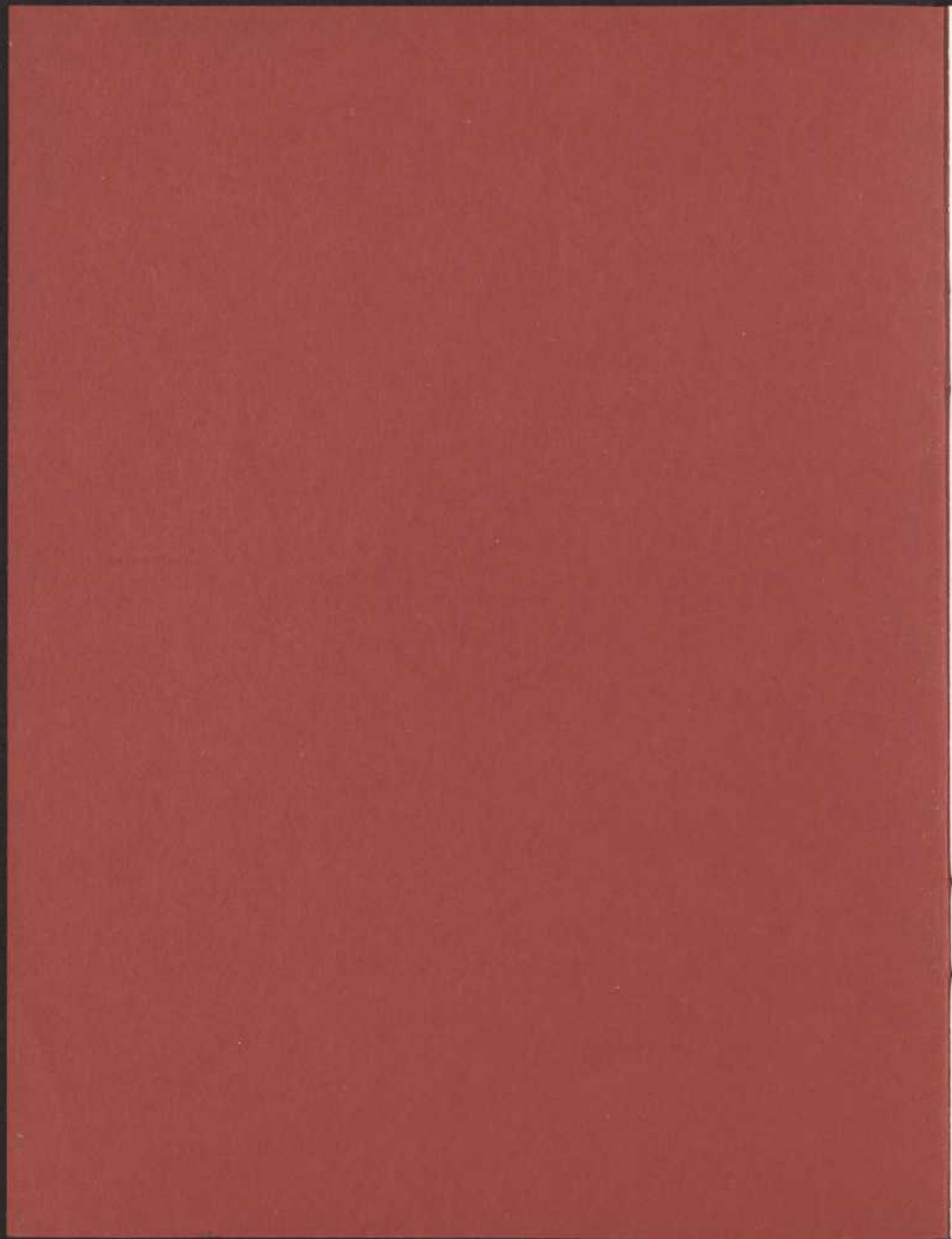


le théâtre  
du nouveau  
monde



ON TOUR ACROSS CANADA

1958



LE THÉÂTRE DU NOUVEAU MONDE  
FIRST CANADIAN TOUR  
FROM ONE OCEAN TO THE OTHER  
1958

## TIME OF THE LILACS

by Marcel DUBÉ  
adapted in English by Ken JOHNSTONE

## TROIS FARCES

(an evening of three Farces)

by MOLIÈRE

and

## LE MALADE IMAGINAIRE

(the imaginary invalid)

by MOLIÈRE

This tour is partially subsidized by The Canada Council

# THE THÉÂTRE DU NOUVEAU MONDE

The Théâtre du Nouveau Monde was founded in Montreal in the summer of 1951, in the midst of a very intense but disorganized theatrical movement, it was born out of a need for a professional, permanent and high quality theatre in the metropolis of Canada. Numerous actors and directors from Montreal, who had for many years worked with amateur companies or in shortlived productions, decided to unite in order to bring to the problems of their trade a logical solution, both from a commercial and artistic point of view.

Their aims were reached so quickly that the very year following its inception, which witnessed the advent of state controlled television in Canada, the Théâtre du Nouveau Monde was the only theatrical group in the Canadian metropolis which could combat the tremendous competition which this new medium represented. Since then, other companies, benefiting from the experience of the Théâtre du Nouveau Monde, were formed or re-grouped. However the Théâtre du Nouveau Monde remains the most representative theatrical group of French expression, in Canada, and is recognized as such from Halifax to Vancouver by both the press and the public. Since the Théâtre du Nouveau Monde started its activities, theatrical business has completely changed in Montreal: it is now fully recognized both from an economical and artistic standpoint.

From its very first performance of *L'Avare* by Molière, the Théâtre du Nouveau Monde was hailed as a discovery:

the critics were unanimous in saying that this was what the public had been hoping for during the last fifteen years. Indeed, trying to fulfill this expectation, the Théâtre du Nouveau Monde had presented a performance of an impeccable artistic value by grouping in a co-ordinated move the best artists, craftsmen and technicians to be found in Montreal. This co-ordination and quality of work, the Théâtre du Nouveau Monde has tried to maintain for each and every one of the numerous plays which it has presented since 1951.

Among these plays may we mention: *L'Echange*, by Paul Claudel; *Maitre après Dieu*, French version of Jan de Hartog's *Skipper next to God: The Trial*, by Kafka (in English); *Un Chapeau de Paille d'Italie*, the famous Eugène Labiche's original version of *An Italian Straw Hat*; *L'Avare*, *Tartuffe*, *Dom Juan*, *Le Mariage forcé*, *Sganarelle*, *La Jalousie du Barbouillé* and *Le Malade imaginaire*, by Molière; *Le Maitre de Santiago*, by Montherlant; *Un Inspecteur vous demande*, French version of Priestley's *An Inspector Calls*; *Azouk*, by Alexandre Rivemale; *La Mouette*, French version of Tchekov's *The Seagull*; *The Glass Menagerie*, by Tennessee Williams (in English); *L'Oeil du Peuple*, by André Langevin, and *Le Temps des Lilas*, by Marcel Dubé (two Canadian writers). For its tour in Winnipeg, Edmonton, Calgary, Vancouver and Toronto, the Théâtre du Nouveau Monde has staged the last play in its Ken Johnstone's English version: *Time of the Lilacs*.

All the plays presented by the Théâtre du Nouveau Monde are performed in Montreal and Quebec City and also, on certain occasions, in other cities of the Province of Quebec. For the first time, in June of 1955, the reputation of the Théâtre du Nouveau Monde crossed the frontiers of its original province. It was invited to take part in the second International Drama Festival of Paris where it presented a performance composed of three one-act plays by Molière. Although playing alongside companies such as the Berliner Ensemble and that of the Peking Opera, it met with such success that Robert Kemp did not hesitate to state that these three farces by Molière were, without a

doubt, one of the best performances of the Festival.

During the following summer, in 1956, the Théâtre du Nouveau Monde made itself known to its English speaking compatriots by playing at the Shakespearian Festival at Stratford, Ontario, these same three one-act plays by Molière. For all the spectators who finally came in large groups to see the performance, and the majority of which did not speak or did not understand French, it was a revelation. The critics stated having seen, in that performance, one of the most resounding hits of the Stratford Festival ever since its inception four years previously.

The Théâtre du Nouveau Monde thus serves as a link and a means of better understanding between French speaking and English speaking Canadians. Indeed, the Théâtre du Nouveau Monde realized the part it had to play in this mutual understanding and, in May 1954, presented in English plays from the English theatre repertory, with English comedians and also a few French speaking actors. Following this policy, the Théâtre du Nouveau Monde has, ever since, presented at least one English play per year, meeting with important successes especially with *Come Back Little Sheba*, by William Inge, and *The Glass Menagerie*, by Tennessee Williams. All these successes, as well as the fact that certain of these performances have been presented on Canadian Television or broadcast over the radio in Canada and in France, actually mean that, jointly with the Stratford Festival Company, the Théâtre du Nouveau Monde is considered as the leading theatrical company in Canada. Its reputation does not spread only from Halifax to Vancouver, but has also reached the United States, South America, France, England, Belgium and Europe in general.

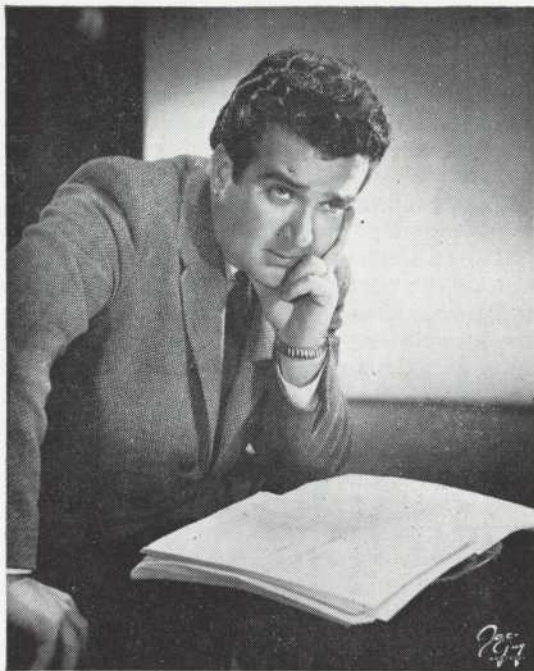
Between 1951 and 1958, the T.N.M. has produced thirty theatrical plays, representing close to eight hundred performances. During its first season, it had attracted approximately forty thousand spectators. This figure is now registered for a single play. Over the past seven years, the total attendance at the Théâtre du Nouveau Monde has reached almost three quarters of a million persons.

These seven years of intense activity have permitted the directors of the company, the Honourable Senator Mark Drouin, Jean Gascon, Jean-Louis Roux, André Gascon, Guy Hoffmann, Emile Caouette and Mr. Jean-J. Gourd, to make numerous plans, some of which should materialize in the very near future. On the one hand, there is the question of having a theatre of their own where it would be possible to play as long and as often as desired; on the other hand there is also the possibility of having a permanent company consisting of about twelve actors which would permit a much more rational exploitation of the performances and of the tours in Canada and in foreign countries.

From an artistic point of view, it is hoped that the Théâtre du Nouveau Monde may contribute to the establishment of a Canadian dramaturgy which, for the time being, is almost non-existent. It is with this idea in mind that it has sponsored an annual contest for theatrical plays which has created, among Canadian playwrights, the greatest of interest.

From April, the Théâtre du Nouveau Monde has been, this year, on an international tour which has taken the Company to New York, Paris, Brussels, Antwerp, Ostend and now in about fifteen of the most important cities of Canada including Vancouver and Bathurst, N.B. This tour is partially sponsored by the Canadian Arts Council, the Arts Council of the Metropolitan Region of Montreal and by the Ministry of Youth and Social Welfare of the Province of Quebec.

This, in a few lines, represents a short history and a resume of the activities of the Théâtre du Nouveau Monde of which Nathan Cohen wrote in the Toronto Sunday Telegram "a remarkably able and exciting theatrical organization — the best certainly in Canada, and probably in North America".



"The time of the lilacs is the most beautiful time of the year. You put all your hope into waiting for it, but it goes so quickly that you hardly retain its perfume . . . You wake up one morning and you are already deep in summer . . . The lilacs are closed, withered and gone."

Marcel DUBÉ

# TIME OF THE LILACS

A play in three Acts and seven Scenes

by Marcel DUBÉ

Adapted in English by Ken JOHNSTONE

Directed by Jean GASCON

Set by Robert PRÉVOST

Music by Maurice BLACKBURN

★

## CAST

*in order of appearance*

<i>Virgile</i>	... ..	Jean GASCON
<i>Blanche</i>	... ..	Huguette OLIGNY
<i>Vincent</i>	... ..	Jean-Louis ROUX
<i>Roméo</i>	... ..	Gabriel GASCON
<i>Marguerite</i>	... ..	Denise PELLETIER
<i>Horace</i>	... ..	Georges GROULX
<i>Johanne</i>	... ..	Denyse SAINT-PIERRE
<i>The Appraiser</i>	... ..	Guy HOFFMANN

★

*The scene represents a back-yard lost in the heart of the city. One can find there flowers, small alleys in earth, a swing and a lilac tree, with wood palissades around; palissades which*

*time has deshydrated and dyed in brown. On the other side of the palissades, the city which tries to strangle this small oasis. At the back of the stage a two storie house, with two balconies and a stairway. Vinyards climb along the pillars of the balconies. To the right, in the palissade, a door opens on the lane which runs on the side of the house and joins the street.*

★

*Two ten minute intermissions*

★

Mme Denyse SAINT-PIERRE wears, on stage,  
dresses by Marielle FLEURY.

The costumes of Mme Huguette OLIGNY were made by  
Mmes SHINNICK and POULIZAC.

The tissues were furnished by BIANCHINI,  
620 Cathcart Street.

The music of Maurice BLACKBURN is played by  
Eldon RATHBURN, piano, Raffaele MASELLA, clarinet,  
George LAPENSON, violin, and Antonio DICHIARO, bass.  
It has been recorded at the Studio MARKO.

The choir of the little girls, at the beginning and at the end of the play,  
is formed by pupils of Mme Jean-Louis AUDET, 3959 St. Hubert Street.

The photographs of the artists printed in this programme are signed  
JAC-GUY, photographer, 3510 Côte-des-Neiges Road.

★

## SYNOPSIS OF TIME OF THE LILACS

Blanche and Virgile are an old and very close couple. They live with their memories — their only son Lucien having been killed during the war — and they have succeeded in keeping, right in the middle of the city, a small oasis of freshness: their old wooden house with its back-yard where a lilac tree grows among other flowers. It is May and the lilac tree is just about to bloom.

In order to live, Blanche and Virgile rent rooms on the second floor of their house. For the time being, they have three boarders: Johanne, a twenty year old girl, who left Quebec to come to the Big City; Horace a selfish and complicated old bachelor, and Marguerite, who is in love with Horace, and whose loneliness is on the verge of becoming a complex.

One day, a newcomer, Vincent, arrives into the house. He is a mysterious young man, whose past intrigues everybody in the house and especially the old couple who see in him the image of their son. Vincent will change, in spite of him, the way of living of these simple people. Johanne leaves her lover, Roméo, a young tramp whose indelicate manner rebukes her heart broken for the first time. She can confide only in Vincent, whose mysterious attitude fascinate her. She is to know with him her first great love. On the other hand, Marguerite and Horace were just about to get married. However, following various conversations with Vincent, Horace realizes all of a sudden that he is about to loose his liberty and that he desires but one thing: to be happy, but alone. He runs away from Marguerite, leaving her completely desperate.

The arrival of Vincent coincides also with the advent of a catastrophe for Blanche and Virgile: their house is to be expropriated. At their age, no amount of money can compensate for the loss of their sole possession, their very life, their happiness: their residence. Although Johanne consoled herself with Vincent of the loss of Roméo, Marguerite, on

(See page 24)



Guy HOFFMANN

# TROIS FARCES

(An evening of Three Farces)

by MOLIERE

Set and costumes by Robert PRÉVOST

★

The unique set for the Three Farces  
represents a public square

★

## *Le mariage forcé*

(The Forced Wedding)

Directed by Jean GASCON

Music by Pierre PHILIPPE and Jean-Baptiste LULLI

(Arrangements by Clermont PÉPIN for the music of Lulli)

<i>Sganarelle</i> , lover of Dorimène .....	Guy HOFFMANN
<i>Géronimo</i> , a friend of Sganarelle...	Jean-Louis ROUX
<i>Dorimène</i> , young coquette, engaged to Sganarelle .....	Denise PELLETIER
<i>Alcantor</i> , father of Dorimène .....	Jean-Louis PARIS
<i>Alcidas</i> , brother of Dorimène .....	Gabriel GASCON
<i>Lycaste</i> , lover of Dorimène .....	Gaétan LABRÈCHE
<i>First Egyptian Girl</i> .....	Huguette OLIGNY
<i>Second Egyptian Girl</i> .....	Denyse SAINT-PIERRE
<i>Panrace</i> , an Aristotelician Doctor .....	Jean GASCON
<i>Marphurius</i> , a pyrrhonian Doctor .....	Georges GROULX
<i>The Magician</i> .....	Jean-Paul JEANNOTTE

★

INTERMISSION

# Sganarelle or Le cocu Imaginaire

(The imaginary cuckold)

Directed by Jean DALMAIN

<i>Sganarelle</i> , bourgeois of Paris and imaginary cuckold .....	Guy HOFFMANN
<i>The Wife of Sganarelle</i> .....	Huguette OLIGNY
<i>A relative to Sganarelle</i> .....	Victor DÉSŸ
<i>Villebrequin</i> , father of Valère .....	Gabriel GASCON
<i>Lélie</i> , lover of Célie .....	Gaétan LABRÈCHE
<i>Célie</i> , daughter of Gorgibus .....	Denyse SAINT-PIERRE
<i>Gorgibus</i> , bourgeois of Par's.....	Jean-Louis PARIS
<i>Gros-René</i> , servant of Lélie .....	Georges GROULX
<i>The maid of Célie</i> .....	Denise PELLETIER

★

INTERMISSION

★

# La jalousie du Barbouillé

(The Jealousy of Barbouillé)

Directed by JEAN DALMAIN

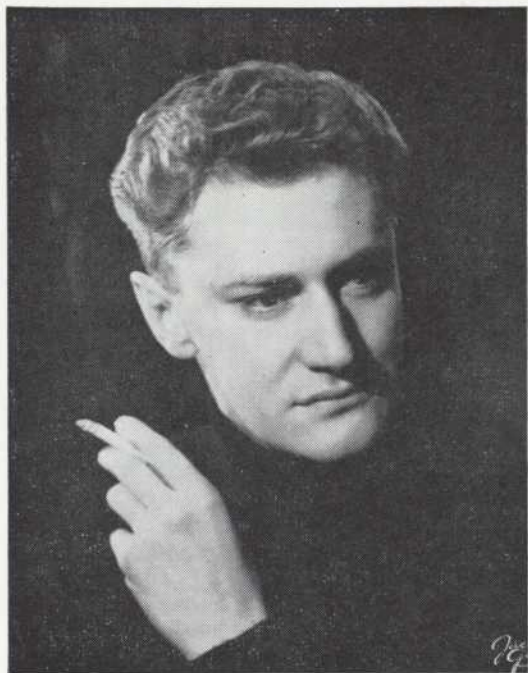
<i>Barbouillé</i> , husband of Angélique	Guy HOFFMANN
<i>Angélique</i> , daughter of Gorgibus	Denyse SAINT-PIERRE
<i>Gorgibus</i> , father of Angélique .....	Jean-Louis PARIS
<i>La Vallée</i> .....	Gabriel GASCON
<i>Valère</i> , lover of Angélique .....	Gaétan LABRÈCHE
<i>Villebrequin</i> .....	Jean GASCON
<i>The Doctor</i> .....	Georges GROULX
<i>Cathau</i> , the maid of Angélique ...	Denise PELLETIER

## SYNOPSIS OF THE *THREE FARCES*

*Le Mariage Forcé*, the first of the three farces, deals with a man of fifty-three, Sganarelle, who arranges to marry a young and coquettish girl. Before he takes the final step, however, he is beset by doubts regarding the fidelity of his future wife and the wisdom of marrying at his age. He goes, therefore, from one friend to another and consults philosophers and fortune tellers for their opinions. Finally, he decides he has taken a foolish step. However, when he tries to explain to his fiancée's father that he wishes to free himself from the marriage arrangement, the father refuses to deal with him and sends, instead, his son, a professional fencer. The son challenges Sganarelle to a duel. Sganarelle, a great coward, refuses to fight, with the result that the son drubs him soundly and forces him to go through with his original marriage contract.

The second of the one-act farces, *Sganarelle*, while using the title of the leading character of *Le Mariage Forcé*, is not a sequel, although it deals with much the same theme. In this play, Sganarelle is married. An incident occurs which makes him suspect his wife's fidelity. Meanwhile, his wife is just as suspicious of his honesty. The plot also involves another couple, two young lovers, who are in a similar position of mutual distrust and who suspect one another of intrigue with Sganarelle and his wife. The whole play is comedy of situation resulting from the mutual suspicion of the four principals. Eventually, however, everything works out happily . . . each of the quartet proves his or her faithfulness to the opposite and apposite number, and the play ends on a happy note with Sganarelle confiding to the public, "If you have proof in hand of your wife's infidelity, don't believe it!"

The last of the three farces, *La Jalousie du Barbouillé*, is literally *The Jealousy of the Cuckold*. Barbouillé is a gentleman married to an unfaithful wife. Each time, however, when he tries to catch her in her infidelities, the situation turns against him so that he is made to appear a fool. The plot is a succession of ironic incidents in which his attempts to prove his suspicions are consistently foiled. In the end, Barbouillé remains a cuckold, unable to prove his case.



Jean GASCON

# LE MALADE IMAGINAIRE

(The imaginary Invalid)

a comedy intermingled with music and dance

by MOLIÈRE

Directed by Jean GASCON

Sets and costumes by Robert PRÉVOST

Music by Clermont PÉPIN



## *Characters of the Comedy*

<i>Argan</i> , imaginary invalid .....	Guy HOFFMANN
<i>Toinette</i> , the maid .....	Huguette OLIGNY
<i>Angélique</i> , daughter of Argan and lover of Cléante .....	Denyse SAINT-PIERRE
<i>Béline</i> , second wife of Argan .....	Denise PELLETIER
<i>Monsieur Bonnefoy</i> , notary .....	Georges GROULX
<i>Cléante</i> , lover of Angélique .....	Gaëtan LABRÈCHE
<i>Monsieur Diafoirus</i> , physician .....	Jean-Louis PARIS
<i>Thomas Diafoirus</i> , his son and lover of Angélique .....	Jean-Louis ROUX
<i>Louison</i> , grand-child of Argan and sister of Angélique .....	Louise PICHETTE
<i>Béralde</i> , brother of Argan .....	Jean GASCON
<i>Monsieur Fleurant</i> , apothecary ..	Victor DÉSAY
<i>Monsieur Purgon</i> , doctor of Argan .....	Georges GROULX

## Characters of the Prologue and the Interludes

<i>First Pulcinella</i> .....	Gabriel GASCON
<i>Second Pulcinella</i> .....	Jean GASCON
<i>The Singer</i> .....	Jean-Paul JEANNOTTE
<i>The Doctor</i> .....	Victor DÉS Y
<i>The Donkey</i> .....	Jean DAIGLE Rolland LAROCHE
<i>The President of the Faculty of medicine</i> .....	Gabriel GASCON
<i>Doctors and Assistants</i> .....	Georges GROULX Jean-Louis ROUX Jean-Louis PARIS Victor DÉS Y Rolland LAROCHE Jean-Paul JEANNOTTE Jean DAIGLE

The scene takes place in Paris

★

Two intermissions of ten minutes

★

The music of Clermont PÉPIN is directed  
by Colin O'NEIL, percussionist

★

## SYNOPSIS OF *LE MALADE IMAGINAIRE*

After an introduction during which Pulcinella teases doctors and the medical profession, Argan, the "malade imaginaire", checks the invoices of his apothecary. He rings his bell. His maid, Toinette, comes in but simply answers Argan's criticisms by moaning. Argan then calls his daugh-

ter Angélique, but must leave for a few minutes, since the remedies of his apothecary start producing their effects. In the course of the conversation between Toinette and Angélique, we learn that the latter is in love with Cléante. When her father talks about her wedding, she presumes that she is going to marry the one she loves; Argan, promptly tells her to the contrary; he intends to have his daughter marry Thomas Diafoirus, a young man whose principal quality is of being a doctor and the son of a doctor, and who is, furthermore, the nephew of the doctor presently treating Argan, Mr. Purgon. Argan is influenced by his second wife, Béline, to leave his children out of his will, and he takes the necessary steps to make his will in favor of his hypocritical wife.

Then, comes a scene where Pulcinella tells the one he loves of his affection, but without any apparent results. At the beginning of Act II, Cléante, impersonating the music teacher, comes to give Angélique her music lesson. The interview, which takes place before Argan, is interrupted by the arrival of Messrs Diafoirus, father and son. During the following scene, the son of Diafoirus behaves so ridiculously that he brings about nothing but laughs on the part of the women present, and sarcasm on the part of Toinette. Angélique categorically refuses to marry him. Béline, her mother in law, tells Argan that she has seen Angélique with Cléante. Argan questions his grand daughter, the young Louison, who refuses to talk. He threatens to whip her and the young child pretends to be dead, but her father knows how to get her to give him the information he wants. The act ends with the arrival of the brother of Argan, Béralde, who introduces the second interlude played by travelling comedians who interpret two classical characters of the Italian comedy: Pulcinella and the Doctor.

Act III starts with a conversation between Argan and his brother, a sensible man, who seems to voice the feelings of the author on the medical profession. Béralde tries, in vain, to convince his brother that there is no man who is less sick than he is and that there is "nothing more ridiculous than a man who wants to try and cure another". The discussion

*(See page 24)*

ITINERARY AND PROGRAM OF THE  
INTERNATIONAL AND CANADIAN TOURS  
OF THE THÉÂTRE DU NOUVEAU MONDE

April-November 1958

- April 28 to May 4: *Le Malade imaginaire* at The Phoenix Theatre, New York
- May 6 to 11: *Trois Farces*, at the same place
- May 23, 24 and 25: *Le Malade imaginaire* at the Théâtre des Nations — Sarah-Bernhardt, Paris
- May 30: *Le Temps des Lilas* at the Théâtre Royal du Parc, Brussels
- May 31: *Le Malade imaginaire* at the same place
- June 1, 2 and 3: *Le Temps des Lilas* at the same place
- June 4 and 5: *Le Malade imaginaire* at the same place
- June 7: *Le Temps des Lilas* at the Cercle artistique, Antwerp
- June 8: *Le Temps des Lilas* at the Théâtre Royal, Ostend
- June 10 to 15: *Le Temps des Lilas* at the Comédie des Champs-Élysées, Paris
- June 17 to 22: *Le Malade imaginaire* at the same place
- June 24 to 29: *Trois Farces* at the same place
- August 18 to 30: *Le Malade imaginaire* at The Avon Theatre, Stratford
- September 27: *Le Temps des Lilas* at the Salle académique, Chicoutimi's Seminary
- September 28: *Trois Farces* at the same place
- September 29: *Le Temps des Lilas* at the Auditorium, Lévis' College
- September 30: *Le Temps des Lilas* at the Auditorium, Sherbrooke's University
- October 1: *Trois Farces* at the Amphithéâtre, Sainte-Anne-de-la-Pocatière's College (mat. & ev.)

(See page 21)



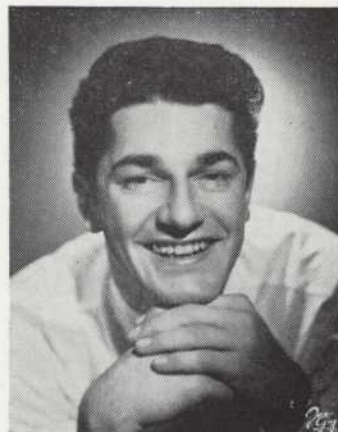
Huguette OLIGNY



Denyse SAINT-PIERRE



Georges GROULX



Gabriel GASCON



Denise PELLETIER



Jean-Louis PARIS



Louise PICHETTE



Victor DÉSY

ITINERARY AND PROGRAM . . . (continued from page 18)

- October 4: *Trois Farces* (matinee and evening) at the Auditorium, Rimouski's Seminary
- October 5: *Le Temps des Lilas* at the same place
- October 7: *Trois Farces* at the Auditorium, Bathurst's Université du Sacré-Cœur
- October 9: *Trois Farces* at the Salle Notre-Dame, Three-Rivers
- October 10: *Le Temps des Lilas* at the same place
- October 13: *Trois Farces* at The Playhouse, Winnipeg
- October 14: *Time of the Lilacs* at the same place
- October 16: *Trois Farces* at The Victoria Composite High School Auditorium, Edmonton
- October 17: *Time of the Lilacs* at the same place
- October 18: *Trois Farces* (matinee) at The Queen Elizabeth High School, Calgary  
*Time of the Lilacs* (evening) at the same place
- October 22: *Le Malade imaginaire* at the University of British Columbia Auditorium, Vancouver
- October 23: *Time of the Lilacs* at the same place
- October 28: *Time of the Lilacs* at the Royal Alexandra Theatre, Toronto
- October 29: *Trois Farces* (matinee and evening) at the same place
- October 30 and 31: *Time of the Lilacs* at the same place
- November 1: *Le Malade imaginaire* (matinee and evening) at the same place
- November 3: *Le Temps des Lilas* at the Glebe Collegiate Auditorium, Ottawa
- November 4: *Trois Farces* at the same place
- Total: 94 performances of three plays in 2 continents, 4 countries, 20 cities and 21 theatres. Over 20,000 miles of road.



Gaétan LABRÈCHE



Jean-Paul JEANNOTTE



Jean-Louis ROUX

# LE THÉÂTRE du NOUVEAU MONDE INC.

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SYNOPSIS OF TIME OF THE LILACS *(continued from page 9)*

the other hand, suffers so much from the fact that Horace has left her, that she is willing to give herself to the first comer, whether it be Vincent or Roméo. Finally disgusted with herself, she commits suicide. This drama will precipitate matters. All of a sudden, Vincent, who realizes that the police are to investigate the suicide, has but one thought in mind: to run away. Johanne will make him understand his cowardice and also the nefarious part which, unwittingly, he has played among these people who were so happy before his arrival. Although he is wanted on a charge of espionage, he will nevertheless notify the police of the suicide of Marguerite and, in doing so, will give himself up.

Johanne sadly returns to Quebec City where her parents have called her back and the old couple will remain alone in their house which will shortly be demolished.

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SYNOPSIS OF LE MALADE IMAGINAIRE *(cont'd from page 17)*

is interrupted by Mr. Fleurant, the apothecary, who comes to give Argan his medicine. He is thrown out by Béralde. Then comes Mr. Purgon, shocked by the rebellion of his patient. He gives him a description of the illnesses and terrible sicknesses which await him for having revolted himself against his prescriptions. Without his doctor, Argan thinks that everything is lost. A new doctor happens to drop in: it is Toinette under a disguise who tells a few truths about doctors and the medical profession. Then Toinette who endeavours to bring to light all the tricks of which Argan is the victim, convinces him to try and put to the test the affection of his wife. Béline comes in and, in front of her husband who is supposed to be dead, rejoices at being a widow. At this point, Argan comes back to life and Béline runs away. Angélique is put to the same test, but this time, Argan witnesses her sincere sorrow. Le "malade imaginaire", moved, permits her to marry Cléante and, following the advice of his close friends and relatives, decides to become a doctor in order to be able to look after himself.

