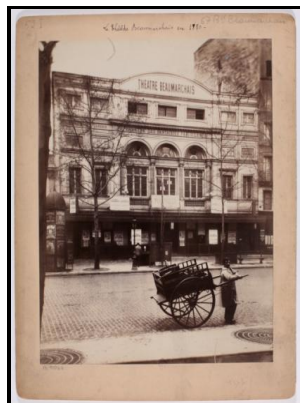


Beaumarchais and the theatre

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Notes: Includes bibliographical references (p. 267-268) and index.

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several instruments. Chérubin and Suzanne hide from the Count inside a large wooden dresser; when the Count leaves to find tools to break open the door Chérubin unexpectedly jumps out of a window, causing the gardener Antonio to be screaming about what he has just seen. Figaro and Count Almaviva, the two characters Beaumarchais most likely conceived in his travels in Spain, were with Rosine, later the Countess Almaviva the only ones present in all three plays.

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In addition to his considerable efforts at using complex characters to take jabs at the aristocracy, Beaumarchais was inadvertently responsible for ushering in a new era of opera when his *The Marriage of Figaro* was put to the music of Mozart. Louis XVI, vacillating over the liberal reforms that Beaumarchais believed would lead to constitutional monarchy, behaved in exactly the same way. Through Duverney's assistance, Beaumarchais purchased, in 1761, the title of *Secrétaire du Roi*, which conferred legal status of hereditary nobility.

Beaumarchais' THE BARBER OF SEVILLE at The McCarter Theatre Center

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