently and called for him. The grandfather, Cressé, had a love that soon was to be adopted by his grandson--a love for the theatre. In Paris with a free evening, Cressé would take his grandson to the Hôtel de Bourgogne where he was first introduced to the theatre--the theatre that soon was to become his life.

The year 1636 was a dim one for the elder Jean-Baptiste, for it was in that year that his son indicated he did not want to become an upholsterer, but rather an actor. Young Poquelin's desire did not please his father. Only through the intervention of his grandfather was Molière allowed to attend the College de Clermont, later called the Lycée Louis-le-grand. There Poquelin was to make friends that would help him later to attain his goal of a career in theatre.<sup>1</sup> After graduating from the Lycée, Poquelin went to Orléans where he received his degree as Licentiate in Law.<sup>2</sup>

In 1642, Molière disappeared for a year, supposedly in pursuit of a law career. In actuality, however, Molière traveled to other cities in France attempting to put together an acting company. With the knowledge

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<sup>1</sup>Mikhail Bulgakov, The Life of Monsieur de Molière (New York: Funk and Wagnall's, 1970), pp. 6-9.

<sup>2</sup>H. G. Taylor-Chatfield, Molière, A Biography (New York: Duffield and Company, 1906), p. 76.



that the Illustre Théâtre was formed shortly after his return to Paris, this seems plausible. Returning to Paris in 1643, Poquelin gave his father further cause for sadness. Poquelin went to live with Madeleine Bejart, an actress he had met while at the Lycee, with the firm conviction of making theatre his life's work. With Madeleine and several friends he formed his first company, L'Illustre Théâtre. With the formation of his theatre, Poquelin changed his name. Finally and forever was born Jean-Baptiste Molière. Why the name change? No one knows for sure. The suggestion has been made that the name Moliere was adopted to avoid disgracing the family name, Poquelin. The mid-seventeenth century was hardly a time when the acting profession was regarded as a meaningful career. Molière's father was a respected merchant, upholsterer to the Court of Louis XIV, and his son's decision to abandon that trade for the theatre might have hurt his professional career.

The year 1643 marked the official entry by Molière into the professional world of the theatre. L'Illustre Théâtre lasted only two years; in 1645, the Théâtre ceased its existence forever.

At the age of twenty-four, Molière and his wife left Paris broke and broken. Where they went at this point is pure conjecture. Mikhail Bulgakov, in his book The Life of Monsieur de Moliere, indicates that they, together with a few loyal members of L'Illustre Théâtre, started out to tour the provinces of France. Traveling through Bordeaux, Nantes, Agen, Limoges, Toulouse, and Narbonne, the troupe was well received and gained popularity. In 1650 and again in 1651, Molière made secret visits to Paris. The purpose of these visits can only be imagined. Bulgakov suggests that the trips were probably to investigate the possibility

of returning to Paris to re-establish a theatre there. Molière's desire to return to Paris was most likely a result of his company's success in the provinces. Molière's father, apparently having forgiven him, made a gift to Molière of one thousand, nine hundred and seventy-five livres, with which Molière paid off the last debts of L'Illustre Théâtre. This was in 1651. Molière then returned to his troupe.<sup>3</sup>

While touring the provinces, Molière realized he played comedy better than tragedy, and he felt he could learn to write good comedy. He went to Scaramouche, the famed Italian actor, and asked to be trained in the art of playing farce.<sup>4</sup> From Scaramouche Molière learned a great deal of his skill. Molière also began to write farce. In 1652, when his company approached Lyons, they were playing several of Molière's one-act farces and one full-length play, L'Étourdi, or The Bungler. This play was received with great enthusiasm. Molière soon attracted the attention of the nobility of France, and his career began to improve notably.

In 1658, Molière revealed to his company his plan to return to Paris--and not only to Paris, but to be the Court Company to His Highness Phillippe, Duc d'Orléans, the only brother of Louis XIV. At their opening performance, Molière's company played a new comedy he had written while on the road, Le Médecin Amoureux, or The Amorous Doctor. The play delighted the audience and won the praise of King Louis XIV.

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<sup>3</sup>Bulgakov, The Life of Monsieur de Molière, pp. 28-37.

<sup>4</sup>Angelo Constantine, The Birth, Life, and Death of Scaramouche (London: C. W. Beaumont, 1924), p. 77.

From October 14, 1658, forward, Molière was to be in Paris producing his own plays in a variety of theatres provided for his company by the King. He was learning that comedy was his forte, and for the most part he worked in that style. For fifteen years Molière wrote for the French stage. Being a writer of satire, Molière found that each of his plays met with disapproval by some portion of French society. If those satirized by Molière had had their way, Molière's career would have been cut short. Only through his liaison with Louis was he able to continue his writing.

Molière's personal life was marked with unpleasantness. He divorced Madeleine, took on a mistress for some years, and finally married his daughter by Madeleine, Armande Bejart. Although he was much older than Armande, they stayed together until his death in 1673.

Ironically, he died while playing the lead role in his most ardent attack on the medical profession, The Imaginary Invalid. Because of his previous denunciation of the medical profession, Armande was unable to get a physician to attend him. Because he was a man of the theatre, Armande could not get a priest to deliver the last rites. Because of Molière's career as an actor-playwright, he was to have been buried in unconsecrated ground outside the city. Out of consideration for his life-long friend, Louis XIV granted Molière's widow a special dispensation and allowed the burial of her late husband in the Saint Joseph Cemetery in Paris.<sup>5</sup>

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<sup>5</sup>Bulgakov, The Life of Monsieur de Moliere, pp. 114-237.

February 21, 1673, marked the end of an era in French literature. Molière the man ceased to exist. But can the work of one so ingenious die? Obviously not! For, nearly three hundred years later, he is still a frequently produced playwright, and here is a new production of The Doctor in Spite of Himself, one of Molière's lesser known farces.

#### Preparation for Production

In preparing The Doctor in Spite of Himself for production, this director conducted research to answer the following questions:

1. What are the possible historical considerations that would have caused Molière to attack the medical profession?
2. How should this play be produced to give a flavor of the period in which it was written? Did Molière suggest a "style?"
  - a. In dealing with the style of the play, how will character development be approached?
  - b. Again, in relation to style, what functions will the set and costumes serve, and what mood will they evoke?
3. How can the director justify his choice of The Doctor in Spite of Himself for a thesis production?
4. How can the director justify his interpretation of the script?

#### Historical Considerations

In the unyielding warfare Molière waged against the atrocities of society, his attack on the medical profession, if not the most impressive, was the longest lasting. Molière's war against quackery began

while he was still a strolling player in the provinces, and continued until his death.<sup>6</sup>

His outspokenness against the profession, which seemed to be quite noble and humane, may at first appear to be unwarranted. For this reason, a little background of the French Medical Faculty of the seventeenth century is necessary so that the satire and wit of The Doctor in Spite of Himself may be more greatly appreciated.

Prior to 1665, Molière's plays poked fun at any learned pedant, not unlike the players of the commedia dell'arte. Actually, up until 1665, he accorded all priority to the pedant as a philosopher, as in The Forced Marriage.

After 1665 however, the medical profession became his singular theme. The first major affront came with Don Juan, followed in September of 1665 by Love, The Doctor. In this play the medical profession is attacked with a great deal more certitude. Molière uses four doctors from the Court of Louis XIV as models for his play.<sup>7</sup> Why the sudden onslaught? Why did the traditional pedants of the commedia become contemporary figures? Perhaps there is a tie-in with the fact that 1665 was the year in which Molière himself began the long road of his physical decline that would lead to his death. He was already a patient of Monsieur de Mauvillian. He was taking an interest in medicine. Knowing Molière's insatiable curiosity, he is sure to have had long talks with his doctor regarding the practice of the medical profession. Also, now,

<sup>6</sup>Ramon Fernandez, Molière; The Man Seen through his Plays (New York: Hill and Wang, 1958), pp. 17-26.

<sup>7</sup>John Palmer, Molière (New York: Benjamin Bloom, Inc., 1970), pp. 43-47.

the gossip of the medical faculty had begun to reach his ears. What then was the outcome of Molière's investigations into the practice of the medical faculty? What was the state of medicine in the seventeenth century?

On the left bank of the Seine, in the heart of the ancient quarter where students discoursed in Latin and pedantic doctors in red robes upheld the dignity of learning, a great building stood amongst the squalor of the winding streets. For over two centuries this building had been the home of the Faculty of Medicine. This was the newest of the four faculties of the University of Paris, and the most lucrative and most widely known. To the world-at-large it was simply, the Faculty.

The Faculty was born in medieval monasteries. There had been growth, but not change. The Faculty was powerful and respected, but faithful to its ancient traditions. The Faculty exercised a monopoly on the medical profession. So stringent were their rules that there was only one doctor for every five thousand inhabitants of Paris.<sup>8</sup>

In dignity, if not in ability, the Faculty was to be highly lauded:

Imagine a gloomy amphitheatre lighted by a stained glass window; imagine a hundred doctors in violet cassocks and ermine trimmed robes of scarlet silk, seated among the throng of sable gowned students, while their Dean, surrounded by mace bearers, vaunts in Ciceronian periods, the ancient glories of a liberal profession.<sup>9</sup>

The supremacy of professional dignity over professional skill is well

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<sup>8</sup>H. C. Chatfield-Taylor, Molière: A Biography, p. 180.

<sup>9</sup>Ibid., p. 184.

indicated by the oath a professor of medicine took when nominated: "I swear and pronounce faithfully to teach in a long gown with wide sleeves, a doctoral cap upon my head, a knot of scarlet ribbon on my shoulder."<sup>10</sup>

Is it any wonder, then, that one concerned with the misuse of society, by society itself, would be enraged by such people claiming to be learned doctors able to cure his ills. Molière saw through their quackery with great ease. He was anxious to look into the problem of therapeutics of his time, for things had gone so far that medicine was never so dangerous to human life as in the seventeenth century.

A credulous public was impressed by the ceremony of the Faculty and intimidated by its dress. The use of Latin heightened the aura of mystery which surrounded the activities of the Faculty. Those people who were beginning to see their way in the true study of science did not dare question the Faculty's remedies. With one foot in Divinity, the physicians had supreme power; anyone actively doubting prescribed cures could be charged with heresy. The credulity of the public was founded in the most powerful of all motives--the fear of sickness and of death.<sup>11</sup>

With the lives of the populace at their feet, the Faculty, much to the distress of Molière, continued their "learned disputes" over the best cures for illnesses. To cite an example, one of the major disputes revolved around the circulation of the blood. Does the blood circulate? This is a major consideration when one remembers that "bleeding" of patients was a chief cure for all illness. One of the main arguments

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<sup>10</sup>Ibid., p. 185.

<sup>11</sup>Palmer, Molière, p. 243.

against blood circulation follows:

If the blood circulates, it is useless to bleed because the loss of blood sustained by an organ will be immediately repaired, hence bleeding is useless; therefore, the blood does not circulate.<sup>12</sup>

Louis XIV, with whom Molière was acquainted, was tortured and misused by a succession of doctors whose proceedings would have been hard to believe had they not left a minute record of their grotesqueries. The King did suffer from worms; this is evident from readings in the journal kept by His Majesty's physicians. Also pointed out in this journal was the fact that Louis XIV had a strong constitution. With the greatest of difficulty, his doctors reduced him to and kept him a chronic invalid. He should never have needed a doctor, but, as the case was, he was never out of their hands. Finally, his doctors contrived by a course of purging, bleeding, blistering, and sweating to remove him from the world in the seventy-second year of his reign. All his organs were still in good condition; they were only a little weary from all the "care" he received. This treatment of the King further demonstrates the procedures of the medical profession was following in the seventeenth century.

Molière saw these procedures in action and was so infuriated that he could no longer sit back and just observe. He had to speak out against such cruel and inhumane treatment of the sick. Being a man of the theatre, whose purpose was to entertain as well as to instruct, he began to write plays satirizing the medical profession.

Knowing what caused Molière to strike out at the Medical Faculty should help place The Doctor in Spite of Himself in a better historical

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<sup>12</sup>Ibid., p. 237.



perspective. Knowing "why" the play was written leads to the next logical question, "how" it will be produced. What techniques will this director employ to bring Molière's play to life?

#### Production Techniques

Style is a curious word as related to theatre; many people try to avoid the use of the word completely. For reasons of clarity, this director will use style to refer to the quality of movement as it grows out of the language and the life style of the period in which the play was written, the type of stage business inherent in the script, and the use of scenic elements to heighten the theatricality of the production. What, then, are the stylistic considerations that this director must make in preparing a production of The Doctor in Spite of Himself?

The intent of this director will be to flavor this production with some of the basic characteristics of the commedia dell'arte. As mentioned earlier, Molière came into contact with the commedia through his friendship with Scaramouche. Undoubtedly Molière saw commedia performances while he was traveling in the provinces in 1642-1643. When Grandfather Cressé was talking Molière to the Hôtel de Bourgogne, he also saw farces produced in the style of the commedia.

Molière's growth as a playwright may be looked at in two broad categories. These are (1) the farces produced in the provinces, and later in Paris, and (2) the regular plays.

In relation to farces, what evidence is there that they were based on Italian themes and were produced in the improvised style of the commedia? In the first place, the variation in title and the

difficulty in determining whether two similar titles apply to one play or to several is an indication that the farces had no definite form. In the second place, in the 1682 collection of Molière's works, the editors made mention of the farces, but they did not print any texts. The possibility arises, therefore, that there were no texts and that, like the commedia, the farces were improvised.

There are two farces which are always included in the works of Molière and are generally accepted as his work: these are La Jalousie de Barbouille and Le Medecin Volante. The idea of La Jalousie de Barbouille is unquestionably borrowed from an Italian farce by Boccaccio.<sup>13</sup>

La Jalousie de Barbouille employed some of the stock characters of the commedia--Arlequin and Scaramouche, to name only two. The plot is the type that players of improvisation found suitable for their special techniques. Le Médécin Volante was also based on an Italian scenario, Il Medico Volonte, composed by Domenico Biancolelli. The situation of a comic character (zanni) trying to overcome all obstacles to unite two lovers presents many possibilities for the use of improvisation and lazzi, the comic business of the commedia.

In his regular plays, Molière kept the feel of the commedia alive as well. He continued to use bastonade, masquerade, and vulgar tricks--as in Act III of The Bungler, where a chamber pot is dropped on one of the lovers. The Precious Ladies Ridiculed employs a masked character right out of the commedia, Mascarille. The Cheats of Scapin is as direct a descendant of the commedia as one is likely to find. Scapin, the central character, is an excellent example of the classic

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<sup>13</sup>Fernandez, Molière: The Man Seen Through His Plays, p. 169.

zanni of the commedia. He is the valet, the life and soul of the action of the play. Scapin is set to work, like his predecessors of the Italian comedy, to devise the ways and means to bring about his master's wish.

With this brief investigation of the writing of Molière, the influence of the commedia can be more clearly recognized. Therefore, this director feels that the flavor of the commedia is a valid approach to The Doctor in Spite of Himself.

The Doctor in Spite of Himself recreates the character of Scapin: this time he is called Sganarel. The entire action of plot revolves around the actions of Sganarel. The clever wood-cutter, by a scheme of his wife, is mistaken for a learned doctor, a doctor with a strange quirk--he does not like to admit he is a doctor. In the plot of the play, Sganarel decides to help unite two estranged lovers. This course of action seems to be financially profitable to him.

On this slight framework, Molière has added the most spontaneous and exhilarating fun. The Doctor in Spite of Himself has a great deal of free-wheeling, bawdy humor. The audience cannot help being caught up in the spirit of the humor, which also makes a statement about the overblown attitude that many physicians have of themselves.

This director also feels very strongly that Molière did create The Doctor in Spite of Himself after the style of the commedia. The thin plotline, the dependence on the actors' lazzi (clever bits of business), the use of stock characters, and the bawdy humor all are characteristics of the Italian comedy.<sup>14</sup> Almost more than any other farce

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<sup>14</sup>P. L. Ducharte, The Italian Comedy (New York: Dover Publications, 1966), pp. 36-38.

of Molière, The Doctor in Spite of Himself depends on what Molière described as the jeux de théâtre. This is what modern producers call conventions. The jeux de théâtre of the commedia that will be employed in this director's concept of The Doctor in Spite of Himself includes the use of music, the addition of a prologue, the presentational acting technique, and the use of scenic elements, sets and costumes in a manner that will help establish the feeling of a commedia piece.

In relation to music, quite often the strolling players of the commedia carried with them instruments which were used in the plays and for entertainment between scenes. The music was usually light and fast-moving; often, music that was composed for folk-dancing was used. The main concern of this director is that the music be light and gay and that it helps establish a feeling of spontaneity among the actors as well as the audience.

In studying the period in which Molière was writing, this director learned that Bach was composing in Germany during the seventeenth century. Bach's series of Six French Suites for harpsicord best exemplify the improvisatory nature that this director wants to capture for the production. In France, writing at the same time were Rameau, Boismortier, and Couperin. Couperin was considered to be the Bach of the French music world. Both Bach and Couperin wrote music that embodied the flare of the commedia. In deciding which to use, this director settled on Bach because piano recordings of the piece were available. The difference between the piano and the harpsicord was greater than this director imagined. The piano is much clearer than the harpsicord. The sharpness of the Bach piece on the piano will serve as a guide for the actors

as to the clean, crisp acting technique to be used throughout the production. The exact piece to be used is the Guige Movement from the "French Suite Number 5" by Bach. Performing the piece is Emil Gilels, the great Soviet pianist. This music will be used to underscore the prologue. Incidental music from Bach's French Suite may be used, if essential, or at least helpful, to the spirit of the play.

The prologue is intended to set the mood of the play from the moment the lights begin to dim. The music will be heard as if from a distance; accompanying the music will be friendly greetings by the actors to each other and to members of the audience. This business will be carried out as the actors are bounding into the theatre, and more directly, to the stage from all entrances to the house. The actors will move on to the acting area carrying trunks which contain some of the scenery and parts of their costumes. Reminiscent of the days of the commedia, they will attack the stage as a group of traveling players who are completing their set-up prior to the beginning of the play. Choreographed to fit the music, five of the nine actors will assemble the final parts of the first act set, with great care to detail. As was the custom of the commedia,<sup>15</sup> the other four actors will perform an energetic ballet for the edification of the audience. The dance will take the form of a folk-ballet. The emphasis will be on fast, precise movement with the feet. There will also be some acrobatics and out-of-character dialogue between the actors, as actors. Near the end of the music, the actors will each in turn take a final piece of costume from a trunk, put it on, bow, and exit. The last person to exit will be the actor playing

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<sup>15</sup>Ibid., p. 268.

Sganarel. Through the use of the prologue, the director hopes that the audience will be somewhat prepared for what they are about to see--an astonishingly gay, frank, sane, zany romp through the escapades of one Sganarel, a seemingly naive wood-cutter.

With respect to the acting technique that will be employed, the flavor and spirit of the commedia will be the goal this director hopes to attain. This production will in no way be an authentic commedia piece, but one fashioned after the Italian comedy.

Movement will be exaggerated. The gestures of each actor will be larger than life, in this way helping to take the production away from a realistic treatment. Molière was a theatrical playwright, and it will be the aim of this director to achieve a highly theatrical production. In the original commedia, the scenarios were filled with gymnastic feats, multifarious disguises, absurd songs, pratfalls, and other forms of farcical lazzi.<sup>16</sup> This director will employ these techniques only when they appear to grow organically from the script. One technique that was popular in the commedia which this director plans to make use of is direct contact with the audience. From the prologue throughout the play, the actors at times will talk directly to the audience. This technique will help further to remove the play from the realistic mode.

Molière, in his writing of The Doctor in Spite of Himself, included some typical commedia scenes: the lazzi of the beating scenes. These scenes begin with Sganarel and Martina, his wife. They appear

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<sup>16</sup>Winfred Smith, The Commedia Dell'Arte (New York: Benjamin Bloom, 1964), p. 14.

again with Roberts, the neighbor, and again in the second act when Sganarel meets G ronte, the father of Lucinda. With these scenes and the scenes of bawdy, sexual contact between Sganarel and Jacquelin, the wet-nurse, Moli re created situations that almost demand treatment in the style of the commedia.

#### Character Description and Analysis

The development of character will be handled much the same as if this were a realistic play. The actors will have to find their motivations, define their objectives, and work to carry them out. The difference is that in commedia and in much of Moli re, the characters are driven by a singleness of purpose. The characters become almost two-dimensional. They are presenting a situation that the audience may observe and laugh at, but not be wholly taken in by. Moli re wanted his audiences to think about his message, as well as what the characters were doing on stage. While speaking about character, an analysis of each is appropriate.

#### Sganarel

Sganarel is courageous, headstrong and witty. He is also a liar and a drunkard. He possesses a certain knowledge of the medical profession which he would impart to anyone who would listen. He knows scant bits of Cicero, and due to early training, he is familiar with Aristotle. With his limited education, he talks as if he were a great philosopher. He manages, through an air of confidence, to become the "doctor" everyone so badly wants him to be. A rogue, he plays his new role to the hilt.

Martina

Martina, Sganarel's wife, is a shrewish woman with common sense. She does not let herself be moved by his pomposity. Terribly sharp and tenacious, she knows that she will get her revenge if she is calm and cool. If she is not able to avoid his blows, she will guard herself well so that she finishes in command of the situation. Martina never loses control--not before Mrs. Roberts who comes to her aid in the first act and not before her husband when she discovers him moments prior to his nearly being hanged.

Géronte

Géronte is the gullible old man of the commedia. Money is all that matters to him. He seems to care for his daughter, but he will not consent to the sacrifices that would assure her happiness. He sees nothing of what goes on around him. Géronte is probably a little intimidated by Jacquelin's verbosity in matters that are not usually spoken of by servants. She is valuable to his household, and for this reason he tolerates her. His intimidation manifests itself in a nervous, hyper-active personality. Comfortable in his admiration for Sganarel, Géronte is further ridiculed when he realizes Sganarel has played him for a fool.

Lucinda

Lucinda exemplifies the spirit of an amorous shut-in. Her sudden dumbness is a feminine game to attain her wish to marry Léander. She knows of the marriage petition her father has arranged and hopes to overcome his resistance to her plans to marry Léander. She succeeds!



Léander

Léander seeks to attain the same goal as Lucinda but by different means. He appears ready to do anything, not stopping at the most extreme masquerades, to marry Lucinda. The audience will like Léander.

Jacquelin

Jacquelin is the wet-nurse to G ronte's household, the authoritative and frank speaker who has lived in the house a long time. She is indiscreet and outspoken, but always fighting for a good cause. The good cause in The Doctor in Spite of Himself is the courtship and marriage of Lucinda and L ander. If anyone is, Jacquelin is the spokesman for Moli re.

Lucas

Lucas is Jacquelin's husband and a servant to G ronte. He is not at all bright and is constantly led about by either Jacquelin or Val re. Lucas loves Jacquelin and is very jealous of the attention paid her by Sganarel.

Val re

Val re is G ronte's valet. Because Val re is constantly in the company of G ronte, there are similar personality traits between them. Val re, as is G ronte, is high strung and easily excited. He does his best to control his nervousness, but at times he is unable and the audience sees a glimpse of G ronte. Val re is more intelligent than Lucas, his cohort. His sole purpose is to serve G ronte (to his own profit.)

### Mrs. Roberts

Mrs. Roberts, originally a male role, is the inquisitive neighbor. Her intentions to help Martina are good, but, as is the case with most do-gooders, her motivations are misinterpreted and she is chased away by both Martina and Sganarel.

### Set Description and Analysis

In dealing with any play, the set and costumes play an important role in defining the production concept or motif. The Doctor in Spite of Himself is no exception.

Keeping in mind the fact that the troupes of the commedia traveled extensively throughout the provinces of France, one observes that the set needs to be light and seemingly portable if it is to capture the essence of a commedia set. The players of the commedia never knew in what physical environment they would be playing. For this reason they carried in trunks all they needed to create the setting they felt necessary in which to present their farces. Therefore, in keeping with the type used in the commedia, the set should be one which can be folded and easily stored in a few trunks. It is suggested that the set for this production be made completely of muslin. The set would then be portable and the actors could set up right in front of the audience. With this type of set, muslin hung from pipes, the actors can pick up "trees" and throw them at their co-actors as a bit of comic business (lazzi).

The muslin will be painted to represent forests, interiors, fountains, and any other necessary element of scenery. The set will

be painted in the styles of Piranesi, Galliari, and the Bibiena family. All of these men were painters and designers of the seventeenth century. From Galliari will come the concept for the forest in Act One. From Carlo and Guiseppi Bibiena will come the architectural detail of the exteriors, and from Piranesi will come the concept of implied detail created through the use of loose lines with a wash of color.<sup>17</sup>

There will be no attempt to make the scenery look like anything but scenery. The design will include the use of false painted perspective, which is quite typical of the period. The lines of the set will be circular and flowing to correspond with the free flow action in the play. The physical layout of the set will allow for a great diversity of movement patterns.

The colors in the set will be of a muted nature. There will be no ostentatious use of color. Where specific colors are called for, as in the forest, they will be used. When there is a choice, the washes will be of earth tones. The purpose of this color choice is to focus the attention on the actors and to create a more general background. In the commedia, one set was often used for several farces. The less distinctive a set is, the less likely it is to denote a specific locale.

The mood this director wishes to create is one of an improvisational nature. Being physically and texturally light and scenically non-realistic, the set should add to the feeling of spontaneity and comedy. There will be nothing heavy about the set, as there is nothing heavy about the method in which the play is being approached by the director.

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<sup>17</sup>James Scholz, Baroque and Romantic Stage Design (New York: H. Bittner and Co., 1950), Plates No. 22, 31, 38, 43, and 51.

Color will be picked up in the costumes. The costumes will be authentic representations of seventeenth century clothing. One theatrical convention the actors of the commedia did indulge in was costuming. While they often used make-shift sets, they always had impressive costumes. A bit worn at times, the costumes were impressive. Each actor had one beautiful costume that was just right for the stock character he always portrayed.

The goal this director wishes to achieve with the costumes is a feeling of authenticity. Combined with the acting technique, the set, and the music, the costumes should finish off an evening of theatre that takes the audience back to the seventeenth century.

Having looked at the historic and stylistic considerations relevant to the approach this director plans for his production of The Doctor in Spite of Himself, the director believes that now would be the appropriate time to reflect on his justification of the choice of script and his interpretation of that script.

#### Justification--Choice of Script

The play, The Doctor in Spite of Himself, was chosen for several reasons. The primary reason was the director's lack of practical experience with the works of Molière. He had read, but never acted in or directed a Molière script. This, of course, presents special problems for the young director. Having no experience with seventeenth century theatre, this director had much research to do, only a portion of which is found here. An independent study project into Molière's relationship with the commedia was completed before this production was

even settled upon. Add to this research the opportunity to see Alvina Krause conduct a seminar on the works of Molière, and one begins to appreciate Molière as a vital force in theatre heritage. Being intrigued by Molière and fascinated by the commedia dell'arte, The Doctor in Spite of Himself became a natural choice, natural because of its relation to the techniques of the commedia, and because the script has something to say to a modern audience. Another factor, a minor one, that entered into this director's choice was the rehearsal time available. Directing The Doctor in Spite of Himself at Parkway Playhouse, the University of North Carolina's summer theatre, will greatly restrict the flexibility of rehearsal scheduling. The rehearsal period will cover a span of ten days, with about six hours per day. This schedule will give a total of approximately sixty hours' rehearsal. While this is more than average for summer stock, it is a short time to tackle a period of theatre new to the director. For this reason, The Doctor in Spite of Himself became an even more logical choice. With running time on the show of about one and a half hours, more time will be available for detailing, pointing, and polishing.

The translation to be used is by H. Baker and J. Miller. After reading several other translations, the director settled on this one because of the manner in which the language is used. The dialogue is written in prose, unlike the original which is in verse. The language in this translation lends itself well to a free and uninhibited approach. Molière is noted for his ability to capture the language of the people, and Baker and Miller have captured this flavor in their translation. The result is language and action that compliment each other.

### Justification--Interpretation of Script

This director will consider three points in his justification of interpretation of The Doctor in Spite of Himself. Point one has to do with this director's choice of production concept. The commedia dell'arte of Italy is the basis for all elements of production. The addition of a prologue, the choice of music, the acting techniques, and the scenic effects were all inspired by the commedia. This director feels that enough justification of this decision has been offered throughout this analysis, and, therefore, he will not expound further on this point.

Point two concerns the statement that this director feels Molière intended to make on the conditions of the medical profession in the seventeenth century. This point was adequately covered in the section on Historical Considerations--relating to the writing of the play. Molière was appalled with the lack of professional skill necessary to become a physician in his day. The following excerpt from Act III, scene 1, gives credence to the statement that, "The medical profession of the seventeenth century in France was in such poor stature, that more often than not, a doctor was more a hindrance than a help;" we hear Sganarel to Léander:

Sganarel . . . I know nothing more of the matter than you.

Léander What!

Sganarel The deuce take me, if I understand anything of physic. You are a gentleman, and I'll repose a confidence in you, as you have in me.

Léander What! You are not actually--

Sganarel      No, I tell you, they made me a doctor in spite of my teeth. I never attempted to be so learned as this; my studies lasted only till I was six years old. I know not by what means this notion is come to 'em; but when I found that they would make me a doctor by violence, I decided to be one at the expense of those I might have to do with. Nevertheless, you can't imagine how this error has spread about, and in what manner everyone's possessed to believe me a skillful man. I intend to keep to physic all my lifetime. I find 'tis the best trade of all; for if it be that we do good, or be it that we do ill, we are always paid after the same rate. The bad work never falls upon our back. A shoemaker can't spoil a scrap of leather in making a pair of shoes, but he's obliged to pay sauce for it, when here we may spoil a man without costing one anything. The blunders are not ours; the fault's always in him that dies. In short the good of this profession is, that amongst the dead, there is an honesty, a discretion the greatest in the world; you never find 'em complain of the physician that killed 'em.

If the state of the medical profession was bad then, considering the technological advances that have been made, the profession has not improved proportionately. Just as the people in Molière's time had to be made conscious of the state of the medical profession, today's society is far too ignorant of the practices of the profession in twentieth century America.<sup>18</sup> Someone has to jolt society's sense of right and wrong. How ironic that a man who lived three hundred years ago has the potential to do just that.

Point three to be considered is the power that society wields over the individual. Throughout history there have been many examples of how society has designated the destiny man is to follow. This fact is so prevalent that other playwrights have felt moved to comment on this theme. J. M. Synge in his poetic comedy, The Playboy of the Western World, shows how a self-proclaimed murderer can rise in the ranks of society to an almost heroic stature.

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<sup>18</sup>Selig Greenburg, The Quality of Mercy (New York: Atheneum Press, 1971), p. 30.

Molière's hero, Sganarel, should not be rewarded for his assumption of the role of a learned doctor. This masquerade could have had grave repercussions. Once Sganarel realized how profitable his new profession was to be, he gave up cutting wood and enjoyed the comforts that came with being a doctor in spite of himself.

Society needs to be made aware that there are opportunists of the worst nature waiting for the proper time to practice their cleverness and take advantage of the public. These opportunists appear throughout history. Molière thought the most blatant offenders to be doctors. The crime here is one that, unfortunately, society allows. Society sets up the opportunities for these con men to take effect. Remember--Molière is warning society to be more critical of those people they tend to trust and emulate. Therefore, the caution to society to be more careful of whom they elevate to positions of power and responsibility and the plea that society be a little more demanding of the medical programs--for the rich and the poor--are the two statements this director is going to try to communicate.

The decision to base the entire production in the techniques of the commedia was the first point of interpretation considered. Add to this production concept the two statements this director hopes to emphasize, and the total raison d'être of this production has been stated. The director hopes that these three points will coalesce to provide focus for a dual purpose production: one that will instruct, but one that is based in a style which will also entertain--the two basic criteria for a piece of dramatic literature as established by Aristotle.



## CHAPTER II

## PROMPT BOOK

## ACT I

## SCENE I

(WHEN THE HOUSE OPENS, THE STAGE LIGHTS ARE PRESET AT ONE-HALF INTENSITY. HOUSE LIGHTS ARE UP FULL. THE STAGE IS VOID OF ANY DISCERNABLE SCENERY. THE UPSTAGE BATTENS ARE LOWERED TO SIX FEET FROM THE FLOOR WITH TWO PANELS OF SCENERY HANGING FROM THEM. THE PANELS HAVE TREES PAINTED ON THEM AND ARE PARTIALLY LAYING ON THE FLOOR. THE TWO DOWNSTAGE BATTENS ARE FOUR AND A HALF FEET FROM THE FLOOR BUT HOLD NO SCENERY.

AT EIGHT-FIFTEEN, THE PRESHOW MUSIC BEGINS. AT EIGHT-THIRTY, THE PRESHOW MUSIC FADES OUT. AT THIS TIME, J. GORDON GREENE PRESENTS THE TRADITIONAL CURTAIN SPEECH. AFTER THE CURTAIN SPEECH THERE IS A TEN-SECOND HOLD AFTER WHICH THE PROLOGUE MUSIC BEGINS. THE ACTORS ENTER THE THEATRE FROM THE BACK OF THE HOUSE AND MOVE DOWN THE AISLES TO THE STAGE. THEY ARE CARRYING TRUNKS WHICH CONTAIN THE REMAINING SCENERY.

AS THE ACTORS MOUNT THE STAGE, THE HOUSE LIGHTS GO DOWN TO BLACK AND THE STAGE LIGHTING GOES UP TO THREE-QUARTERS. DURING THE PROLOGUE MUSIC, FIVE ACTORS SET THE REST OF THE SCENERY WITH PIECES TAKEN FROM THE TRUNKS. THE OTHER FOUR ACTORS PRESENT A DANCE.) (FIGURE 1.) (AS THE MUSIC DRAWS TO A CLOSE, AT A PREDETERMINED CUE, THE ACTORS MOVE TO ONE OF THE TRUNKS AND GET A PIECE OF THEIR COSTUME AND PUT IT ON. THEN, TWO AT A TIME, THEY CROSS DOWNSTAGE, TAKE A BOW, AND EXIT. SCANAREL IS THE LAST TO EXIT. HIS EXIT IS TIMED TO COME AT THE VERY END OF THE PROLOGUE MUSIC.

THE STAGE IS NOW SET FOR ACT ONE: AN ASYMETRICAL FOREST SCENE MADE OF MUSLIN PANELS WITH TREES PAINTED ON THEM.) (FIGURE 2.) (AFTER SCANAREL EXITS, THE CHARACTER PROLOGUE ENTERS FROM STAGE RIGHT AND DELIVERS THE OPENING SPEECH TO THE AUDIENCE.)

## PROLOGUE

Bonjour Mesdames et Mesdemoisells! Bonjour Messieurs. Bonjour mes enfants. Welcome. I proudly announce our play, a most comic comedy written by the famous M. de Molière. You will see two lovers who are separated, but who find each other--ah, l'amour, l'amour, l'amour. A crafty father who is finally outwitted--ah, la justice! La justice! And a wood-cutter, who because of the cunning of his wife, becomes a doctor in spite of himself. And that, friends, is the title of our play--The Doctor in Spite of Himself. Now with three raps on the floor (THREE RAPS OFF-STAGE.) our play begins. Our first scene is in the woods. (STAGE LIGHTING TO FULL INTENSITY.) It is a beautiful day--with the sun shining on green trees.



Figure 1

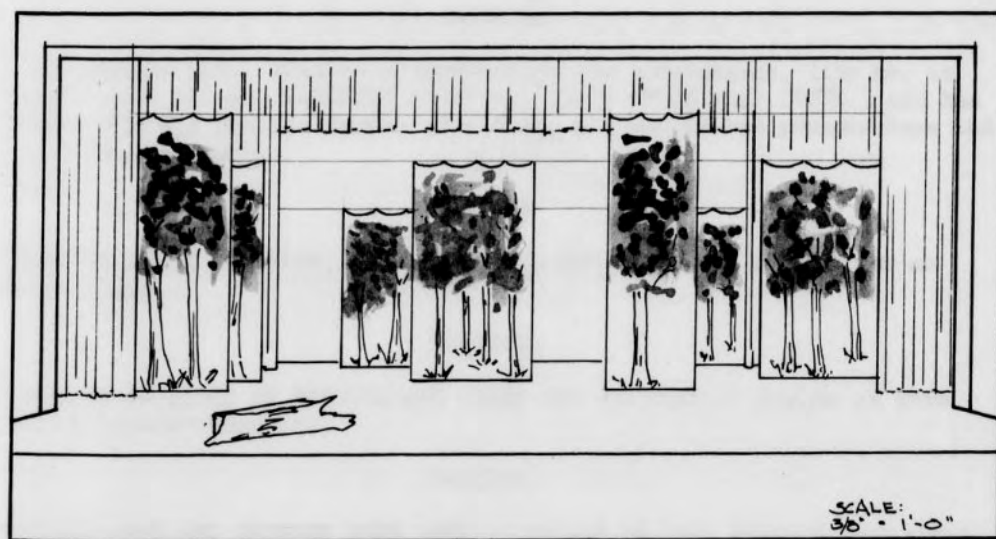
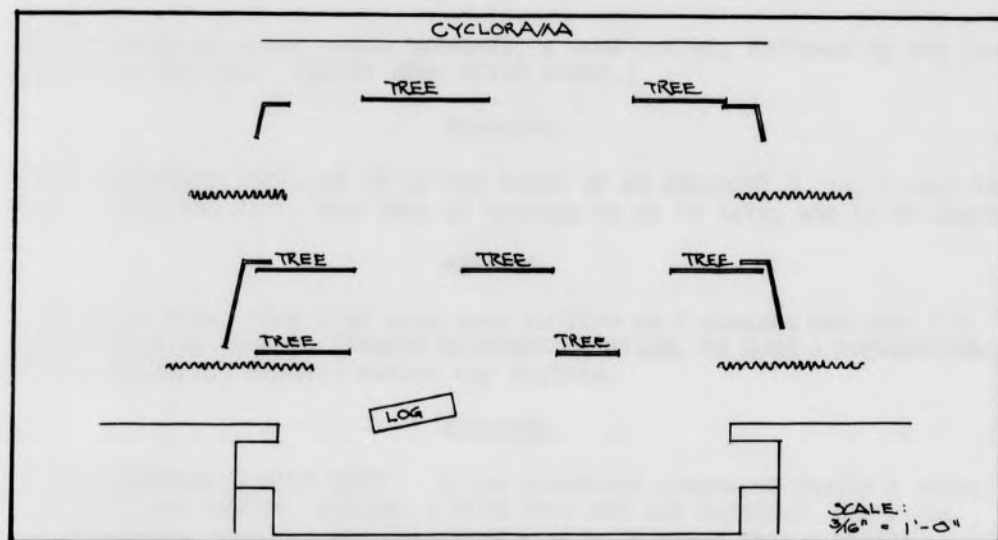


Figure 2

Into this happy scene comes Sganarel, a wood-cutter, followed by his loving wife, Martina. (EXITS DOWN STAGE RIGHT.)

SGANAREL

(FROM OFF STAGE LEFT, AS IF IN THE MIDST OF AN ARGUMENT.) No, I tell thee that I will not do't, and that it belongs to me to talk, and to be master.

MARTINA

And I tell thee, that I'll have thee to live as I please, and that I'm not married to thee to (THROWS SGANAREL ON STAGE, HE DOES A FORWARD ROLL ALMOST TO CENTER STAGE.) endure thy frolics.

SGANAREL

(RISES, MARTINA ENTERS LEFT.) O the monstrous plague of having a wife. (CROSSES DOWN CENTER, STRIKES A POSE WITH ONE ARM RAISED.) How right was Aristotle, when he declared that a wife is worse than a devil!

MARTINA

(TO AUDIENCE AS SHE CROSSES TO SGANAREL.) Observe a little the notable man, with his (STRIKES SGANAREL ON THE ARM, BREAKING HIS POSE.) block-head of an Aristotle.

SGANAREL

Yes, notable man. Find me a wood-cutter who understands, like me, to reason upon things, (CROSSES RIGHT AND STEPS UP ON PROP TRUNK.) who has served for six years a famous physician; and who in his younger days had his Latin by heart.

MARTINA

(CROSSES RIGHT TO TRUNK, KICKS SGANAREL OFF.) Plague on thee for an eternal ass.

SGANAREL

(CROSSES TO RIGHT OF MARTINA AND GRABS HER BUTTOCKS.) Plague on thee for an impudent baggage.

MARTINA

(BREAKS AWAY AND CROSSES DOWN LEFT.) Cursed be that day and hour wherein I took it into my head to say yes!

SGANAREL

(FOLLOWS HER.) Cursed be the hornified notary who made me sign to my ruin!

MARTINA

(COYLY.) It well becomes you, truly, to complain of that affair. Oughtest thou to be one single moment without thanking Heaven that thou hast me for thy wife? Or didst thou merit (BUMPS SGANAREL WITH HER HIP.) such a person as I am?

SGANAREL

(FROM RIGHT OF MARTINA, PUTS HIS ARMS AROUND HER WAIST.) Tis true, that you did me too much honour, and I had room to be satisfied the first night of our nuptials. Hey--s'death, don't make me speak upon that; I should say certain things--

MARTINA

What? what would you say?

SGANAREL

Enough; let us leave this chapter, it sufficeth that we know what we know (BREAKS EMBRACE AND CROSSES RIGHT.) and that you were very lucky in lighting on me.

MARTINA

(TURNS ON SGANAREL.) Lucky, d'ye call me in lighting on thee? (CROSSES RIGHT TO SGANAREL.) A fellow who has brought me to an hospital, a sot, a rascal who eats all that I have.

SGANAREL

You lie, I drink part of it. (TAKES A DRINK FROM HIS BOTTLE.)

MARTINA

Who sells (CROSSES LEFT TO INDICATE HOUSE.) piece by piece, everything that's in the house.

SGANAREL

(CROSSES LEFT, KEEPING DISTANCE BETWEEN MARTINA AND HIMSELF. DURING THE NEXT FIVE LINES THEY EXECUTE IMPROVISED BLOCKING WITH SGANAREL USING THE TREE TO HIDE FROM MARTINA AND MARTINA CHASING HIM.) That's living upon one's means.

MARTINA

Who has taken my very bed from under me.

SGANAREL

You'll rise earlier.

MARTINA

Who, in short, has not left a single movable in all the house.

SGANAREL

We may move the easier.

MARTINA

And who from morning to night does nothing but play and drink.

SGANAREL

(TAKES A BEAT TO RISE. TAKES OUT HIS HANDKERCHIEF, AND MOPPING HIS BROW, CROSSES RIGHT.) That's to keep myself from the vapours.

MARTINA

(ADVANCES ON SGANAREL.) And what would you have me do the while with my family?

SGANAREL

Whatever you please.

MARTINA

(TAKES THIS OUT LEFT.) I have four poor little infants in arms.

SGANAREL

(TAPS MARTINA ON SHOULDER, SHE TURNS TO HIM.) Lay 'em on the ground.

MARTINA

(PULLS THIS LINE WAY OUT, LOOKING FOR SYMPATHY FROM SGANAREL.) Who are crying to me, every moment for bread.

SGANAREL

Give them the rod. (MARTINA TURNS TO HIM.) When I have drunk and eaten well, I'll have every one satisfied in my house.

MARTINA

(ADVANCES ON SGANAREL DURING THE NEXT FIVE LINES WITH IMPROVISED BLOCKING.) And do you mean, sot, that things shall always go so?

SGANAREL

Wife, let us proceed softly, if you please.

MARTINA

That I shall perpetually endure your insolence and debaucheries.

SGANAREL

Don't let us put ourselves in a passion, wife.

MARTINA

And that I shall never be able to find a way of bringing you to your duty.

SGANAREL

(RUNS TO CENTER TO GET AWAY FROM MARTINA.) You know, wife, that I have not a very passive spirit of my own (STRIKES A THREATENING POSE.) and that I have an arm sufficiently strong.

MARTINA

(LAUGHING, LEANS ON PROSCENIUM.) I laugh at your threats.

SGANAREL

My pretty little wife, my honey, your hide itches according to custom.

MARTINA

(ADVANCES TO SGANAREL.) I'll let you see, that I'm no ways afraid of you.

SGANAREL

My dear rib, you have a desire for something from me.

MARTINA

(ADVANCES ON SGANAREL FURTHER, MEETING CENTER STAGE.) D'ye think that I fear your words?

SGANAREL

Sweet object of my vows, I shall box (ATTEMPTS TO BOX MARTINA'S EARS. SHE HITS HIS LEG, SPINNING HIM UP STAGE OF DOWN STAGE TREE.) your ears.

MARTINA

(BACKS SGANAREL LEFT THROUGH THE NEXT FIVE LINES.) Sot, as thou art!

SGANAREL

I shall bang you.

MARTINA

Wine-sack!

SGANAREL

I shall belabour you.

MARTINA

Scoundrel!

SGANAREL

(GATHERS ALL HIS COURAGE, RISES ON HIS TOES AND THREATENS MARTINA. CHASE THROUGH THE TREES BEGINS. THE CHASE ENDS DOWN STAGE CENTER. WHEN MARTINA CROSSES LEFT, SGANAREL HOLDS AT PROP TRUNK, WHERE HE HAS PICKED UP A SLAPSTICK. MARTINA THINKS SHE HAS LOST HIM AND IS BACKING UP TOWARD CENTER STAGE WATCHING OFF LEFT FOR SGANAREL. HE IS STANDING BEHIND HER, WAITING FOR HER TO BACK INTO HIM. SHE GETS CENTER CONFIDENT SHE IS SAFE, SUDDENLY SGANAREL GRABS HER, THROWS HER OVER HIS KNEE AND BEATS HER WITH SLAPSTICK.) I shall curry you.

MARTINA

Rascal, impudence, knave, coward, villain, hangdog, mumper, rogue, pick-pocket, varlet, thief-- (CRYING.) Oh, oh! oh! oh!

MRS. ROBERTS

(ENTERS FROM DOWN RIGHT, CROSSES TO RIGHT OF MARTINA AND SGANAREL.) Hoity, hoity, hoity; fie, what's here to do? What a base trick is this. (CROSSES DOWN TO AUDIENCE. MARTINA AND SGANAREL FREEZE.) Plague on the scoundrel for beating his wife thus. (CROSSES BACK UP TO LEFT OF MARTINA AND SGANAREL WHO HAVE RESUMED BEATING.) He is a scoundrel, (BEATS SGANAREL WITH SLAPSTICK.) a villain, a rascal!

MARTINA

(TAKES A BEAT, LOOKS AT MRS. ROBERTS. THEY ALL STOP BEATING.) Don't you call my husband names.

MRS. ROBERTS

But he beat you, like a scoundrel, like a villain, like a rascal.

MARTINA

(TO MRS. ROBERTS.) Suppose (LOOKS AT SGANAREL, RISES OUT OF BEATING POSITION AND DELIVERS LINE DIRECTLY IN MRS. ROBERT'S FACE.) I have a mind that he should beat me.



MRS. ROBERTS

May then I agree to it with all my heart.

MARTINA

(SHE BACKS MRS. ROBERTS STAGE LEFT DURING THE NEXT FIFTEEN LINES WITH IMPROVISED BLOCKING. SCANAREL CROSSES RIGHT AND SITS ON TRUNK.) What do you meddle for?

MRS. ROBERTS

I was in the wrong.

MARTINA

Is it your business?

MRS. ROBERTS

You say right.

MARTINA

(TO AUDIENCE. MRS. ROBERTS FREEZES. THEN RESUME IMPROVISED MOVEMENT LEFT.) Observe this impertinent mortal a little, who would hinder husbands from beating their wives!

MRS. ROBERTS

I recant.

MARTINA

What have you to do to pry into it?

MRS. ROBERTS

Nothing.

MARTINA

Does it belong to you to run your nose into it?

MRS. ROBERTS

No.

MARTINA

Concern yourself with your own business.

MRS. ROBERTS

I say no more.

MARTINA

I have a mind to be beaten.

MRS. ROBERTS

Agreed.

MARTINA

'Tisn't at your expense.

MRS. ROBERTS

True.

MARTINA

And you are a sot to come thrusting in your oar where you have nothing to do. (SLAPS MRS. ROBERTS, WHO THEN CROSSES RIGHT ASKING FORGIVENESS FROM SGANAREL. MARTINA COUNTERS RIGHT.)

MRS. ROBERTS

(TO SGANAREL.) Neighbour, I ask your pardon with all my heart. (MRS. ROBERTS PULLS SGANAREL FROM TRUNK.) Go on, thrash, bang your wife as you should; (SITS ON TRUNK AND PULLS MARTINA OVER HER LAP.) I'll help you if you will. (FIGURE 3.)

SGANAREL

I have not a mind to't.

MRS. ROBERTS

Ah, a pity.

SGANAREL

I'll beat her when I choose.

MRS. ROBERTS

Soon I hope.

SGANAREL

I will beat her if I will; and if I won't, I won't beat her.



Figure 3

MRS. ROBERTS

Mighty well.

SGANAREL

'Tis my wife, and not yours.

MRS. ROBERTS

(RISES FROM TRUNK, MARTINA FALLS ON THE FLOOR. MRS. ROBERTS COUNTERS LEFT SO SGANAREL IS ON RIGHT OF TRUNK AND MRS. ROBERTS ON LEFT.)  
Undoubtedly.

SGANAREL

You have no business to command me.

MRS. ROBERTS

Right.

SGANAREL

I have nothing to do with your help.

MRS. ROBERTS

(SMALL BOW.) With all my heart.

SGANAREL

And you are an impertinent lady to intrude into other people's affairs. Learn what Cicero says: (PUTS HIS FOOT UPON THE TRUNK AND STRIKES A POSE.) That between the tree and the axe you must not (RAISES HIS FINGER. MRS. ROBERTS TAKES OUT HER SLAPSTICK AND GIVES SGANAREL'S FINGER A HARD WHACK. HE CHASES HER OFF UP LEFT.) thrust in the finger.

MARTINA

(LAUGHING, STILL ON GROUND.) What a fine man I have for a husband.

SGANAREL

(RE-ENTERS UP LEFT, CROSSES DOWN RIGHT TO MARTINA. DURING THE NEXT FOURTEEN LINES, SGANAREL TRIES TO ENCOURAGE MARTINA TO FORGIVE HIM FOR THE BEATING HE GAVE HER.) So, come, let us be a peace with one another. Here, shake hands.

MARTINA

Yes, after you have beat me in this manner?

SGANAREL

That's nothing. Shake hands.

MARTINA

I won't.

SGANAREL

Hey!

MARTINA

No.

SGANAREL

Come, I tell thee.

MARTINA

I won't do't.

SGANAREL

Come, come, come.

MARTINA

No, I'll be in a passion.

SGANAREL

Fie, 'tis a trifle. Come, come.

MARTINA

Let me alone.

SGANAREL

Shake hands, I say.

MARTINA

(TAKES HIS HAND. SGANAREL HELPS HER UP. SHE BREAKS AWAY FROM HIM AND CROSSES LEFT, ANGRILY.) You have used me too ill.

## SCANAREL

Well, go, I ask your pardon, let's see thy hand. (MARTINA, WITH BACK TO SCANAREL, EXTENDS HER HAND. HE CROSSES TO HER, TAKES HER HAND, KISSES IT AND FALLS TO HIS KNEES.)

## MARTINA

I forgive thee. (TAKES HER HAND AWAY AND WIPES IT ON HIS SLEEVE.) But thou shalt pay.

## SCANAREL

(RISES DURING THIS SPEECH.) You are a fool to regard that; these are trifling things, which are often necessary in friendship, and five or six strokes of a cudgel amongst people who love one another, only serve to whet the affection. Go, I'll be gone to the wood, and I promise thee above a hundred pieces of wood to-day. (SCANAREL EXITS UP STAGE LEFT.)

## MARTINA

(ALONE, CALLING AFTER HIM.) Get thee gone. (TO AUDIENCE, CROSSES EXTREME DOWN RIGHT.) Whatever face I put on't, I shall not forget my resentment, and I'm all on fire to find means of punishing thee for the blows thou hast given me. I know well enough that a woman has always about her wherewith, to be revenged of a husband. But that's too delicate a punishment for my hangdog. I want a revenge that he would feel a little better; for this is not sufficient for the injury I've received. (SITS ON APRON. LUCAS AND VALÈRE'S ENTRANCE MUSIC BEGINS. AS MARTINA SITS ON APRON, LUCAS AND VALÈRE ENTER UP STAGE RIGHT, CROSS DOWN TO CENTER THROUGH THE TREES. THEY ARE CARRYING SLAPSTICKS WHICH ARE USED AS MAGNIFYING GLASSES AND TELESCOPES. THEY APPEAR TO BE LOOKING FOR SOMETHING. WHEN THEY REACH DOWN CENTER, THEY SPEAK.)

## LUCAS

(TO VALÈRE, NOT SEEING MARTINA.) I'facks we have taken the deuce of a commission on us, and I don't know, for my part, what we could think of getting by't.

## VALÈRE

(TO LUCAS, NOT SEEING MARTINA.) What wouldst though have, my honest man-nurse? We must obey our master; besides, we have both of us an interest in the health of our mistress his daughter, for her marriage, which is delayed by her disease, would without doubt bring us in a reward. Horatio, who is a generous man, has the best pretension to her person; and though she has discovered a kindness for one Léander, you know well enough that her father would never consent to receive him for his son-in-law. (THEY CROSS DOWN LEFT DURING MARTINA'S LINE. THEY HOLD JUST LEFT OF DOWN STAGE LEFT TREE.)

MARTINA

(MUSING ASIDE, THINKING SHE'S ALONE.) Can't I find out some device to revenge myself?

LUCAS

(TO VALÈRE.) But what a whim is this that's gotten into his head, since the doctors have all lost their Latin in the affair?

VALÈRE

(TO LUCAS.) One sometimes finds by dint of searching what could not be found at first; and very often in strange places-- (VALÈRE CROSSES TO LEFT OF TREE, LUCAS REMAINS ON RIGHT. VALÈRE LOOKS UNDER TREE, LUCAS DOES SAME. THEN THEY CROSS TO MIDDLE LEFT TREE, LOOK UNDER IT, THEN CROSS DOWN LEFT.)

MARTINA

Yes, (RISES, CROSSES LEFT AS SHE TALKS TO THE AUDIENCE, THEN SEES LUCAS AND VALÈRE.) I must be revenged at any rate whatever; these strokes of the cudgel rise in my stomach, I can't digest them, and-- Oh, gentlemen, I ask your pardon, I did not see you, for I was puzzling my brains for something that perplexes me.

VALÈRE

(CROSSING RIGHT, NOT WISHING TO BOTHER WITH MARTINA. HE CONTINUES HIS LOOKING OFF RIGHT. LUCAS HOLDS LEFT LOOKING APPRECIATIVELY AT MARTINA.) Every one has their cares in this world. And we are likewise looking for what we gladly would find.

MARTINA

May it be anything that I can assist you in?

VALÈRE

(ENCOURAGED, VALÈRE CROSSES BACK TO MARTINA, STAYS RIGHT OF HER. LUCAS IS LEFT OF MARTINA IN FRONT OF DOWN STAGE TREE.) Perhaps it may; we want to meet with some able man, some particular doctor, who might give some relief to our master's daughter, who is seized with a distemper which has quite and clean taken away the use of her tongue. A great many physicians have already spent all their art upon her; but one sometimes finds folks with wonderful secrets, certain peculiar remedies, which very often do what the others could not do, and 'tis this we are looking for.

MARTINA

(CROSSES DOWN AND DELIVERS THIS TO AUDIENCE. LUCAS AND VALÈRE FREEZE.) Ha! My stars have inspired me with an admirable invention to revenge

myself on my rascal! (MARTINA RUNS AROUND TREE RIGHT AND COMES AGAIN BETWEEN LUCAS AND VALÈRE.) Sirs, you could never have applied yourselves better to meet with what you want, for we have a man, the most marvelous man in all the world, for desperate distempers.

VALÈRE

How! Pray where can we find him.

MARTINA

You'll find him this moment towards that little place there, he diverts himself with cutting of wood.

LUCAS

A doctor cut wood!

VALÈRE

He diverts himself with gathering of herbs you'd say?

MARTINA

No. 'Tis an odd kind of a man who takes delight in it, a fantastical, fanciful, humoursome mortal, and one that you'd never take for what he is; he goes dressed in an extravagant manner, affects sometimes to appear ignorant, keeping his knowledge within him, and avoids nothing so much, as exercising the marvelous talents which Heaven has given him for medicine.

VALÈRE

'Tis a wonderful thing, that all your great men have still something of caprice, some small grain of folly mixed with their learning.

MARTINA

The folly of this man is greater than can be believed for it sometimes goes so far that he'll (GETS THE IDEA, CROSSES DOWN RIGHT LOOKING OFF RIGHT IN DELIGHT.) bear to be beat before he'll acknowledge his capacity, (TURNS BACK TO THEM.) and I give you notice that you'll never gain your end, that he'll never own he's a doctor, if the whim is on him, unless you each take a cudgel, and bring him by strength of blows to confess at last what at first he'll conceal from you. 'Tis thus we treat him when we have occasion for him.

VALÈRE

(CROSSES TO MARTINA.) Strange folly!



MARTINA

'Tis true. But after that you'll see he'll do miracles.

VALÈRE

What's his name?

MARTINA

His name is Sganarel; but he is easy to be known. 'Tis a man who has a large black beard, and who wears a ruff, with a yellow and green coat.

LUCAS

(CROSSES TO MARTINA, HOLDS RIGHT OF VALÈRE.) A yellow and green coat! He's the doctor of paroquets then.

VALÈRE

But is it very true that he is so learned, as you say?

MARTINA

What? Why 'tis a man that does wonders. (HITS VALÈRE, THEN CROSSES STAGE RIGHT, ENACTS SPEECH.) Six months ago a woman was given over by all the other physicians. They thought her dead for six hours, and prepared to bury her, when they brought the man, we are speaking of, by force. Having seen her, he (KNEELS) put a little drop of something into her mouth and that very instant, (RISES, WALKS AROUND TRUNK.) she raised herself from her bed, and began immediately to walk about the room, as if nothing had (STEPS UP ON TRUNK.) been the matter.

LUCAS

Ah!

VALÈRE

Ah!

MARTINA

Ah-ha! (REALIZES SHE IS IMPRESSING THEM WITH HER STORY.)

VALÈRE

This must have been some drop of drinkable gold.

MARTINA

That might really be. (DECIDES TO TELL ANOTHER STORY. PANTOMIMES SPEECH.)

'Tis not three weeks ago, that a young lad of twelve years old tumbled down from the top of a tower, and broke his head, arms, and legs, on the pavement. They had no sooner got our man to him, but he rubbed his body all over with a certain ointment, which he makes, and the youth immediately raised himself on his feet, and ran to play.

LUCAS

Ah!

VALÈRE

Ah!

MARTINA

Ah-ha! (KNOWS SHE NOW HAS THEM IN HER POWER.)

VALÈRE

(CROSSING TO MARTINA DOWN RIGHT.) This same man must have the universal medicine.

MARTINA

Who doubts it?

LUCAS.

(CROSSING TO MARTINA, HOLDS RIGHT OF VALÈRE.) Ods bobs, this is just such a man as we want; let's go quickly and search 'em out.

VALÈRE

We thank you for the favour you've done us.

MARTINA

But remember well however, the caution I have given you.

LUCAS

Hey! 'Zooks, let us alone. If he wants nothing but beating, the cow's our own. (MARTINA, SATISFIED THAT SHE HAS SUFFICIENTLY SET HER HUSBAND UP TO GAIN HER REVENGE, CROSSES RIGHT TO EXIT. LUCAS LOOKS AFTER HER WITH HIS SLAPSTICK USED AS A TELESCOPE. VALÈRE RESTRAINS HIM, TAKES HIM RIGHT TO BEGIN SEARCH.)

VALÈRE

(TO LUCAS.) We were mighty happy in meeting with this woman; I conceive the greatest hopes from it in the world.

SGANAREL

(OFF STAGE UP LEFT.) Tol de rol, lol, dol dol.

VALÈRE

(LUCAS AND VALÈRE HOLD DOWN RIGHT BY TRUNK. SGANAREL ENTERS UP LEFT, LUCAS AND VALÈRE HIDE BEHIND TRUNK. SGANAREL CROSSES DOWN CENTER, BUMPS INTO STAGE CENTER TREE, PICKS IT UP, LOOKS UNDER IT AT THE AUDIENCE. HE PUTS DOWN THE TREE AND CROSSES DOWN LEFT OF DOWN STAGE TREE. HE SITS. DURING HIS ENTRANCE HE SINGS, WHEN HE SITS HE SPEAKS.) I hear somebody singing and cutting of wood.

SGANAREL

Tol, lol, dol--I'faith, I've worked enough to drink a sup. Let's take a little breath. (HE DRINKS.) This same wood is as salt as the devil. (SINGS.)

What pleasure's so great, as the bottle can give,  
 What music so sweet, as thy little gull, gull!  
 My fate might be envied by all men that live,  
 Were my dear jolly bottle, but constantly full.  
 Say why, my sweet bottle, I prithee, say why,  
 Since, when full so delightful, you'll ever be dry.  
 Come, s'death, we must not breed melancholy.

VALÈRE

(LOW TO LUCAS, RISES.) There's the very man.

LUCAS

(LOW TO VALÈRE, RISES AND CROSSES DOWN RIGHT OF VALÈRE.) I think you say true, and that I'se have found 'en out by my nose.

VALÈRE

Let's see him nearer. (THEY CROSS TO BEHIND MIDDLE LEFT TREE, PEER OUT FROM BEHIND IT.)

SGANAREL

(HUGGING HIS BOTTLE, RISES, CROSSES DOWN LEFT.) Ah! my little rogue, how I do love thee, my little corks! (TAKES DRINK, TURNS TO GO UP STAGE, SEES LUCAS AND VALÈRE, TURNS FRONT. CROSSES TO CENTER LOOKING BACK OVER HIS SHOULDER.) My fate--might--be envied--by all men that live-- (TO AUDIENCE.) What the deuce, who do these folks want?

VALÈRE

'Tis he, most certainly.

LUCAS

(TO VALÈRE.) He's as like him that was defigured to us as if a had been spitten out of his mouth.

SGANAREL

(TO AUDIENCE.) They consult together, and (LUCAS AND VALÈRE RAISE SLAP-STICKS TO SERVE AS TELESCOPE AND MAGNIFYING GLASS.) look earnestly at me. What design can they have? (SETS DOWN THE BOTTLE ON THE GROUND, AND VALÈRE CROSSES TO LEFT OF HIM BOWING TO SALUTE HIM, HE THINKING IT IS WITH A DESIGN TO TAKE IT AWAY, PUTS IT ON THE OTHER SIDE. UPON WHICH LUCAS DOING THE SAME THING EXCEPT ON THE RIGHT OF HIM, HE TAKES IT UP AGAIN AND HOLDS IT CLOSE TO HIS BREAST, WITH DIVERSE GESTURES, WHICH MAKE A GREAT DUMB SHOW.)

VALÈRE

Ah, sir, is it not you who are called Sganarel?

SGANAREL

Hey! What?

VALÈRE

I ask you, if it is not you, whose name is Sganarel?

SGANAREL

(TO VALÈRE.) Yes, and (TO LUCAS.) no, according to what you would have with him.

VALÈRE

Nothing, but to do him all the civilities we could.

SGANAREL

In that case, 'tis me whose name's Sganarel. (HE BOWS.)

VALÈRE

Sir, we are transported to see you; we have been recommended to you for that we are searching after; and we come to beg your assistance, which we want.

SGANAREL

If 'tis anything, gentlemen, than depends upon my little employment, I am very ready to serve you.

VALÈRE

Sir, 'tis too great a favour that you do us: but be covered, pray sir, the sun may incommode you.

LUCAS

Cover your skull, sir.

SGANAREL

(CROSSES DOWN CENTER TO AUDIENCE, LUCAS AND VALÈRE FREEZE.) These people are mighty full of ceremony. (STEPS BACK UP STAGE, LUCAS AND VALÈRE UNFREEZE. SGANAREL PUTS ON HIS HAT.)

VALÈRE

Sir, you must not think strange that we come to you. Skilful people are always sought for, and we are informed of your ability.

SGANAREL

'Tis true, sirs, that I am the first man in the world for cutting wood.

VALÈRE

Ah, sir--

SGANAREL

I spare nothing in doing so, and make 'em after a manner that people have no reason to find fault with them.

VALÈRE

Sir, that's not the thing in question.

SGANAREL

(CROSSES DOWN LEFT ON LINE.) But then I fell 'em for nine and twopence a hundred.

VALÈRE

Pray don't let us talk of that.

SGANAREL

I assure you I can't let them go for less.

VALÈRE

(CROSSES DOWN LEFT TO SGANAREL ON LINE.) Sir, we know how things are.

SGANAREL

If you know how things are, you know that I sell them so.

VALÈRE

Sir, this is jesting, but--

SGANAREL

I do not jest, I can't bate anything of it.

VALÈRE

Let us talk after another manner, pray now.

SGANAREL

(CROSSES RIGHT ON LINE.) You may get them at another place for less, there is wood and there is wood: but for those that I cut . . .

LUCAS

(CROSSES DOWN RIGHT TO SGANAREL ON LINE.) S'bobs, let us leave this discourse.

SGANAREL

I swear to you, that you shall not have them, if you fall short a farthing of it.

VALÈRE

(CROSSES RIGHT TO SGANAREL, EXASPERATED.) Oh! fie.

SGANAREL

(RAISING HIS HAND TO STOP VALÈRE.) No, o' my conscience, you shall pay that for 'em. I speak sincerely, and am not a man that would ask too much.

VALÈRE

(WITH GROWING AGITATION, TRYING TO RESTRAIN HIMSELF.) Should such a person as you, sir, amuse himself with these gross dissimulations, demean himself by talking in this manner; a man so learned, such a famous physician as you are, be willing to disguise himself from the eyes of the world, and keep buried the fine talents he enjoys?

SGANAREL

(TO AUDIENCE.) The fellow's a fool.

VALÈRE

Pray, sir, don't dissemble with us.

SGANAREL

What?

LUCAS

All this hodge-podge signifies naught; I do know what I do know.

SGANAREL

Well, then, what do you know that you know you know?

VALÈRE

What you are--a great doctor.

SGANAREL

(TO VALÈRE.) A doctor?

LUCAS

A doctor!

SGANAREL

(TO LUCAS.) A doctor?

VALÈRE

A doctor!

SGANAREL

Doctor yourself; I am not one, nor ever was.

VALÈRE

(TO AUDIENCE.) This is the folly that possesses him. (TO SGANAREL.)  
Sir, don't be willing to deny things any longer; and let us not come,  
pray, to troublesome extremities.

SGANAREL

To what?

VALÈRE

To certain things which we should be sorry for.

SGANAREL

S'death, come to what you please; I am not a doctor, and don't understand what you would be at.

VALÈRE

(CROSSES DOWN CENTER, TO AUDIENCE.) I see plainly that we must make use of the remedy. (CROSSES BACK TO SGANAREL.) Sir, once more I desire you to own what you are.

LUCAS

And s'bobs, don't latterlammas it any longer, but confess frankly that you be a doctor.

SGANAREL

I'm mad--

VALÈRE

Where's the good of denything what is known?

LUCAS

Wherefore all these whimsies? What service will this do you.

SGANAREL

Gentlemen in one word, as well as in two thousand, I tell you that I am not a doctor.

VALÈRE

You are not a doctor?

SGANAREL

No.

LUCAS

Y'an't a doctor?

SGANAREL

No, I tell you.



VALÈRE

Since you will have it, we must betake ourselves to it then. (THEY TAKE EACH OF THEM A CUDGEL AND THRASH HIM, LUCAS FROM THE FRONT, VALÈRE FROM THE REAR.)

SGANAREL

Hold, hold, hold, gentlemen, I'm what you please.

VALÈRE

(GRIEVED AT HAVING BEATEN SGANAREL, CROSSES LEFT THREE STEPS.) Why, sir, did you oblige us to this violence?

LUCAS

(GRIEVED, CROSSES RIGHT THREE STEPS.) To what good did you make us be at the pain to beat you?

VALÈRE

(CONTINUES TO CROSS LEFT THREE STEPS, HOLDS OUT LEFT.) I assure you, that I did it with all the regret in the world.

LUCAS

(CONTINUES TO CROSS THREE STEPS, HOLDS OUT RIGHT.) By my foith and wronkly, I did it with sorrow.

SGANAREL

(FROM CENTER, TAKING THEM BOTH IN.) What the deuce d'e mean, sirs? Pray, is it out of a joke, or are you both distracted, that you will have me to be a doctor?

VALÈRE

(AMAZED, CROSSES TO SGANAREL.) What, won't you yield yet, and do you deny that you are a physician?

SGANAREL

The devil take me if I am one.

LUCAS

(QUESTIONINGLY, CROSSES TO SGANAREL.) En't it true, that you do understand physic.

SGANAREL

No, plague choke me if I do. (THEY BEGIN TO BEAT HIM AGAIN.) Hold hold; well gentlemen, yes, since you will have it so, I am a doctor, I am a doctor, a bone breaker, a knifer, a cutter, a bleeder, and an apothecary too, if you think good. (TO AUDIENCE.) I rather choose to agree to everything than suffer myself to be knocked o' the head.

VALÈRE

(EXHAUSTED, CROSSES RIGHT TO TRUNK, SITS.) Ay, now things go well, sir; I'm transported to see you're become reasonable.

LUCAS

(FOLLOWS VALÈRE.) You give me a heart full of joy to zee you talk in this monner.

VALÈRE

(SLOW RISE AND BOW.) I ask your pardon with all my soul.

LUCAS

(IMITATES VALÈRE.) I'se demand excuse for the liberty Ic' have ta'en.

SGANAREL

(CROSSES LEFT, TO HIMSELF.) Whu, have I really deceived myself then, and am I become a doctor without knowing it?

VALÈRE

You shall not repent, sir, discovering to us what you are; and you'll certainly see that you'll be satisfied for it.

SGANAREL

(CROSSES RIGHT THREE STEPS.) But, gentlemen, tell me, don't you deceive yourselves? Is it very sure that I am a doctor?

LUCAS

Yes, by my foith.

SGANAREL

(CROSSES RIGHT TWO STEPS.) In good earnest?

VALÈRE

Undoubtedly.

SGANAREL

(CROSSES RIGHT ONE STEP TO JUST CENTER OF TRUNK.) The devil take me if I knew it.

VALÈRE

How! You are the most able physician in the world.

SGANAREL

(JUMPS ON TRUNK, LUCAS AND VALÈRE COUNTER TO EITHER SIDE OF TRUNK, UP RIGHT AND DOWN LEFT OF TRUNK.) Ay! Ay!

LUCAS

A doctor, that has healed I know not how many ailments.

SGANAREL

O dear!

VALÈRE

(PANTOMIME SPEECH.) A woman was taken for dead six hours, she was just ready to be buried, when with one drop of a certain thing, you brought her to life again, and made her walk immediately about the room.

SGANAREL

The plague I did!

LUCAS

(PANTOMIME SPEECH.) A little lad of a dozen-year old, fell from the top of a steeple, whereupon a had his head, legs, and arms broken; and you, with I know not what nointment, made 'em soon scramble up on his feet, and scour away to play.

SGANAREL

The devil!

VALÈRE

In short, sir, you shall have satisfaction with us; and you may (SGANAREL SUDDENLY BECOMES VERY INTERESTED.) gain whatever you will, if you'll but suffer us to conduct you to where we want you.

SGANAREL

(RESTRAINED EXCITEMENT AT PROSPECT OF MONETARY GAIN.) I may gain what I will?

VALÈRE

Yes.

SGANAREL

(HAPPILY.) Oh! I'm a doctor without dispute. I had forgotten it, but I remember it now. What's the affair? Where must I transport myself to?

VALÈRE

We'll conduct you. The affair is to go see a young lady who has lost her speech.

SGANAREL

Faith I have not found it.

VALÈRE

(TO LUCAS.) He loves to joke. (TO SGANAREL.) Come, sir. (STARTS TO HELP SGANAREL DOWN OFF TRUNK.)

SGANAREL

(STOPPING, PRACTICALLY MID-AIR, WITH A GREAT AIR OF POMPOSITY.) Without a doctor's gown?

VALÈRE

We'll procure you one.

SGANAREL

(OFFERING HIS BOTTLE TO VALÈRE.) Do hold that. That's where I put my julep. (VALÈRE TAKES BOTTLE VERY RELUCTANTLY; SGANAREL THEN TURNS TOWARDS LUCAS AND SPITS.) Walk you over that by prescription of the doctor. (STARTS OUT UP LEFT.) Come, lead the way, that is the doctor's order. (STOPS, DECIDES TO HAVE SOME FUN. SINGS IMPROMPTU SONG, DOES A LITTLE JIG.)

When I wear my doctor's hat,  
Giving pills for this and that,  
Ah, how folks will envy me  
Thank how happy I will be . . .  
Every day a patient's worse  
Means more money in my purse.

(LUCAS AND VALÈRE JOIN IN.)

Ah, how happy hangs my (his) goose.  
I'm (he's) a doctor on the loose!

(THEY EXIT UP LEFT LAUGHTING. SCENE CHANGE MUSIC BEGINS AS LIGHTS FADE TO SILHOUETTE WITH LAUGHTER.)

## ACT I

## SCENE II

(AT RISE OF ACT I, SCENE II, WE FIND THE INTERIOR OF GÉRONTE'S HOUSE. WE ARE IN THE DRAWING ROOM. MID-CENTER IS A DESK. DOWN RIGHT AND DOWN LEFT, THERE IS A STRAIGHT-BACK CHAIR. ON THE DOWN RIGHT CHAIR, GÉRONTE'S HAT IS HOOKED OVER THE BACK OF THE CHAIR.)

WHEN GÉRONTE SITS IN CHAIR AT DESK, LIGHTS TO SILHOUETTE; HOLD THREE COUNTS, THEN BRING GENERAL STAGE LIGHTING TO FULL INTENSITY.)

## GÉRONTE

(READING A BILL FROM ONE OF THE DOCTORS WHO HAS ADMINISTERED TO LUCINDA.) Ten, fifteen, sixteen, seventeen and a half sous. Item, on the 25th, a sound purgative and stimulant of fresh cassia and leventine zenna as prescribed by the doctor to expel and evacuate my daughter's bile. Oh, really! (READING A BILL FROM A SECOND DOCTOR.) Thirty sous for an injection. Ugh! (READING A BILL FROM A THIRD DOCTOR.) Twenty, thirty sous, I'm glad to see him so reasonable. (LUCAS AND VALÈRE ENTER UP LEFT, CROSS TO DESK, VALÈRE TO RIGHT OF DESK, LUCAS TO LEFT. DURING THIS DIALOGUE, GÉRONTE WILL SHIFT FOCUS BACK AND FORTH BETWEEN LUCAS AND VALÈRE.)

## VALÈRE

Oh, sir, sir, I believe you will be satisfied, for we have brought you the greatest physician in the world.

## LUCAS

Adzsooks, none can be better; all the others be not worthy to clean his shoes for'n.

## VALÈRE

'Tis one who has done marvellous cures.

## LUCAS

Who has healed folk that were dead.

## VALÈRE

He's a little whimsical as I told you; and I'faith there are times when his senses give him the slip, and he does not appear to be what he is.

## LUCAS

Yes, a loves to play the wag, and foith they do say, no offence, that a have had a small knock o' the crown with an aze. (JACQUELIN ENTERS DOWN RIGHT TO CLEAN BUT LISTENS INSTEAD.)

VALÈRE

But he's all skill at the bottom; and he often says things extremely sublime.

LUCAS

When a gives a mind to't, a talks as vine exactly as tho'f a read in a book.

VALÈRE

His reputation is already spread around here; and all the world come to him.

GÉRONTE

(ANXIOUS.) I've a (THROWS HIS ARMS OPEN IN DELIGHT, ACCIDENTLY HITTING LUCAS AND VALÈRE IN THE STOMACH.) vast desire to see him; bring him to me immediately.

VALÈRE

(EXITS UP LEFT, LUCAS CROSSES DOWN LEFT TO SEEK SUPPORT FROM CHAIR.) I'll go look for him.

JACQUELIN

(UNABLE TO CONSTRAIN HERSELF ANY LONGER, CROSSES TO GÉRONTE.) By my troth, sir, this will do just what the others ha' done. I'se believe that he'll be so good so bad; and the best physician you can gee your daughter, according to my notion, (RELATING THIS TO LUCAS, CROSSES UP OF DESK, LEFT TO LUCAS.) is a good hondsone husband for whom she has a kindness.

GÉRONTE

Good lack, my sweet nurse, (REALIZES HE HAS BEEN NERVOUSLY PLAYING WITH THE QUILL PEN, PUTS IT DOWN.) you meddle with many things.

LUCAS

(TRYING TO RESTRAIN HIS WIFE.) Hold your peace, our huswife Jacquelin; it don't belong to you to thrust in your nose there.

JACQUELIN

(TO LUCAS.) I tell you, (CROSSES TO GÉRONTE AT DESK.) and both o' ye, that all these physicians will do her no more good than a glass of fair water; that your daughter has need o' somewhat else than rhubarb and zenna; and that a husband's a plaster which cures all the ailments of (RELATES THIS TO LUCAS.) a young woman.

GÉRONTE

Is she in a condition now, that any one would burthen himself with her with the infirmity she has? And when I had a design of marrying her, did she not oppose my intentions?

JACQUELIN

(TO GÉRONTE.) I believe so truly, you would a' given her a man she doesn't like. Wherefore did not you not offer her this same Mr. Léander, (GÉRONTE RISES IN PROTEST, JACQUELIN CONTINUES.) who has gotten her heart. (RE-SEATS GÉRONTE IN CHAIR.) She'd been mighty obedient, and I'll wager that he'll take her as she is, if yow'd but give her to him.

GÉRONTE

(RISES.) This Léander is not (ON WORD "NOT" HAND GESTURE, ACCIDENTLY HITS BREAST, PULLS AWAY.) the man she must have; he has not the wealth which the other has.

JACQUELIN

He has an uncle that's mortal rich, whose heritage a is to be.

GÉRONTE

(CROSSES OUT IN FRONT OF DESK TO DOWN RIGHT.) All these riches to come, appear to me as mere songs. There's nothing like what people are in possession of; and we run a great risk of being cozened when we reckon up riches which are kept for us by others. (JACQUELIN TRIES TO INTERRUPT.) Death has not always open ears to the wishes and prayers of your gentlemen inheritors, and they have time to be sharp set, who wait for somebody's decease before they can eat.

JACQUELIN

(CROSSES TO GÉRONTE DOWN RIGHT, SEATS HIM IN CHAIR, PROCEEDS TO USE SPEECH AS A LECTURE.) In short, I've often heard say, that in marriage, as in other affairs, contentment is beyond riches. Vathers and mothers ha' the cursed custom of asking alway, what han he, and what han she? And Gaffer Piarre has married his girl Simounetta to fat Tummas, because a had a scrap of a vineyard more than young Robin, where she had placed her liking; and there the poor creature is gone as yellow as quince, and has gotten nothing all the while. This is a foin example for you, sir; folk have nothing but their pleasure in this world; and I should rather choose to gee my girl (CROSSES CENTER, RELATES TO LUCAS, WHO HAS BEEN LISTENING TO SCENE FROM LEFT.) a good husband, that was agreeable to her, than all the income o' the country.

GÉRONTE

(RISES) Plague! Mrs. Nurse, how you prate! (CROSSES CENTER TO

JACQUELIN.) Hold your peace pray; you take too much trouble on you, and will overheat your milk. (CUPS HER BREAST IN UP STAGE HAND.)

## LUCAS

(CROSSES TO JACQUELIN, PULLS HER AWAY FROM GÉRONTE. JACQUELIN HOLDS ON LINE, LUCAS BETWEEN DESK AND CHAIR.) S'bobs, hold your tongue, you are an impartinont huswife. (DURING SPEECH, LUCAS HITS GÉRONTE ON SHOULDERS PERIODICALLY; EACH BLOW FELS GERONTE FULL OVER, NEARLY HITTING HIS FACE ON THE DESK. AFTER EACH SLAP, LUCAS LOOKS TO JACQUELIN SO THAT HE NEVER SEES THE RESULTS OF HIS FRIENDLY PATS ON THE BACK.) Maister ha' nothing to do with thy preachments; he knows what a mun must do. Mind to gee your child the breast, without being so much upon the reasonous. Maister is his daughter's vather, and he's a good mon, and a wise one, and knows what to do in the case.

## GÉRONTE

(RISING FROM DESK.) Oh! Softly, softly.

## LUCAS

(STRIKING GÉRONTE ON THE SHOULDERS AGAIN. GÉRONTE FALLS OVER DESK AGAIN. HE GETS HIS FINGER CAUGHT IN THE INK WELL, RISES.) Sir, I'll mortify her a bit, and learn her the respect she aws you.

## GÉRONTE

Yes, (NOTICES INK WELL, TRIES TO HIDE IT FROM LUCAS AND JACQUELIN.) but these actions are not necessary. (FREES HIMSELF FROM INK WELL WITH A POP.)

## VALÈRE

(ENTERS FROM UP RIGHT, HOLDS RIGHT ON LINE BETWEEN DESK AND DOWN RIGHT CHAIR, OPPOSITE JACQUELIN AND LUCAS WHO ARE LEFT.) Sir, prepare yourself, this is your doctor, that's coming in. (DOCTOR'S ENTRANCE MUSIC. DURING TRUMPET FANFARE, ALL BOW. SGANAREL ENTERS, THE FIRST THING HE SEES IS JACQUELIN AND HER WELL-ENDOWED CHEST. AT END OF FANFARE, ALL RISE.) (FIGURE 4.)

## GERONTE

(CROSSES DOWN CENTER TO GREET SGANAREL.) Sir, I'm transported to see you at my house, for we have great occasion for you.

## SGANAREL

(IN A PHYSICIAN'S GOWN, WITH A HIGH CROWNED HAT.) Hippocrates says, (LOW BOW.) let's both be covered. (PUTS ON HAT.)





Figure 4

GÉRONTE

Does Hippocrates say so?

SGANAREL

Yes.

GÉRONTE

In what chapter pray?

SGANAREL

In his chapter--upon hats.

GÉRONTE

Since Hippocrates says so, it must be done. (SIGNALS VALÈRE WHO BRINGS HIS HAT.)

SGANAREL

Mr. Doctor, having heard of the wonderful things--

GÉRONTE

Who do you speak to, pray? (VALÈRE PUTS THE HAT ON GÉRONTE'S HEAD AND CROSSES BACK RIGHT.)

SGANAREL

To you.

GÉRONTE

(LAUGHING.) I am not a doctor.

SGANAREL

You are not a doctor?

GÉRONTE

No indeed.

SGANAREL

Seriously?



GÉRONTE

Seriously. (SGANAREL TAKES A CUDGEL AND BEATS GÉRONTE.) Oh! oh! oh!

SGANAREL

Now you are a doctor then, I had never any other licence.

GÉRONTE

(CROSSES RIGHT TO VALÈRE. DURING THE NEXT CONVERSATION BETWEEN GÉRONTE, LUCAS AND VALÈRE, SGANAREL CROSSES TO JACQUELIN, APPRAISING HER.) What devil of a fellow have you brought me here?

VALÈRE

I told you justly that 'twas a droll doctor.

GÉRONTE

Yes, but I shall send him a-going with his drollery.

LUCAS

(CROSSES RIGHT TO GÉRONTE. SGANAREL SIEZES OPPORTUNITY TO MOVE IN CLOSER TO JACQUELIN.) Don't mind this, maister, 'tis only for a joke.

GÉRONTE

This kind of joking does not please me.

SGANAREL

(TRYING TO SAVE HIMSELF OF LIBERTY HE HAS JUST TAKEN, CROSSES TO CENTER AND BOWS AT END OF LINE.) Sir, I ask pardon for the liberty I've taken.

GÉRONTE

Sir, (CROSSES CENTER, BOWS.) your servant.

SGANAREL

I'm sorry-- (BOWS.)

GÉRONTE

'Tis nothing at all.

SGANAREL

For the strokes of the cudgel--(BOWS.)

GÉRONTE

There's no harm. (BOWS, REGISTERING HIS FEELING THAT HE HAS HAD ENOUGH OF THIS BOWING ROUTINE.)

SGANAREL

Which I've had the honour to give you. (BOWS.)

GÉRONTE

(STARTS BOW, REALIZES THAT HE MUST STOP THIS NONSENSE, HE COMES UP, EXCHANGES A LITTLE LAUGH WITH SGANAREL, AND BEGINS AGAIN.) Let us . . . Let us talk no more of that. I have a daughter, sir, who is fallen into a strange disease.

SGANAREL

(PLACING UP STAGE ARM ON GÉRONTE'S SHOULDER.) I'm rejoiced, sir, that your daughter has need of me; and I wish with all my heart that you had the same occasion likewise, you and all your family, that I might manifest the desire I have of serving you.

GÉRONTE

I'm obliged to you for your good wishes.

SGANAREL

I assure you 'tis from the bottom of my soul that I speak it.

GÉRONTE

'Tis too great an honour you do me--

SGANAREL

What is your daughter's name?

GÉRONTE

(CROSSES RIGHT, SEEING LUCINDA'S FACE IN HIS MEMORY. AS IF PICTURING A SIGN, GESTURES WITH BOTH ARMS IN THE AIR, EXTENDS THE VOWELS IN THE NAME.) Lucinda.

SGANAREL

(MIMICS GÉRONTE.) Lucinda! (THEY EMBRACE.) O! a charming name to act the doctor on! Lucinda!

GÉRONTE

(CROSSES LEFT TO EXIT, FOLLOWED BY VALÈRE.) I'll go and see a little what she's doing.

SGANAREL

(CROSSES AFTER THEM, PREVENTING EXIT WITH QUESTION.) Who is that jolly dame there?

GÉRONTE

She's nurse to a young child of mine. (GÉRONTE AND VALÈRE EXIT UP LEFT. JACQUELIN DUSTS CHAIR LEFT, LUCAS STRAIGHTENS DESK.)

SGANAREL

(CROSSES DOWN RIGHT, TO AUDIENCE. LUCAS AND JACQUELIN FREEZE.) S'life! What a lovely piece of stuff it is! (SGANAREL CROSSES LEFT TO JACQUELIN. THEY UNFREEZE. SHE TRIES TO IGNORE HIM. LUCAS LISTENS AND WATCHES APPREHENSIVELY. DURING FIRST PART OF SPEECH, SGANAREL CROSSES BEHIND JACQUELIN AND STANDS ON CHAIR.) Nurse! Charming nurse, my doctorship is the very humble slave of your nurseship, and I heartily wish I were the happy bantling that sucks the (HIS FINGERS CREEP DOWN JACQUELIN'S BODICE. ON "GRACES," HAVING REACHED HIS GOAL, HE PULLS AWAY, AT A REACTION FROM JACQUELIN.) milk of your good graces. (FIGURE 5.) (TRYING TO RESTRAIN HIMSELF FROM TOUCHING HER.) All my medicines, all my skill, all my (CUPS HER BREAST, JACQUELIN TURNS AWAY AND LUCAS, NO LONGER ABLE TO CONTAIN HIMSELF, CROSSES TO THEM AND DURING LINE, PULLS SGANAREL AWAY FROM HIS WIFE RIGHT.) capacity is at your service, and--

LUCAS

With your leave, Mr. Doctor, pray now let alone my wife.

SGANAREL

What, is she your wife?

LUCAS

(STEPS BETWEEN SGANAREL AND JACQUELIN.) Yes.

SGANAREL

(TAKES THIS OUT RIGHT.) Hah! (TURNING BACK TO LUCAS WITH A NEW PLAN OF ATTACK.) I did not know it truly, but am rejoiced at it out of love to you both. (GIVES LUCAS THE FRENCH KISS, THEN PUSHES HIM OUT OF THE WAY AND CROSSES TO JACQUELIN, BENDS HER BACK AND GIVES HER AN ENERGETIC KISS.)



Figure 5

LUCAS

(DRAWING SGANAREL AWAY, AND STEPPING BETWEEN HIM AND HIS WIFE.) Softly,  
an you please.

SGANAREL

I do assure you that I'm overjoyed at your being joined together. I congratulate her on having such a husband as you; and I congratulate you on having so handsome a wife, one so discreet and so well made as she is. (HE MAKES AGAIN AS IF HE WOULD EMBRACE LUCAS, AND SLIPPING UNDER HIS ARM, EMBRACES THE NURSE.)

LUCAS

(DRAWING HIM AWAY AGAIN.) S'bobs, not so many complamants, I beseech ye!

SGANAREL

Would not you have me rejoice with you for so lovely a conjunction?

LUCAS

With me as much an you please; but forbear sarimony with my wife.

SGANAREL

I take an equal part in both your good fortunes; and if I embrace you to witness my joy to you, I embrace her to witness the same to her. (HE EMBRACES LUCAS, CROSSES LEFT TO JACQUELIN, AND EMBRACES HER AGAIN.)

LUCAS

(DRAWING HIM AWAY THE THIRD TIME.) S'bodakins. Mr. Doctor, what vagaries are here! (CROSSES RIGHT WITH SGANAREL AS IF TO PUT HIM OUT OF THE ROOM.)

GERONTE

(ENTERS UP LEFT, CROSSES DOWN CENTER. SGANAREL TAKES A BEAT TO COMPOSE HIMSELF.) Sir, they'll bring my daughter to you immediately.

SGANAREL

(CROSSES DOWN CENTER TO GERONTE, BOWS.) I attend her, sir, with all the power of medicine.

GERONTE

Where is it?

SGANAREL

(TOUCHING HIS FOREHEAD.) Within here.

GÉRONTE

Mighty well.

SGANAREL

But as I am concerned for all your family, (STARTS AGAIN TO CROSS LEFT TO JACQUELIN.) I must make a trial of your nurse's milk a little, and visit her breast.

LUCAS

(DRAWING HIM AWAY.) Nayh, nayh, I doan't want that to be done.

SGANAREL

'Tis the office of a doctor to inspect into the nipples of nurses. (STARTS OFF TOWARD JACQUELIN, DETERMINED.)

LUCAS

Be't your office how 'twill, (STEPS BETWEEN SGANAREL AND JACQUELIN,) I'm your sarvant for that.

SGANAREL

(TAKES LUCAS BY THE EAR, THROWS HIM OUT MIDDLE RIGHT.) Hast thou really the impudence to contradict a physician? Out there.

LUCAS

(HIDING BEHIND THE MIDDLE LEFT DROP.) I'se laugh at that.

SGANAREL

(LOOKING ASKEW AT HIM, LUCAS DUCKS OUT OF SIGHT.) I'll give thee a fever. (LUCAS STICKS HIS HEAD BACK IN AS IF TO SAY SOMETHING.)

JACQUELIN

(CROSSES RIGHT BETWEEN SGANAREL AND LUCAS. GÉRONTE, PERPLEXED, CROSSES AND SEATS HIMSELF BEHIND HIS DESK.) Get thee gone hence, (LUCAS STEPS BACK IN TO SAY SOMETHING TO JACQUELIN; SHE CUTS HIM OFF.) am not I big enough to defend myself, if he does anything to me that he should not do?

LUCAS

I won't have him meddle with thee.



SGANAREL

(STEPS LEFT TO LUCAS, JACQUELIN COUNTERS.) Fie on the rascal, he's jealous of his wife.

GÉRONTE

(LUCINDA'S ENTRANCE MUSIC BEGINS.) Here's my daughter. (LUCINDA ENTERS FROM UP LEFT ESCORTED BY VALÈRE. THEY CROSS DOWN LEFT OF CENTER. GERONTE HAS TAKEN HER RIGHT HAND, VALÈRE HOLDS UP LEFT. JACQUELIN AND LUCAS HOLD UP RIGHT.)

SGANAREL

(CROSSES DOWN CENTER TO GREET LUCINDA.) Is this the sick person?

GÉRONTE

Yes, I've no daughter but she, and I should be in the utmost grief were she to die.

SGANAREL

Let her take great care of that; she must not die (TO AUDIENCE.) without the doctor's order.

GÉRONTE

A chair, here. (LUCAS BRINGS DOWN RIGHT CHAIR TO JUST RIGHT OF CENTER. GÉRONTE LEADS LUCINDA TO CHAIR. SGANAREL SEATS HIMSELF BEFORE LUCINDA CAN GET THERE. GÉRONTE SIGNALS VALÈRE WHO BRINGS DOWN LEFT CHAIR TO JUST LEFT OF CENTER. LUCAS AND VALÈRE RETURN TO THEIR FORMER POSITIONS. GÉRONTE SEATS LUCINDA AND STANDS CENTER BEHIND THE TWO CHAIRS.)

SGANAREL

This is a patient who is not so very distasteful, and I hold that a man in good health might make a shift well enough with her. (PATS LUCINDA ON THE KNEE. SHE SNEERS AND GÉRONTE MISINTERPRETS THIS AS A LAUGH.)

GÉRONTE

You have made her laugh, sir.

SGANAREL

So much the better, when the doctor makes the patient laugh, 'tis the best symptom in the world. (TO LUCINDA.) Well, what's the case, what ails you? what's the disorder you feel?

LUCINDA

(PUTTING HER HAND TO HER MOUTH, HEAD, AND UNDER HER CHIN.) Han, hi, hon, han.

SGANAREL

Hey! What d'e say?

LUCINDA

(CONTINUING THE SAME MOTIONS.) Han, hi, hon, han, han, hi, hon.

SGANAREL

What?

LUCINDA

Han, hi, hon.

SGANAREL

Han, hi, hon, han, ha. (FIGURE 6.) I don't understand you. (CROSSES UP OF CHAIRS. STAGE WHISPER TO GERONTE.) What the deuce of a language is this?

GERONTE

(TAKES SGANAREL OUT ON APRON RIGHT, OUT OF EARSHOT OF LUCINDA.) That's her distemper, sir. She's become dumb, and we have not yet been able to find out the cause of it; which accident has occasioned her marriage to be retarded.

SGANAREL

Why so?

GERONTE

He whom she was to marry, would wait till she is well. In short, sir, we must entreat you to employ your utmost application to alleviate her illness.

SGANAREL

O! don't put yourself in pain about it. But tell me a little; does this illness oppress her very much?

GERONTE

(TURNS TO LUCINDA, THEY EXCHANGE PAINFUL LOOKS.) Yes, sir.



Figure 6

SGANAREL

So much the better. Does she feel any great pains?

GÉRONTE

(GÉRONTE AND LUCINDA EXTEND THEIR ARMS, REACHING OUT FOR EACH OTHER.)  
Very great.

SGANAREL

(TAPPING GÉRONTE ON THE SHOULDER.) That's mighty well. (GÉRONTE TURNS TO SGANAREL, WHO IS RIGHT OF HIM.) Does she go you know where?

GÉRONTE

(EMBARRASSED.) Yes.

SGANAREL

Plentifully?

GÉRONTE

(TRYING TO QUIET HIM.) I know nothing of that.

SGANAREL

Is the discharge laudable? (PUTS HIS HAND OVER MOUTH.)

GÉRONTE

I'm not skilled in those things.

SGANAREL

(CROSSES TO LUCINDA.) Give me your arm. (TAKES HER PULSE, THEN TURNS TO GÉRONTE.) Here's a pulse which denotes that your daughter is dumb.

GÉRONTE

(GREATLY IMPRESSED.) Why truly, sir, that's her disease, you have found it out all at the first touch.

SGANAREL

Ay, ay!

JACQUELIN

(SARCASTIC, NOT IMPRESSED.) Do but see how a has divoined her ailment.

SCANAREL

(CROSSES RIGHT TO GÉRONTE.) We great doctors know things instantly. An ignorant fellow would have been puzzled, and would have told you 'tis this, and 'tis that; but for my part, I hit the nail on the head, the very first stroke, and acquaint you that your daughter is dumb.

GÉRONTE

Yes; but I should be glad that you could tell from whence it came.

SCANAREL

There's nothing more easy. It came from hence, (POINTS TO HIS MOUTH.) that she has lost her speech.

GÉRONTE

Very good; but the cause, pray, which made her lose her speech?

SCANAREL

All our best authors will inform you that 'tis an impediment in the action of the tongue.

GÉRONTE

But your sentiments moreover, upon this impediment in the action of the tongue.

SCANAREL

(TURNS FRONT.) Aristotle says upon it--mighty fine things.

GÉRONTE

I believe it.

SCANAREL

Ah! that same was a great man.

GÉRONTE

No doubt.

SCANAREL

A mighty great man: a man that was greater (HOLDING OUT HIS ARM FROM HIS ELBOW.) than me by all this. But to return to our reasoning, I hold, that this impediment in the action of her tongue is caused by certain

humours, which amongst us scholars are called peccant humours, (PLEASED WITH HIS VERBOSITY, CROSSES TOWARD CENTER, TAKES SECOND "PECCANT" TO AUDIENCE.) peccant, (CROSSES TO LUCINDA ON CHAIR LEFT OF CENTER, TAKES THIRD "PECCANT HUMOURS" DIRECTLY TO LUCINDA. SHE TURNS AWAY.) that's to say, peccant humours; so that the vapours formed by the exhalations of influences which rise in the region of diseases, coming--(COMPLETES CROSS TO LEFT OF LUCINDA.) as we may say--to--(TURNS TO GERONTE, LOOKING FOR A WAY OUT OF THE CORNER HE HAS WORKED HIMSELF INTO.) Do you understand Latin?

GERONTE

Not in the least.

SGANAREL

You don't understand Latin!

GERONTE

No.

SGANAREL

(CONVERSATIONAL, PLAYING TO EVERYONE FROM THE DOWN LEFT OF CENTER AREA.) Cabricias ardi theram, estalamus, singulariter, nominative, hoec, musa, the nurse, bohush, bona, bonum. Deus sanctus est ne oratorio Latinas? Etiam, yes! Quare! Wherefore quia substantiva and adjectivum, concordat in generi, numerum and casus. Ad infinitum.

GERONTE

(AMAZED.) Ah! wherefore did not I study!

JACQUELIN

(STILL NOT TAKEN IN BY SGANAREL.) What a learned man is this!

LUCAS

(SO IMPRESSED, IT MUST BE GOOD BECAUSE HE DOESN'T UNDERSTAND IT.) Yes, this is so vine, that I doan't understand a sillable of't.

SGANAREL

(CROSSES TO GERONTE FOR HEART AND LIVER BUSINESS, THEN FREE BLOCKING ENDING LEFT OF CENTER BETWEEN LUCINDA AND GERONTE.) For these vapours that I speak to you of, passing from the left side, where the liver is, to the right side, where the heart is, finds that the lungs, which we call in Latin, Arnoyas, having communication with the brain, which in Greek we name, Nasmus, by means of the hollow vein, which in Hebrew we

call Cubile, meets in its way the said vapours, which fill the ventricles of the omoplate: and because the said vapours--comprehend this reasoning well, I pray you; and because the said vapours have a certain malignity--attend well to this, I conjure you.

GÉRONTE

Yes.

SGANAREL

Have a certain malignity which is caused--be attentive if you please.

GÉRONTE

I am so.

SGANAREL

(DURING THIS SPEECH, SGANAREL CROSSES LEFT BEHIND CHAIR IN WHICH LUCINDA IS STILL SEATED.) Which is caused by the acrimony of the humours engendered in the concavity of the diaphragm, it comes to pass, that these vapours--(STANDS BESIDE CHAIR LEFT AND INCANTS THIS, ALMOST AS A BENE-DICTION.) Ossabaudus, naquies, naquir, petarium, quipas milus, sanctus. That's exactly the cause of your daughter's being dumb.

JACQUELIN

(NOT CONVINCED.) Ah! that's foinly said, our mon!

LUCAS

Ah! Would that my clapper were that well hung! (HE IS DUMB-FOUNDED.)

GÉRONTE

(CROSSES TO SGANAREL AT CHAIR CENTER.) Nobody could reason better undoubtedly. (TAKES HIM DOWN LEFT TO KEEP LUCINDA FROM OVERHEARING.) There's but one thing in it which stuck in my stomach; and that's the place of the liver and heart. I apprehend that you place them otherwise than they are: that the heart is on the left side, and the liver on the right side.

SGANAREL

(MOMENTARILY SHAKEN.) Yes, it was formerly so; but (REGAINING COMPOSURE.) we have altered all that, and we now practice medicine after quite a new method.

GÉRONTE

That's what I did not know, and I ask your pardon for my ignorance. (BOWS.)

SGANAREL

(RELIEVED.) There's no harm, you are not obliged to be as learned as us.  
(BOWS.)

GÉRONTE

True: but sir, what think you must be done with this disease?

SGANAREL

(TURNS LEFT.) What do I think must be done.

GÉRONTE

Yes.

SGANAREL

(WITH BRAVURA.) My advice is, that they put her to bed; and thus they make her take for a remedy, a quantity of bread soaked in wine.

GÉRONTE

Wherefore that, sir?

SGANAREL

(MATTER-OF-FACTLY.) Because, that in bread and wine mixed together, there's a sympathetic virtue, which occasions talking. Don't you plainly see, that they give no other thing to parrots, and that by eating this they learn to talk?

GÉRONTE

That's true. Oh! the great man! Quickly, a quantity of bread and wine.  
(LUCAS CROSSES DOWN CENTER, TAKES RIGHT CHAIR BACK TO ITS PRESET DOWN RIGHT LOCATION AND EXITS UP RIGHT FOR BREAD AND WINE. LUCINDA HAS RISEN, TAKES VALÈRE'S ARM AND TURNS TO EXIT UP LEFT. MOMENTARY HOLD FOR GÉRONTE.)

SGANAREL

I'll return in the evening to see what condition she'll be in. (GÉRONTE CROSSES TO LUCINDA AND VALÈRE, THEY EXIT UP LEFT. JACQUELIN TAKES LEFT CHAIR DOWN LEFT. SGANAREL WATCHES. SHE TURNS TO EXIT UP RIGHT. CALLS OUT TO JACQUELIN WHILE CROSSING CENTER.) Softly, you. (CALLING OFF LEFT AFTER GÉRONTE, HE RE-ENTERS. SGANAREL DELIVERS LINE TO HIM.) Sir, here's a nurse, for whom I must make up some few remedies.

JACQUELIN

Who, I? I ha' the best health in the world.



SGANAREL

So much the worse, nurse, so much the worse. This high health is to be feared; and it won't be amiss to give you a little gentle bleeding, and administer a little dulcifying clyster.

GÉRONTE

But, sir, this is a method which I don't comprehend. Why let her bleed, when she has no illness?

SGANAREL

No matter, the method is salutary; and as one drinks for thirst to come, one must likewise bleed for illness to come.

JACQUELIN

Prath, I laugh at that; (TURNS AND BEGINS TO EXIT UP RIGHT. SHE IS OUT JUST AFTER HER LINE.) I'll not make a poticary's shop o' my carcass.

SGANAREL

(CROSSES RIGHT AND CALLS AFTER HER.) You are averse to physic; but we can make you subject to reason. (COMES BACK TO GÉRONTE.) I give you good-morrow, sir. (BOWS AND TURNS TO GO OUT RIGHT. THROUGHOUT THE FOLLOWING DIALOGUE, IMPROVISED BLOCKING: SGANAREL ATTEMPTING TO LEAVE AND GÉRONTE STOPPING HIM EACH TIME, TRYING TO GET SGANAREL TO TAKE A FEE FOR HIS SERVICES.)

GÉRONTE

Stay a little, if you please, sir.

SGANAREL

What would you do, sir?

GÉRONTE

Give you a fee, sir.

SGANAREL

I won't take it, sir.

GÉRONTE

Sir.

SGANAREL

No, sir.

GÉRONTE

Stay one moment, sir.

SGANAREL

By no means, sir.

GÉRONTE

Pray now, sir.

SGANAREL

You mistake, sir.

GÉRONTE

'Tis done presently, sir.

SGANAREL

I won't do it, sir.

GÉRONTE

Hey, sir! (HOLDS UP HIS ENTIRE MONEY PURSE.)

SGANAREL

'Tis not money that induces me to practise, sir.

GÉRONTE

I believe it, sir.

SGANAREL

(AFTER HAVING TAKEN THE MONEY.) Is this weight?

GÉRONTE

Yes, sir.

SGANAREL

I am not a mercenary physician.

GÉRONTE

I know it well, sir.

SGANAREL

Interest does not govern me.

GÉRONTE

I have not that thought, sir. (EXITS UP LEFT.)

SGANAREL

(ALONE, LOOKING ON THE MONEY HE HAS RECEIVED, CROSSES DOWN CENTER TO AUDIENCE.) As Aristotle said, "To sneeze and to swallow at the same time is not an easy task," but I have done them both.

LÉANDER

(LÉANDER, WHO HAS BEEN WATCHING THE PRECEDING SCENE, CALLS FROM BEHIND MIDDLE LEFT HOUSE DROP.) Pst, pst . . . (CROSSES TO SGANAREL.) Sir, I have waited for you a long time, and am come to implore your assistance.

SGANAREL

(FEELING HIS PULSE.) A very bad pulse this.

LÉANDER

I am not sick, sir; nor is it for that I come to you.

SGANAREL

If you are not sick, why the deuce did you not say so? (LETS GO OF HIS WRIST AND SLAPS THE BACK OF HIS HAND.)

LÉANDER

No. (LOVESTRUCK.) To inform you of the affair in two words, my name is Léander, and I'm in love with Lucinda, whom you come to visit. (CROSSES UP LEFT TO WHERE HE SAW GÉRONTE EXIT.) But as all manner of access to her is blocked up from me by the ill temper of her father, (CROSSES BACK TO SGANAREL, PUTS HIS RIGHT ARM AROUND SGANAREL'S SHOULDER AND LEADS HIM DOWN RIGHT DURING THE LINE.) I run the hazard of entreating you to endeavour to serve me in my amour, and to give me an opportunity of executing a strategem I've invented, to be able to speak a word or two with her, on which my life and happiness absolutely depend.

SGANAREL

(RECOGNIZING THIS AS ANOTHER POSSIBLE MEANS OF EARNING SOME MORE MONEY,

SGANAREL CHASTISES LÉANDER.) Who d'ye take me for? What? Dare you apply to me to serve you in your amour, and to debase the dignity of a physician by employments of this kind?

LÉANDER

Don't make a noise, sir!

SGANAREL

(MAKING HIM RETREAT.) I will do it; you are an impertinent fellow.

LÉANDER

(AFRAID GÉRONTE WILL HEAR. LOOKS OFF LEFT TO SEE IF HE IS RETURNING. SGANAREL NOTICES HIS CONCERN AND BEGINS TALKING EVEN LOUDER.) Oh! sir, softly.

SGANAREL

An inconsiderate jackanapes.

LÉANDER

Pray now.

SGANAREL

I'll teach you that I'm not such a man, and that 'tis an extreme piece of insolence--

LÉANDER

(TAKING OUT A PURSE.) Sir.

SGANAREL

(TAKING THE PURSE.) To think of employing me-- (PUTS HIS ARM AROUND LÉANDER AS IF THIS IS CONFIDENTIAL INFORMATION.) I don't speak as to you, for you are an honest man, and I should rejoice to do you service. But there are certain impertinent creatures in the world, who take people for what they are not; and this, I must own to you, puts me in a passion.

LÉANDER

(BEGINS TO BOW, SGANAREL STOPS HIM.) I ask your pardon, sir, for the liberty that--

SGANAREL

You jest. What's the business?

## LEANDER

Know then, sir, that this disease which you would cure, is a feigned disease. The doctors have reasoned upon it as they should do, and have not failed to say that it proceeds, one from the brain, one from the intestines, one from the spleen, one from the liver; but 'tis certain (CROSSES LEFT, AS IF TRANSFIXED WITH THE MEMORY OF LUCINDA'S FACE.) that love's the true cause of it, and (CROSSES FURTHER LEFT.) that Lucinda counterfeited this disease only to deliver herself from a match which she had been importuned to. (LEANDER, BACK TO REALITY, SOFTENS HIS VOICE, BECOMES MORE SECRETIVE.) But for fear they should see us together, let us retire from hence, and I'll tell you as we go, what I wish from you.

## SGANAREL

Come, sir, you have given me an inconceivable sensibility for your love; and I'll spend all my physic in the affair, but the patient shall kick up, or else be yours. (THEY EXIT DOWN LEFT. LIGHTS FADE TO SILHOUETTE, HOLD THREE COUNTS; HOUSE TO FULL, THEN TEN COUNT, FADE UP TO PRE-SET. TEN MINUTE INTERMISSION. SCENE CHANGE MUSIC.)

## ACT II

(AT RISE OF ACT II, WE FIND GÉRONTE'S GARDEN. THE UPSTAGE PIPE CARRIES THREE PANELS DEPICTING TOPIARY TREES AND A FOUNTAIN IN THE CENTER. THE DOWN STAGE WINGS SHOW EXTERIOR GARDEN WALLS. THERE IS A ROUND BENCH CENTER STAGE, THE CENTER OF WHICH HOLDS A FEW FLOWERS. IN FRONT OF EACH DOWN STAGE PANEL, ONE RIGHT AND ONE LEFT, THERE IS A SHORT BENCH.

WHEN ACT II IS SET, LIGHTS FADE TO SILHOUETTE AS SGANAREL TAKES HIS PLACE ON THE BENCH CENTER, HOLD THREE COUNTS. SIMULTANEOUSLY, SCENE CHANGE MUSIC FADES. AFTER THREE COUNT, GENERAL STAGE LIGHTS BROUGHT TO FULL INTENSITY AND SGANAREL IS FOUND SITTING ON THE ROUND BENCH CENTER, COUNTING HIS MONEY.)

## LÉANDER

(ENTERS LEFT, GROSSES TO SGANAREL. CLEARS HIS THROAT TO GET SGANAREL'S ATTENTION. WHEN HE GETS NO RESPONSE, HE REPEATS. HE IS NOW WEARING A DIFFERENT COAT AND A WIG.) Methinks I am not amiss thus for an apothecary, and as the father has scarce ever seen me, this change of dress and peruke is sufficient, I believe, to disguise me.

## SGANAREL

(SGANAREL HIMSELF IS IMPRESSED.) Undoubtedly.

## LÉANDER

All I could wish, would be to know five or six strong physical terms, to adorn my discourse, and give me the air of a (PUTS FOOT ON BENCH.) learned man.

## SGANAREL

Come, come, all that's not necessary; the habit sufficeth; I know no more of the matter than you.

## LÉANDER

What!

## SGANAREL

The deuce take me, if I understand anything of physic. You are a gentleman, and I'll repose a confidence in you, as you have in me.

## LÉANDER

(SITS LEFT OF SGANAREL.) What, you are not actually--

## SGANAREL

No, I tell you, they made me a doctor in spite of my teeth. I never attempted to be so learned as that; my studies lasted only till I was six years old. I know not by what means this notion is come to 'em; but when I found that they would make me a doctor by violence, I resolved to be one at the expense of those I might have to do with. Nevertheless, you can't imagine how the error is spread about, and in what manner every one's possessed to believe me a skillful man. They come to seek me from all parts; and if things go on always the same, I intend to keep to physic all my lifetime. I find 'tis the best trade of all; for be it that we do good, or be it that we do ill, we are always paid after the same rate. The bad work never falls upon our back, and we cut out as we please the stuff we work on. A shoemaker can't spoil a scrap of leather in making a pair of shoes, but he's obliged to pay sauce for it, when here we may spoil a man without costing one anything. The blunders are not ours; the fault's always in him that dies. In short, the good of this profession is, that amongst the dead there is an honesty, a discretion the greatest in the world; you never find 'em complain of the physician that killed 'em.

## LÉANDER

'Tis true, the dead are very honest people in this respect. (JACQUELIN ENTERS DOWN RIGHT WITH WATERING CAN. SHE IS GOING TO WATER THE FLOWERS IN THE CIRCULAR BENCH.)

## SGANAREL

(TAKES LÉANDER DOWN LEFT IN AN ATTEMPT TO GET RID OF HIM. JACQUELIN CROSSES TO CIRCULAR BENCH CENTER STAGE.) Here is Jacquelin who looks as if she comes to consult me. Go and wait for me outside the garden. (LÉANDER EXITS. TO AUDIENCE.) Here's the jolly nurse. (CROSSING TO JACQUELIN WHO IS NOW LEFT OF BENCH FACING RIGHT.) Ah! nurse of my heart, I'm transported with this meeting. (TAKES HER HAND AND TURNS HER TO HIM. HE THEN GOES TO HIS KNEES.) The sight of you is rhubarb, cassia, and senna, which purge away all melancholy from my mind.

## JACQUELIN

(DROPS HIS HAND AND CROSSES LEFT.) By my troth, Mr. Doctor, that's too foynly said for me, I'se doan't understond your Lattan at all.

## SGANAREL

(CROSSES TO JACQUELIN.) Get sick, I beseech you, nurse, get sick for my sake. I should take all the pleasure in the world to cure you.

## JACQUELIN

(PULLING AWAY FROM HIM TO THE LEFT.) Your zarvant, zir, I'd much rather choose not to be cured.

## SGANAREL

I pity you, fair nurse, in having such a jealous troublesome husband as he you have.

## JACQUELIN

(TURNING TO SGANAREL.) What would ye ha' me do, zir, 'tis a penitence for my offences, and where the goat's tied, (TURNING AWAY LEFT.) there she must browse.

## SGANAREL

What? such a rustic as that? (PLACING HIS HANDS GENTLY ON HER SHOULDERS.) A fellow that watches you continually, and won't let anybody speak to you?

## JACQUELIN

(AGAIN IN AN EFFORT TO GET AWAY FROM HIM, SHE CROSSES RIGHT IN FRONT OF SGANAREL.) Alack, you've not seen anything of 'a yet; 'tis nothing but a small sample of his ill nature.

## SGANAREL

(CROSSES TO HER AND EMBRACES HER; SHE STIFFENS.) Is it possible, and can a fellow have so mean spirit, as to use such a person as you are, ill? (CROSSES A STEP OR TWO LEFT IN ECSTASY.) Ah! there are some, sweet nurse, that I know, and who are not far from hence that would think themselves happy but to kiss the little (CROSSES TO JACQUELIN, ABOUT TO REFER TO HER BREASTS. SGANAREL CHECKS HIMSELF JUST IN TIME AND BENDS DOWN TO HER TOES.) tops of your toes! Why should one so well made fall into such hands? (IN AN EMBRACE, SGANAREL BEGINS SLOWLY TO WORK HIS WAY UP HER BODY.) A mere animal, a brute, a fool, a sot-- (NOSE TO NOSE.) Forgive me, nurse, for speaking in this manner of your husband.

## JACQUELIN

(CROSSES DOWN STAGE.) Ah! sir, I'se know well enow that a deserves all those naimes.

## SGANAREL

(CROSSES AFTER HER.) Ay, undoubtedly, nurse, he does deserve 'em, and he deserves further that you should plant something on his head, to punish him for the suspicions he has.

## JACQUELIN

'Tis very true, that if I'se had nothing in sight but his interest, it might drive me to do something strange.



## SGANAREL

I'faith, you'd not do ill to be revenged on him with someone. 'Tis a fellow, I tell you, who richly deserves it, and if I were fortunate enough, fair nurse, to be pitched on for-- (SGANAREL STARTS TO EMBRACE JACQUELIN QUITE BAWDILY. LUCAS, WHO ENTERED EARLIER AND HAS BEEN WATCHING THIS SCENE, BREAKS IN. HE THROWS SGANAREL OUT RIGHT AND JACQUELIN OUT LEFT.)

## GÉRONTE

(ENTERING FROM UP LEFT, CATCHES LUCAS CENTER STAGE.) Ho, Lucas, hast thou not seen our doctor here?

## LUCAS

Yes, the deuce had 'en, I'se ha' seen him, and my wife too.

## GÉRONTE

Where is't that he can be then?

## LUCAS

I don't know; but I wish he were at the devil.

## GÉRONTE

Go and see a little how my daughter does. (LUCAS EXITS UP STAGE LEFT. SGANAREL AND LÉANDER ENTER DOWN STAGE LEFT. GÉRONTE CROSSES TO THEM. LÉANDER IS LEFT OF SGANAREL.) Oh, sir, I have been asking where you were.

## SGANAREL

I was amusing myself in your court, to carry off the superfluity of the liquor. How does the patient do?

## GÉRONTE

A little worse since your remedy.

## SGANAREL

So much the better. 'Tis a sign it operates.

## GÉRONTE

Yes; but I fear lest it choke her in operating.

SGANAREL

Don't be in pain about that; I have medicines which despise all distempers, and I should be glad to see her at death's door.

GÉRONTE

(CROSSES BETWEEN SGANAREL AND LÉANDER.) Who is this man you bring here?

SGANAREL

'Tis-- (SGANAREL PANTOMIMES THAT HE IS AN APOTHECARY.)

GÉRONTE

What?

SGANAREL

He-- (REPEATS SAME BUSINESS.)

GÉRONTE

Hey!

SGANAREL

Who-- (REPEATS SAME BUSINESS.)

GÉRONTE

I understand you.

SGANAREL

Your daughter will have occasion for him. (JACQUELIN AND LUCINDA ENTER UP LEFT AND CROSS DOWN BETWEEN SGANAREL AND GÉRONTE. LÉANDER GOES DREAMY-EYED AT THE SIGHT OF LUCINDA. HE DOES NOT REMOVE HIS GAZE FROM HER; SHE DOES THE SAME.)

JACQUELIN

Here, zir, is your daughter, she desires to walk a little. (BOWS AND EXITS UP LEFT.)

SGANAREL

That will do her good. (CROSSING WITH LÉANDER RIGHT TO LUCINDA. THEY CROSS TO RIGHT BENCH AND SIT IN CONVERSATION. HERE LÉANDER REVEALS THE PLOT TO UNITE THEM.) Go to her, Mr. Apothecary, feel her pulse a little, that I may consult with you by and by about her distemper. (HERE HE

TAKES GÉRONTE TO LEFT STAGE, AND PUTTING ONE ARM OVER HIS SHOULDER, HE PUTS HIS HAND UNDER GÉRONTE'S CHIN, TO PREVENT HIM FROM TURNING HIS HEAD TOWARD LÉANDER AND LUCINDA.) Sir, 'tis a great and subtle question amongst the doctors, whether women are more easy to cure than men. Pray hearken to this if you please. Some say No, others say Yes; and for my part, I say both Yes and No, forasmuch as the incongruity of the opaque humours which meet in the natural modification of women, being the cause that the brutal part will always bear rule over the sensitive, we see that the inequality of their opinions depends on the oblique motion of the circle of the moon, and as the sun which darts its rays on the concavity of the earth, finds--

LUCINDA

(RISES.) No, I'm not capable of changing my sentiments.

GÉRONTE

My daughter speaks! (FALLS TO HIS KNEES BEFORE SGANAREL.) O the great power of medicine! O wonderful physician! How much am I obliged to you, sir, for this marvellous cure! and what can I do for you, after such a piece of service?

SGANAREL

(WALKING ABOUT THE STAGE, AND FANNING HIMSELF WITH HIS HAT.) This distemper has put me to a vast deal of pains.

LUCINDA

(CROSSES TO GÉRONTE.) Yes, father, I have recovered my speech, (TAKES GÉRONTE'S HAND.) but I've recovered it to tell you that I will never have any other husband than (DROPS HIS HAND. HE FALLS BACK ON HIS HAUNCHES, DEJECTED.) Léander, and that 'tis in vain you intend to give me Horatio.

GÉRONTE

But--

LUCINDA

(CROSSES RIGHT.) Nothing is capable of shaking the resolution I have taken.

GÉRONTE

(FOLLOWS.) What!

LUCINDA

(CIRCULAR CROSS TO UP RIGHT CORNER OF CENTER ROUND BENCH.) You'll oppose me in vain with fine arguments.

GÉRONTE

(FOLLOWS, NEARLY BUMPING INTO LÉANDER WHO TURNS AWAY TO AVOID RECOGNITION.) If--

LUCINDA

(CROSSES LEFT.) All your talk will signify nothing.

GÉRONTE

(FOLLOWS.) But--

LUCINDA

(WITH HER BACK TO HIM, UP LEFT OF ROUND BENCH.) 'Tis a thing I'm determined on.

GÉRONTE

(TO HER BACK.) But--

LUCINDA

(TURNS TO HIM.) 'Tis not paternal power that shall oblige me to marry whether I will or not.

GÉRONTE

I have--

LUCINDA

(CROSSES DOWN CENTER.) You have liberty to make all your efforts.

GÉRONTE

(FOLLOWING.) It--

LUCINDA

(CROSSES LEFT.) My heart cannot submit to this tyranny.

GÉRONTE

(FOLLOWING.) There--

LUCINDA

(CROSSES RIGHT, ALMOST TO LÉANDER.) And I'll rather cast myself into a convent than marry a man I don't like.

GÉRONTE

(FOLLOWING.) But--

LUCINDA

(TURNS TO HIM, USING HER FAN TO PUNCTUATE WORDS.) No. By no means. Not at all. You lose your time. I will not do it. (CROSSES LEFT.) That's (OPENS FAN.) resolved. (PUTS FAN IN FRONT OF HER FACE.)

GÉRONTE

(TO AUDIENCE, OTHERS FREEZE.) Oh! what an impetuosity of speech! There's no way of resisting it. (TO SGANAREL.) Sir, I desire you'll make her dumb again.

SGANAREL

(CROSSES DOWN CENTER TO GÉRONTE.) 'Tis a thing which is impossible to me. All I can do to serve you, is to make you deaf, if you will.

GÉRONTE

I thank you. (CROSSES TO LUCINDA.) Think then--

LUCINDA

No, all your reasons will gain nothing on my mind.

GÉRONTE

Thou shalt marry Horatio this night.

LUCINDA

I'll rather marry death.

SGANAREL

(CROSSES TO GÉRONTE.) Good now, hold a little, let me prescribe in this affair. 'Tis a disease that affects her, and I know what remedy must be applied to it.

GÉRONTE

Is it possible, sir, that you can likewise cure this sickness of mind?

SGANAREL

Yes, let me alone. I have remedies for everything; and our apothecary will assist us in this cure. (CROSSES TO LEANDER RIGHT.) One word.

(DURING THIS LONG SPEECH, LÉANDER AND SGANAREL ARE DOWN RIGHT. GÉRONTE IS RIGHT OF CENTER TRYING TO OVERHEAR THEIR CONVERSATION. LUCINDA IS AWAITING HER FATE DOWN LEFT.) You see that the affection she has for this Léander, is altogether contrary to her father's will, that there's no time to lose, that the humours are very acrimonious, and that 'tis necessary to find out speedily a remedy for this illness, which may get a head by delay; for my part I can see but only one for it, which is a dose of run-away purgative mixed as it should be with two drachms of matrimonium in pills. Perhaps she'll make some difficulty in taking this medicine, but as you are an able man in your business, it belongs to you to bring her to it, and to make her swallow the things as well as you can. Go (LÉANDER ATTEMPTS TO LEAVE AND SGANAREL DETAINS HIM.) and make her talke a little turn in the garden, in order to prepare the humours, whilst I hold her father here in discourse; but above all lose no time. (SAME BUSINESS.) To the remedy, quick, (REPEAT SAME BUSINESS.) to the specific remedy. (SGANAREL USHERS LÉANDER AND LUCINDA OFF DOWN LEFT.)

GÉRONTE

What drugs, sir, are those you were speaking of? I think that I never heard 'em named before.

SGANAREL

They are drugs which people make use of upon (THEY SIT FACING FULL FRONT ON ROUND BENCH CENTER STAGE.) urgent occasions.

GÉRONTE

Did you ever see an insolence like to hers?

SGANAREL

Girls are sometimes a little headstrong.

GÉRONTE

You can't think how she dotes upon this Léander.

SGANAREL

The heat of the blood occasions this in young minds.

GÉRONTE

(GROSSES DOWN RIGHT.) For my part, ever since I discovered the violence of this love, I have always kept my girl shut up.

SGANAREL

(FOLLOWS.) You have done wisely.

GÉRONTE

(LOOKING OFF RIGHT, PROUD OF HIMSELF.) And I effectually prevented their having any communication together.

SGANAREL

Mighty well.

GÉRONTE

(TURNS TO SGANAREL.) Some folly would have come on't, had I suffered them to see one another.

SGANAREL

Undoubtedly.

GÉRONTE

(CROSSES LEFT IN FRONT OF SGANAREL.) And I believe the girl would have run away with him.

SGANAREL

(FOLLOWS.) 'Tis well reasoned.

GÉRONTE

They tell me that he does his utmost endeavours to come to the speech of her.

SGANAREL

Ridiculous creature!

GÉRONTE

(TURNS TO SGANAREL.) But he'll lose his time.

SGANAREL

Ay, ay.

GÉRONTE

For I'll effectually prevent him from seeing of her.

SGANAREL

He has not to do with a fool; you know tricks that he knows nothing of. He's no blockhead who is sharper than you.

LUCAS

(RUNNING IN FROM UP LEFT, CROSSES TO GÉRONTE.) Ad's bobs, zir, here's a vine hurly-burly business; your daughter's fled away with her Liander. 'Twas he that was the poticary; and it's Mr. Doctor that ha' made this vine operation.

GÉRONTE

(TO AUDIENCE.) What, murder me in this manner? (TO LUCAS.) (FIGURE 7.) Here, a commissary, and hinder him from going off. (TURNS TO SGANAREL WHO HAS CROSSED UP RIGHT IN AN ATTEMPT TO HIDE. GÉRONTE FOLLOWED BY LUCAS CROSSES TO HIM.) Ah, villain, I'll make thee suffer the law. (HE EXITS UP LEFT. LUCAS SEATS SGANAREL ON BENCH CENTER.)

LUCAS

Ah! I'foith, Mr. Doctor, you shall be hanged; only budge not from hence. (CROSSES DOWN LEFT AS IF TO EXIT, NEARLY BUMPS INTO MARTINA WHO IS ENTERING DOWN LEFT.)

MARTINA

(TO LUCAS.) Ad's my life, what plague have I had to find out this house! Tell me some news a little of the doctor I gave you.

LUCAS

There is, just going to be hanged.

MARTINA

What, my husband hanged? Alas! what has he done to come to that?

LUCAS

He ha' made our maister's daughter to be carried off.

MARTINA

(CROSSES LEFT OF SGANAREL.) Alas! my dear husband, is it really true that they are going to hang thee?

SGANAREL

Thou seest. Ah!

MARTINA

(SARCASTICALLY.) Must thou die in the presence of so many people?



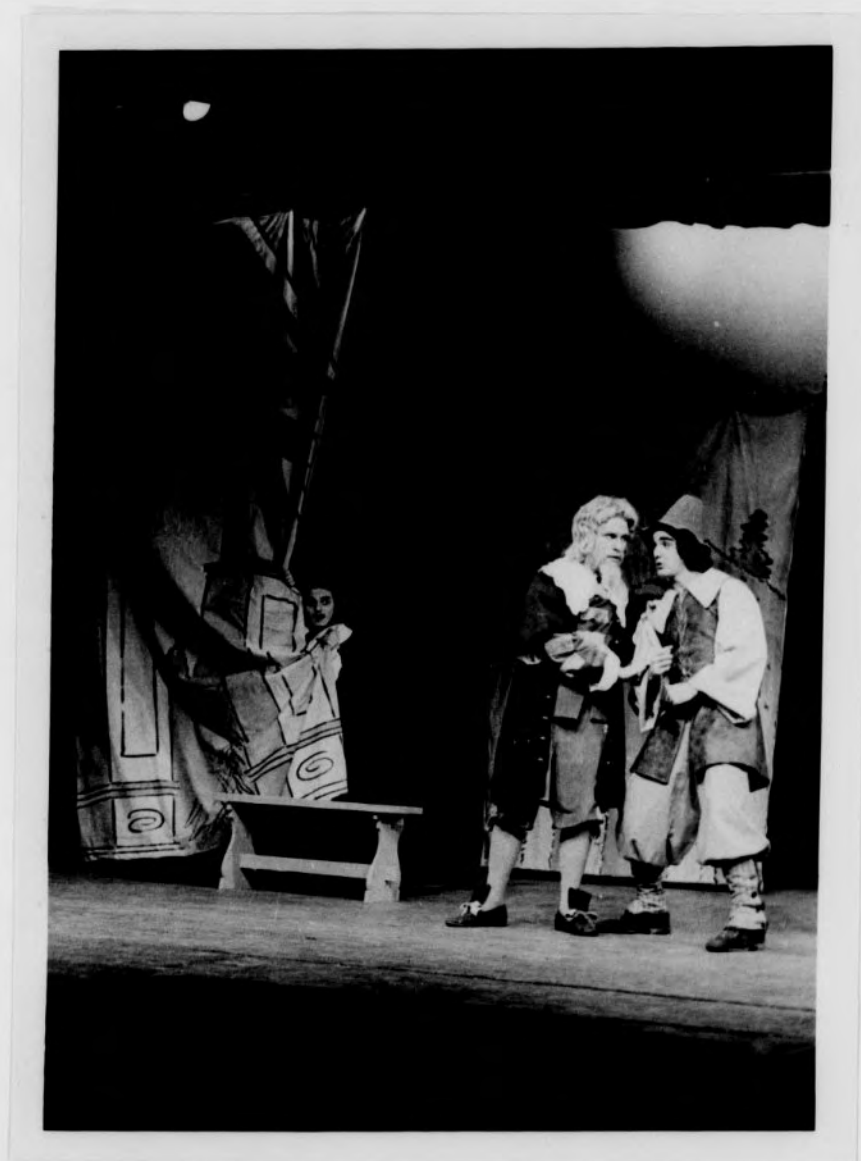


Figure 7

SGANAREL

What wouldst thou have me do in it?

MARTINA

(CROSSES DOWN RIGHT IN FRONT OF SGANAREL, THEN TURNS IN TO HIM.) Yet if thou hadst but made an end of cutting our wood, I could have taken some comfort.

SGANAREL

Be gone from hence; you break my heart.

MARTINA

No; I'll stay to encourage thee to die; (CROSSES TO BENCH, PUTS HER FOOT UP ON SEAT. MARTINA IS RIGHT OF SGANAREL.) I'll not leave thee till I have seen thee hanged.

SGANAREL

Oh!

GÉRONTE

(ENTERS UP LEFT, CROSSES TO LEFT OF SGANAREL.) The commissary will come presently, and they'll put you in a place, where they shall be answerable to me for you.

SGANAREL


(KNEELING.) Alas! can't this be changed into a few strokes of a cudgel?

GÉRONTE

No, no, justice shall order it. But what do I see? (LÉANDER AND LUCINDA ENTER UP RIGHT AND CROSS JUST DOWN RIGHT OF BENCH CENTER. LÉANDER ADDRESSES GÉRONTE.)

LÉANDER

Sir, I'm come to make Léander appear before you, and to put Lucinda again in your power. We had both of us a design to go off together, and be married; but this enterprise has given place to a more honourable proceeding. I don't design to rob you of your daughter, and 'tis from your hand alone that I'll receive her. What I would say to you, sir, is, that I have just now received letters, by which I learn that my uncle is dead, and that I am heir to all his effects.



## GÉRONTE

Sir, your virtue is to me of sufficient value, and I give you my daughter with the greatest pleasure in the world.

## SGANAREL

(CROSSES DOWN CENTER TO AUDIENCE.) There physic has got a notable 'scape!

## MARTINA

(CROSSES DOWN LEFT OF SGANAREL, TO HIM.) Since you'll not be hanged, thank me for your being a doctor; for 'twas I that procured thee that honour.

## SGANAREL

Yes, 'twas you that procured me I know not how many thwacks of a cudgel.

## LÉANDER

(BREAKING UP THE ARGUMENT BEFORE IT REALLY BEGINS.) The effect is too good to resent that.

## SGANAREL

Be it so. (TO MARTINA.) I forgive thee those blows, in favour of the dignity thou has raised me to, (MARTINA CROSSES BACK TO BENCH CENTER AND SGANAREL CROSSES FURTHER OUT ON APRON AND DELIVERS THE REST OF HIS SPEECH TO THE AUDIENCE. ALL THE OTHERS FREEZE.) but prepare yourselves from henceforth, to live in great respect with a man of my consequence, and consider that the wrath of a physician is more to be feared than can be imagined. (LIGHTS BLACK OUT, ACTORS TAKE PLACES FOR CURTAIN CALL. BEGIN CURTAIN CALL MUSIC. GENERAL STAGE LIGHTING TO FULL INTENSITY, HOLD FOR FOUR COUNTS; FADE TO SILHOUETTE, HOLD TWO COUNTS, THEN BLACKOUT. ACTORS CLEAR STAGE, HOUSE LIGHTS GO UP, THEN ON A COUNT OF TEN, STAGE UP TO PRE-SET.)

## CHAPTER III

## CRITICAL ANALYSIS

This chapter is devoted to the director's critical analysis of The Doctor in Spite of Himself, regarding the objectives set forth in Chapter One. The analysis will be divided into three sections: (1) Interpretation, Style, and Mood; (2) Actor-Director Relationships; and (3) Audience Response.

Interpretation, Style, and Mood

This director's research into the life and work of Molière indicated quite strongly the influence this playwright derived from the commedia dell'arte of Italy. The research revealed that Molière was friendly with many of the commedia troupes and that he had even asked Scaramouche, the famed commedia actor, to give him acting lessons. Documentation was also found to support the theory that a great deal of Molière's early work was based heavily on the principles of the Italian comedy. With this information, the director feels he was correct in his choice of interpretation, that of patterning the production after the style of the commedia. Having seen the results of such an interpretation, this director maintains that the approach is suited to The Doctor in Spite of Himself.

The director added a prologue which he feels helped establish the feeling of a commedia company traveling from town to town. The

prologue consisted of the entrance of the actors through the audience, the set-up of the first act scenery, and the performance of a dance for soloist and quartet.

The inclusion of a prologue requires the use of music, the choice of which was the first problem this director was to encounter. The music, to be most effective, must be of the period. Research proved helpful to determine who was composing during the seventeenth century in France. Couperin, Boissortier, and Rameau were composing music for the harpsicord, but this director was unable to locate any recording by any of these three composers that fit the mood the prologue was to create. Through further research he learned that Bach was composing in Germany during the seventeenth century. Knowing that Bach pieces would be easier to locate, this director surveyed the works of Bach to see what might fit the needs of this production. Bach just happened to have composed a "French Suite for Harpsicord." The director feels this work was exactly what was needed for the prologue.

Once the music was located, the next problem was the choreography. Due to the lack of trained dancers at Parkway Playhouse, the choreography had to be simple enough so it could be performed by non-dancers, yet sufficiently intricate to impress the audience. There were to be two sections: the first danced by four of the actors and the second section to be danced by two soloists. The first section, easy though it was for dancers to learn, was too difficult for the available talent. Because the director had arrived at Parkway with the choreography worked out, this section had to be completely re-choreographed. By removing several difficult turns and orienting the dance more along

the folk style, rather than ballet, this section was simplified. The second section, originally planned for two soloists, also had to be changed. The director, in keeping with the commedia practice, planned to dance in this section with a girl from the cast as a partner. After arriving at Parkway, the director learned his dancing in the production was inadvisable. Had the director performed in the prologue, the thesis advisor felt that the director would have had great difficulty in maintaining the objectivity necessary for an analysis of the production. As a result of the director's not performing, the second section had to be revised for a solo dancer. Having encountered a directorial experience where re-working choreography caused the loss of valuable time, the director learned the lesson of not expecting too much of a general acting company. The hope that a company would contain proficient actors and dancers was too unrealistic. In future productions the director would be wise to devise choreography that could be easily executed by non-dancers; then, if there were dancers available, the director could add as much to the choreography as the technique of the dancers would allow.

Another problem concerning the prologue was maintaining the spontaneity of spirit. This director feels this problem is often present when one is trying to establish a feeling of freshness within a well-rehearsed framework. He was not surprised by this problem and, by constantly adding new details, feels he was able to maintain the lively spirit of the prologue.

A general cast problem was to establish the "style" of the production. Many of the actors were not used to working in a comic style

as broad as that which the director wanted for this production. This factor caused many of the actors to question every bit of direction given them. Some of the actors could never conceptualize the "larger than life" approach that was used in the direction of The Doctor in Spite of Himself. The inability of some of the actors to fully understand the theatrical style resulted in a lack of consistency in the degree to which the "larger than life" style was maintained throughout the production. The director wished to de-emphasize the particular situation of The Doctor in Spite of Himself and stress the universality of the theme. He felt by using a "larger than life" approach, he would be able to achieve this objective. He explained this concept to the actors, trying to help them understand how the stylized approach would accomplish the director's goal, but was unsuccessful in communicating his belief as clearly as he wished. The director also demonstrated examples of the approach and was still unable to attain from some of the actors a manifestation of his concept.

After several days of rehearsal, the director discovered a serious shortcoming in himself. The Doctor in Spite of Himself, produced in the style of the commedia, relied heavily on the lazzi, or sight gags with which the commedia is associated. All the gags were to grow out of the dialogue in the script. These natural pieces of business did not seem adequate: the show needed more business. Unfortunately, this director was unable to invent enough appropriate business, and all too frequently the "bits" did not materialize. The lazzi that were used were often lost to the audience due to insufficient technique on the part of some of the actors. The lack of technique

was manifested in unclear execution of the lazzi. An example of this lack of clarity is evident in Act I, scene 1--specifically when Sganarel meets Lucas and Valère for the first time (See Chapter II, page 46). The objective for the lazzi in this scene is to establish that Sganarel fears the loss of his best friend, the wine bottle. He is afraid that Lucas and Valère wish to steal it. When Valère greets Sganarel, he bows low with a grand gesture of his up-stage arm. This gesture carries Valère's arm very close to Sganarel's bottle. Fearing that Valère's intention is to steal the bottle, Sganarel, with much flourish, picks up the bottle and moves it to his other side. By this time Lucas has reached Sganarel's other side. Upon seeing Sganarel turn to him, Lucas, mimicking Valère, humbly bows to Sganarel. Lucas' arm also passes very close to Sganarel's bottle. Fearful and enraged, Sganarel snatches his bottle from the ground and, to protect the bottle from further threat of theft, hangs it around his neck. This entire sequence of events is carried out without Valère or Lucas ever realizing why Sganarel is acting so strangely. This "bit" worked only once. The actors playing Valère and Lucas were unable to establish clearly that their bows could have indeed been an attempt to steal the bottle. With more rehearsal time, this director feels that more of this unclear execution might have been corrected.

Through nightly observations, the director feels the desired mood of the play was achieved. He was striving for a light, gay mood with an improvisational quality. The director feels the mood was established more strongly in the first act than in the second. At first this fact caused a great deal of distress for the director. He finally



accepted the change in the quality of style, that is the degree to which the "larger than life" approach was maintained in the second act. The director attributed the formality of the second act to the change of locale and the change in Sganarel's character, two factors for which Molière was responsible. The first act, played in the woods with the rough character of the wood-cutter accompanied by the powerful Martina (his wife), lends itself quite easily to large movement, bawdy characterization, vocal gymnastics, and free use of the stage usually associated with the commedia. The second act moves from the forest to the interior of G ronte's home. Not only has the locale changed, but so has the major character. Owing to the higher class status of G ronte and the newly-acquired pseudo-"doctorship" of Sganarel, the more sedate quality of the second act appears to be justified. The long illness of G ronte's daughter, Lucinda, gives further credence for the nearly serene quality found in G ronte's household. The farcical flavor was not abandoned completely, but merely toned down. The farce "bits" in the second act seemed to gain humor from the quality of slight restraint which accompanied each lazzi. The slap-stick became almost tongue-in-cheek, which added another dimension to the humor.

The director feels that the sets, costumes, and lights added greatly to the spirit of the commedia piece. The designer and the director were in complete agreement regarding the requirements the set was to fulfill. Muslin was decided upon for all the scenery. In the opinion of the designer and the director, this choice proved to be quite successful. The sets could then be stored in trunks, as planned in the first chapter. These trunks were carried on stage by the actors during

the prologue, and, taking the muslin panels from the trunks, the actors set the first act.

The floor plan for the first act was particularly effective. The asymmetrical arrangement of the canvas drops (representing trees) allowed for a great variety of movement patterns. The placement of the down stage tree did cause a few sight line problems which were corrected by having the performers play more out on the apron. Had there been another batten a few feet upstage, the tree would have been moved, but under the circumstances, the most logical solution was to play the action further down stage. For G eronte's house, the floor plan changed considerably; the design was symmetrical. In retrospect the director feels the set for this act should not have been symmetrical. Working in a style that calls for a great freedom of movement, the symmetrical setting was not as helpful as the asymmetrical set used in the first act. The symmetrical arrangement of the second act set demanded, at times, a formal balance of uniformity of actor placement. This demand is unnecessary for a commedia treatment of Moli re. The director realizes that the picturization must be pleasing, but not necessarily formally balanced. With the symmetrical setting arrangement, the second act did take on a more formal mood; this was not desirable for this director's concept.

As was mentioned earlier, the sets were made of muslin, and they were light and flexible. The plan discussed in the first chapter for the actors to use the drops as props seemed to have worked quite well. They were thrown at fellow actors, as in the first scene between Sganarel and Martina, and they were used to hide behind, as in the second act

when Lucas shields himself from the threatening gestures of Jacquelin. The element of surprise at the unusual use of setting was effective.

The director was satisfied that the costumes added to the motif of an authentic seventeenth century piece. The costumes, being colorful, worked very well against the muted colors of the set. Family relationships were suggested subtly through the use of similar colors. The two lovers were drawn together by the use of blue material trimmed with white lace. The result was very romantic. Perhaps the most effective costume was that worn by Jacquelin, the wet-nurse to G ronthe's children. Out of necessity the breasts had to be readily available to a young, hungry baby, but they were equally as tantalizing to an older, differently motivated Sganarel. His interest is displayed in one of the funnier scenes of the second act.

With more rehearsal time, this production of The Doctor in Spite of Himself might have been a lot tighter and cleaner. This certainly must be the cry of many directors. This director feels that the course he followed for this production was along the right path and that under the circumstances the production proceeded as far along that path as possible. The action, setting, and costumes coalesced, he thinks, to present a unified production that captured the flair of the commedia dell'arte.

#### Actor-Director Relationships

This director is of the opinion that a two-week rehearsal period creates the potential for more actor-director conflicts than does a regular five- to six-week schedule. There are several reasons that this

director feels this is true. In a two-week schedule, time is so precious that there is a tendency on the part of the director to push his cast too hard. Furthermore, this tendency to push too hard is heightened when the director is working in a style new to him. The scheduling of rehearsals in summer stock is so different from a regular season that problems might arise as a result of the director's lack of familiarity with this unique situation. Also, in a two-week period, the time for the director and his cast to become personally acquainted is reduced so greatly that quite often a show opens with no family or ensemble spirit. This is especially true when the director is not on hand from the beginning of the summer season. The director has no way of knowing how each of his actors work best. These problems will be discussed individually as they relate to this production of The Doctor in Spite of Himself.

The tendency to push his actors was a problem for this director. Not only was the style new to him, but he keenly felt the pressure to produce a play of equal merit to the staff of directors of the Theatre. The cast suffered the brunt of the director's mania. The director realized quickly that pushing the cast led to over-saturation, and the law of diminishing returns became a reality. The director learned, for example, that the actor playing Sganarel could only rehearse for a couple of hours at a time. After that, his concentration dropped to a point where he was merely walking through the motions. The director had to be constantly aware of the situation and be able to alter his schedule if necessary. There were a couple of actors in the cast who just could not work under pressure; upon learning who they were, the director worked more carefully with them to avoid wasting time in rehearsal.

The actors portraying Jacquelin and Lucas were inexperienced and required much coaching to bring their level of performance up to that of the other actors. The time factor could have been catastrophic to actor-director relationships. This director was fortunate in that he realized early in rehearsal that the more pressure he exerted, the less he accomplished.

The main problem this director encountered was one relating to rehearsal scheduling. Never having directed in a stock situation, he was unable to effectively plan a schedule that would best utilize the afternoon and evening periods. While this did not cause any real conflicts, the result was a loss of valuable time. The constant rehearsal with no time to reflect upon what had been accomplished at the preceding rehearsal and to map out objectives for the next rehearsal left the director dissatisfied with many rehearsals. The experience of directing in summer stock will prove invaluable to future directing experiences. The importance of good organization is now more apparent than ever to the director.

Being familiar with his cast is an important factor to a director. In a short rehearsal period there is little time for this to take place comfortably. The director was greatly aided by being able to cast almost half of the show with people he already knew. Of the four cast members from the University of North Carolina at Greensboro, the director had only worked with one. Of the five actors who were unknown to the director, only two remained withdrawn on any level other than the professional. The other three were easy going and open to a pleasant social relationship, which helped establish a rapport that made working conditions more pleasant. The production stage manager

had been in residence all season at Parkway and knew everyone. Together, the stage manager and the director worked hard to establish an ensemble approach to the production. The director feels the achievement of this goal can be attributed to an excellent stage manager and an eager, largely enthusiastic cast.

#### Audience Response

As with any production, the audience response varied. The opening night audience, which was composed partially of other company members, was very enthusiastic. They seemed to be more appreciative of the lazzi than any other audience, with the possible exception of Saturday's house. Fred Koch, former head of The University of Miami's Department of Theatre, who had previously directed at Parkway Playhouse, was among those in the opening night audience. He commented to this director that he had found the show very entertaining.

The pace of the show opening night was quite fast. Although this did not cause the audience to lose any of the play's humor or meaning, the decision was made to slow the pace down for the remaining three performances. The hope was that by slowing the pace, the actors could execute the detailed bits of business more clearly. In theory the solution seemed practicable; in reality, the slower pace resulted in a loss of intensity in the performance. The bits of lazzi were not executed more clearly, merely more slowly. Later in the run of the show, the pace was picked up to the level of the opening night's performance.

Because the first act was quite short, J. Gordon Greene, this director's thesis advisor, suggested changing the intermission from

between the first and second acts to between the second and third acts. This suggestion was adopted. With the original placement of the intermission, the audience had just gotten settled in their seats when the first act was over. Then they returned to sit for a little over an hour until the end of the show. The traditional structure of a play calls for a longer first act followed by a shorter second act. With the change, The Doctor in Spite of Himself fit this pattern.

The second and third performances played to considerably smaller houses. The audiences were also far less exuberant than the one on opening night. By the third performance, the show was running so slowly that the actors appeared condescending and bored. The actors level of performance motivated the director to do something he had never done before. During the intermission he went backstage and asked the stage manager to gather the cast in the Green Room. When they were assembled, the director expressed his unhappiness with the state of the evening's performance. He instructed the actors to pick up the pace, to generate a little excitement and energy. He also indicated that the actors were practically lulling the audience to sleep. When he left, he had an angry cast. The second act did reflect some improvement; however, the audience's enthusiasm had already waned, and it was difficult to captivate their attention.

Saturday, closing night, played to a house almost as large as opening night. The director's admonishment during the previous night's intermission may have had some value. For the Saturday performance, the actors' level of performance was up, and they were establishing a rapport with the audience they had not had since opening night. Whether

or not the actors' higher level of performance was directly related to the director's intermission meeting of the previous night with the actors is difficult to determine. Because the performance level was up from the very beginning of the first act, this director feels that possibly his irritation with the cast was the causative factor. The cast also was aware of the importance of this performance because of the presence in the audience of the director's thesis committee. The decision to speak to the cast during Friday's intermission was based on emotion rather than on reason; therefore, the director can make no real projection as to whether or not he would repeat this procedure.

The audience response seemed generally favorable to the slapstick humor. The director had been concerned that the meaning of the play might be lost to the pure humor of the characters. This apparently did not occur. There were several scenes throughout the play which emphasized Molière's animosity toward the mock-doctors of seventeenth century France. These scenes were played with a seriousness that was not forfeited just to achieve laughs. A good deal of the lazzi that were employed grew organically out of the action of the play. Perhaps for this reason they did not detract, but possibly did add to the communication of Molière's philosophy.

Directing The Doctor in Spite of Himself was indeed a learning experience for this director. Working with a professional designer, directing in a summer stock theatre, and dealing with a period show were among the most rewarding experiences related to the production. As stated in Chapter One, prior to this production, the director had never acted in or directed a play by Molière. With this experience now in



his past, the director is more convinced than ever of the importance of Molière's work in the theatre world. With Molière, it is possible to satisfy Aristotle's two basic criteria for a theatre piece: to instruct and to entertain.

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