

First Folio

Teacher Curriculum Guide

The Beaux' Stratagem

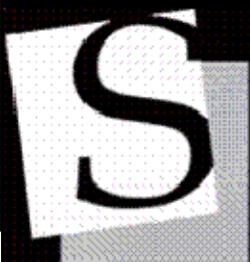


by George Farquhar

adapted by Thornton Wilder and Ken Ludwig

directed by Michael Kahn

November 7—December 31, 2006



SHAKESPEARE
THEATRE COMPANY

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Welcome to the Shakespeare Theatre Company's production of *The Beaux' Stratagem* by George Farquhar, adapted by Thornton Wilder and Ken Ludwig!

Each season, the Shakespeare Theatre Company presents five plays by William Shakespeare and other classic playwrights. The goal of all Education Department Programs is to deepen understanding, appreciation and connection to classic theatre in learners of all ages. One approach is the publication of **First Folio: Teacher Curriculum Guides**.

For the 2006-07 season, the Education Department will publish **First Folio: Teacher Curriculum Guides** for our productions of *An Enemy of the People*, *The Beaux' Stratagem*, *Richard III* and *Titus Andronicus*. **First Folio Guides** provide information and activities to help students form a personal connection to the play before attending the production at the Shakespeare Theatre Company. **First Folio Guides** contain material about the playwrights, their world and the plays they penned. Also included are approaches to explore the plays and productions in the classroom before and after the performance. **First Folio** is designed as a resource both for teachers and students.

The Shakespeare Theatre Company's Education Department provides an array of School, Community, Training and Audience Enrichment programs. A full listing of our programs is [available on our website at ShakespeareTheatre.org](http://ShakespeareTheatre.org) or in our Education Programs brochure. If you would like more information on how you can participate in other Shakespeare Theatre Company programs, please call the Education Hotline at 202.547.5688.

Enjoy the show!

A Brief History of the Audience



I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged. —Peter Brook, *The Empty Space*

The nature of the audience has changed throughout history, evolving from a participatory crowd to a group of people sitting behind an imaginary line, silently observing the performers. The audience is continually growing and changing. There has always been a need for human beings to communicate their wants, needs, perceptions and disagreements to others. This need to communicate is the foundation of art and the foundation of theatre's relationship to its audience.

In the Beginning

Theatre began as ritual, with tribal dances and festivals celebrating the harvest, marriages, gods, war and basically any other event that warranted a party. People all over the world congregated in villages. It was a participatory kind of theatre; the performers would be joined by the villagers, resting on the belief that villagers' lives depended on a successful celebration—the harvest had to be plentiful or the battle victorious, or simply to be in good graces with their god or gods. Sometimes these festivals would last for days, and the village proved tireless in their ability to celebrate. Many of these types of festivals survive today in the folk history of areas such as Scandinavia, Asia, Greece and other countries throughout Europe.

It's Greek to Me

The first recorded plays come from the Greeks (fourth and fifth centuries B.C.E.). Their form of theatre began in much the same way as previous forms did. It stemmed from the celebration of the wine harvest and the gods who brought citizens a fruitful harvest—specifically Dionysus, the god of wine. Spectators had a great deal of respect for their gods, and thousands would flock to the theatre to experience a full day of celebration. The day of drama and song made for a lively crowd. Staff-bearers patrolled the aisles to keep the rowdies under control. While theatre was free, your seat was determined by your station in life. The rich had cushioned seats at the front, while the peasants, artisans and women were forced to take seats at the back. In the later years, after a full day of drink, Greek audiences were not above showing disapproval at a less-than-spectacular performance. Stones were thrown, as well as other sloppy objects, hissing was popular, and loud groanings of discontent could usher any actor into early retirement.

The Romans, or the inspiration for *Gladiator*

The Romans took the idea of "spectator" an inch or so further. Their theatre (first through third centuries B.C.E.) developed in much the same way as the Greeks—with comedy, tragedy and festivals—but unfortunately ended

with what the Christians called "morally inappropriate" dancing mimes, violent spectator sports such as gladiator fights, and the public executions for which the Romans were famous. The Romans loved violence and the audience was a lively crowd. Because theatre was free, it was enjoyed by people of every social class. They were vocal, enjoyed hissing bad actors off the stage, and loved to watch criminals meet large ferocious animals, and; soon after, enjoyed watching those same criminals meet their death.

The Far East

In Asia, theatre developed in much the same way it has elsewhere, through agricultural festivals and religious worship. The Chinese and Japanese audiences have always been tireless, mainly because their theatre forms, such as the Japanese "Kabuki" and "Noh" plays and Chinese operas, could last anywhere between a full day, if not three days, beginning between *six to nine in the morning!* In China, the audience was separated; the higher classes sat closer to the action of the play, and the lower classes, generally a louder, more talkative bunch, would be placed in stalls at the back. The audience expected a superior performance, and if it lacked in any way, the audience could stop the production and insist on a different presentation. In Japan, theatre began with all-day rice festivals and temple plays sponsored by priests. These evolved into "street performances" where the performers led the audience on a trip through the village. In theatre houses, the upper classes sat in constructed boxes, and women in disguise (it was not considered proper for a respectable woman to be seen at the theatre) and lower classes would stand below with the "inspector" standing on a high platform in the middle, keeping a strict eye on everyone.

A Couple of Hundred Years Without Art

Tolerance takes a holiday during the period of European history known as the Dark Ages. During this time period culture of all kind goes on hiatus—most especially that frivolous, godless display of lewd and licentious behavior

known as theatre. Fortunately it reemerges with some severe restrictions during the Middle Ages.

Pageant Wagons

Western theatre further develops from the Greek and Roman traditions through the Middle Ages with “Mystery Plays” sponsored by the church. Organized theatre was frowned upon, as it was a place for congregation of the lower classes, encouraging disease and immoral behavior. Church leaders would allow performances of bible scenes, however, for the people who could not read. These productions moved to different locations much like traveling the “stations of the cross.” To spread the good word to the broadest section of the population, these plays left the confines of the church building and began to travel on what were known as “pageant wagons.” These wagons held one entire location and a series of wagons hooked together permitted a company to tell an entire story just about anywhere. Troupes of actors would roam the countryside setting up make-shift theatres in inns, pubs, public squares, pretty much anywhere they could park.

Within This Wooden O

During Shakespeare’s era—the Elizabethan period—theatre companies were awarded status and privilege based on patronage from wealthy landholders or the royal family. With patronage came money, so the companies began building theatres. The theatre of Shakespeare’s day was attended by all, was inexpensive, and was known to be an incredibly good time. Surrounding the stage was the lower “pit” where the lower classes congregated—called the “groundlings”—and above, octagonally surrounding the pit, were the stalls reserved for the upper classes. If you were stationed in the pit, it was not uncommon to have a goblet of wine dumped on your head, to be drooled upon, or spat upon by the “more civilized” people above you. Elizabethan audiences did not know what it meant to be quiet for a performance and would talk back to the actors. Thought to be involved in spreading the “black plague,” the theatres were closed in 1592.

Look at me, look at me...

During the Restoration, theatre became a luxury. For the almost entirely upper-class audience, the purpose of going to the theatre was “to see, and to be seen.” The stage was a rectangular area between a long hallway of boxes. The best seats in the house were often right on stage! The house lights were up full so the audience could see *each other* better, not the action on stage. The theatre of the Restoration consisted mainly of light, fluffy comedies performed in an oratory style—actors posing, wearing BIG costumes and practically screaming over the din of the audience. Theatre companies still existed on the patronage

of the very wealthy and often performed plays exclusively in the salons of the rich, famous and powerful. A few hundred years later, Opera composer Richard Wagner figured out that to focus the audience’s attention away from themselves and onto the stage, the lights needed to be off—forcing the audience to watch the performance. Since that time, the audience has taken its cue that the performance is about to begin when the lights overhead begin to dim. This small adjustment in lighting effectively erected a permanent barrier between the action onstage and the audience.

Freud ... Tell me About Your Mother

While dimming the house lights has drastically changed the overall aesthetic of theatre another modern movement has had even greater impact on theatre in the 20th century. Psycho-analysis—Id, ego, super-ego and subconscious desires—made theatre more introspective in its search for truth. As theatre became more psychological, more a representation of real life, the audience felt as if they were eavesdropping. Twenty-first century theatre goes spend a great deal of time and thought pondering the psychological motivations of characters. There is now an imaginary wall, called the “fourth wall,” separating the performers and the audience. It affects how we view the performance and how actors’ portray characters—we can observe the people onstage as they relate their problems, fears and desires without them noticing us at all.

Now the Options Are Endless

Today, for the audience, just about anything goes. History has shared with us many types of theatre, and we, the spectators, bring our own experiences and histories to the event causing us to react differently to different productions. Unlike movies or television, the actor-audience relationship is a “live” relationship: each is in the other’s presence, in the same place at the same time. It is the exchange between the two which gives theatre its unique quality. As audience members we have an obligation to be attentive, allowing the performers to fulfill their obligation—to entertain and enlighten us. There is always a dialogue between audience and performer, whether visual or vocal. All individuals participating in the theatrical event, whether as audience or performer, bring to it a personal background and experience which becomes vital to their response, to the interaction. In the same way, every participant leaves the performance enriched both by their own individual experience and that of the larger community to which they belong for a brief moment within the confines of the theatre walls. We must listen to capture and understand what the performers are trying to communicate, and, at the same time, they must listen to us.

Farquhar's Life



George Farquhar from an old print, 1705.

George Farquhar (1677-1707) spent most of his tragically short life poor and alone. Struggling as an artist, Farquhar's life alternated between brief periods of major success on the London theatre scene and times of misfortune and hardship.

Farquhar was born in 1677 in Londonderry, Ireland, the son of a Protestant clergyman. In 1688, when young George was only 11 years old, revolution in

England and dispute over control of Ireland brought violence to Londonderry. Catholic factions laid siege to the city, and the Farquhar home was plundered and burned. Farquhar's father died soon after, leaving the family in poverty. This may have led Farquhar to serve as a soldier in the continuing struggles in Ireland at the age of 12 or 13.

Farquhar soon showed a flair for literary language, however, and his tutor in his hometown helped him gain admission to Trinity College in Dublin in 1694. He entered as a "sizar," earning a small allowance in exchange for performing menial duties like cleaning and serving. Wishing to obtain a more respectable position in the college, Farquhar worked hard in the next year to earn a full scholarship, called an "exhibition." The exhibition was short-lived, however—Farquhar gained a reputation for rebellious behavior, and is rumored to have made light-hearted comments about religion that his professors viewed as impious. When Farquhar got into a brawl at a fair, he was forced to give up his exhibition and go back to sizarship. He left Trinity College in 1696 without a degree. Farquhar moved on to try his hand at acting with the Smock Alley Theatre in Dublin. Debuting as Othello, his acting career was ultimately unsuccessful, and critics derided his weak voice and bad performances. Farquhar left the stage permanently after a performance of Dryden's *The Indian Emporer* in which he accidentally wounded a fellow actor in a duel. Despite this failure, his time at Smock Alley gained Farquhar a lifelong friend in Robert Wilks. Wilks was already a famous and successful actor who suggested Farquhar try writing comedies, convincing him to go to London after reading a draft of his script, *Love and a Bottle*. *Love and a Bottle* premiered at Drury Lane, London's major theatre, in 1698, earning

Farquhar enough money to live decently for a year. Then, in 1699, Farquhar's *The Constant Couple, or a Trip to the Jubilee*, was a smashing success. With Robert Wilks in the lead role, the play broke performance records, playing 53 nights in London and 23 in Dublin (a record unmatched for nearly 30 years). This achievement earned Farquhar a reputation as London's top playwright. As a measure of his success, he was asked to contribute prologues and epilogues for other playwright's work, but also received a fair amount of criticism from rival theatres.

Regrettably, Farquhar's good fortune did not last long. He followed *The Constant Couple* with a sequel titled *Sir Harry Wildair* (1701), which did not succeed, despite the popularity of the prior play. His next three attempts, *The Stage-Coach* (1702), *The Inconstant* (1702) and *The Twin Rivals* (1702) were also failures. Between 1702 and 1706, Farquhar disappeared from the theatre scene. During this time he wrote some non-dramatic work, including collections of prose and verse. In 1703, he married Margaret Pemell, a widow several years his senior with three children, rumored to have a large fortune. As a disappointed Farquhar learned after the wedding, the fortune was nothing but a rumor. Despite the lack of money and the sudden responsibility of supporting a large family, Farquhar is said to have had a somewhat peaceful union with his wife, and they had two daughters of their own.

Probably for financial stability, Farquhar accepted a position as a recruiting officer in the army between 1704-1706, traveling to small towns in the English countryside, including Shrewsbury and Lichfield. These experiences would become invaluable material for his next plays. *The Recruiting Officer* opened in London in 1706 to great success. The profits were soon spent, however, and later that year Farquhar's old friend, Robert Wilks, found him living in a dismal garret in London, extremely ill. Urging Farquhar to write a play, Wilks loaned his old friend 20 guineas. Six weeks later, in January 1707, *The Beaux' Stratagem* was published in London and then premiered at the Queen's Theatre in March. This play, like *The Recruiting Officer*, became an enormous hit in London. Unfortunately, Farquhar did not live long enough to enjoy his newfound success. He died in May 1707 at the age of 30. Knowing he was dying, Farquhar penned a letter to Wilks, asking him to take care of his two daughters. After his death, Margaret received an army pension and his daughters received profits from performances of his plays.



Farquhar's Major Works

1698	<i>Love and a Bottle</i>	1702	<i>The Inconstant</i>
1698	<i>The Adventures of Covent Garden</i> (novella)	1702	<i>The Twin Rivals</i>
1699	<i>The Constant Couple, or a Trip to the Jubilee</i>	1706	<i>The Recruiting Officer</i>
1701	<i>Sir Harry Wildair</i>	1707	<i>The Beaux' Stratagem</i>
1701	<i>Love and Business</i> (collection of prose and verse)	1708	<i>Barcellona</i> (poem – published posthumously)
1702	<i>The Stage-Coach</i>		

Biographies of the Adapters

Thornton Wilder Archive, Yale University.



Thornton Wilder as Mr. Antrobus in *The Skin of Our Teeth*.

Thornton Niven Wilder was born in Madison, Wisconsin, on April 17, 1897. His twin brother died at birth, and he grew up with one older brother and three younger sisters. The Wilder family lived in China for some years during Thornton's childhood, where his father was U.S. consul general to Hong Kong and Shanghai. Wilder began writing plays as a boy when his family moved to California. He served in the U.S. Coast Guard during World War I and then attended Oberlin College in Ohio before receiving his degree at Yale University in 1920. He then earned a Master's degree in French at Princeton.

In 1926, Wilder published his first novel, *The Cabala*. In 1927, *The Bridge of San Luis Rey* brought him commercial success and his first Pulitzer Prize. The novel examines the problem of evil, when bad things happen to innocent people. From 1930 to 1937, Wilder taught at the University of Chicago while continuing to write. In 1938 and 1943, he won two more Pulitzer Prizes for his plays *Our Town* and *The Skin of Our Teeth*, both of which opened on Broadway. During World War II, he went back to military service and achieved the rank of lieutenant colonel. He continued to teach at both Harvard University and as a visiting professor at the University of Hawaii. Among his other works is *The Matchmaker*, which opened on Broadway in 1955 and was adapted into the musical *Hello, Dolly!* in 1964. By the time he died on December 7, 1975, Thornton Wilder was an American icon and an internationally famous playwright and novelist. 



Ken Ludwig was born in 1950 in York, Pennsylvania; and attended college at Haverford College in Pennsylvania, where he earned his B.A. in 1970. Afterwards he was educated at Harvard Law School and Cambridge University, earning graduate degrees at both institutions. He practiced law for several years at the firm Steptoe and Johnson. He has lectured on drama at various universities around the country. Ludwig has had a number of hits on Broadway, in the West End of London and throughout the world, including *Crazy for You*, *Lend Me a Tenor*, *Moon over Buffalo*, *Twentieth Century*, *The Adventures of Tom Sawyer*, *Leading Ladies*, *Be My Baby* and *Shakespeare in Hollywood*, which was commissioned by the Royal Shakespeare Company. He has received two Helen Hayes Awards and two Tony Award nominations. Ludwig is also a founding member of the Board of Trustees of the Shakespeare Theatre Company. 

THE END OF AN ERA

GEORGE FARQUHAR AND RESTORATION COMEDY

The English Restoration refers to a period in English history after the English Civil War (between approximately 1660-1700) when the English monarchy was restored under King Charles II. Restoration Comedies (and Dramas) are plays that were written in England during this time. The period is marked by a revival of art, music and particularly theatre following the end of restrictive Puritan rule.

A Little Historical Background

In 15th-century England, power was divided between the king and Parliament, and it was power struggles between the two that led to the Civil War of 1642. Parliament, founded in 1215, was made up of a group of powerful lords and nobles, and assembled by the king to approve certain laws and measures. Most importantly, the king needed Parliament's approval to collect taxes. (Parliament is still the name of the legislative body in England today, but members are now democratically elected.) King James I, who ruled England from 1603 to 1625, believed in the absolute power of the king and resented the power of Parliament. During his reign, a group of radical Protestants called Puritans began to gain a larger following in England. Puritans wanted to "purify" the Church of England by eliminating elaborate rituals and reducing the power of the bishops. James I resisted these measures, as the power of the bishops was closely tied to his own. The Puritans continued to amass political and economic power, and gained a foothold in Parliament.

By the time James' son, Charles I, took the crown in 1625, the religious and political tensions between Parliament and the king had reached a breaking point. Charles, like his father, refused to compromise. During his rule, he dissolved Parliament and governed without it for 11 years, collecting taxes illegally. By 1642, civil war had broken out between supporters of Parliament (mostly middle-class merchants) and supporters of the king (the nobility, the clergy and the peasants.) As the war went on, the Parliamentary cause became more and more linked to Puritanism. In 1646, the fighting ended, but Charles steadfastly refused any attempt to compromise with Parliament for reform. In 1649, the radical core of Parliament took control, tried the king for treason and executed him. A Puritan who had led armies against the king's forces during the war became the Lord Protector of England—his name was Oliver Cromwell.

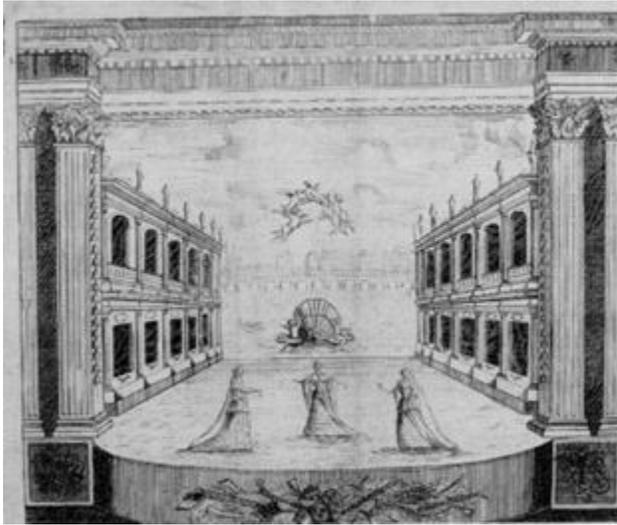
Twenty Years without Art

Cromwell governed England for almost 10 years, until his death in 1658. Many characterize his rule as a dictatorship. In 1642, when the civil war broke out, Parliament had passed a law against acting. During his reign, Cromwell kept all professional theatre in England shut down. When Cromwell died in 1658, Parliament brought Charles I's son out of exile to assume the throne of England. Charles II was crowned King of England in 1660 and the monarchy was restored (hence the term Restoration). Charles II had spent much of his exile in France and Spain, acquiring a love of art, music and theatre, and he called for the theatres to reopen. He introduced many traditions from continental Europe to England: for example, for the first time, actresses took the stage, and women's parts were no longer played by young boys. Charles also had a taste for bawdy, witty comedies. New, lush theatres were built, and a new era of theatre began.



Engraving of Charles II, King of England, 1660-1685. Engraving by W. Hollar.

University of Texas



Frontispiece of the opera *Ariane*, showing Christopher Wren's proscenium in Drury Lane.

Traditions Created

Because no one had been producing theatre in England for almost 20 years, few people were trained in theatrical crafts. The theatres that had been used before the civil war had been demolished or converted to serve a different purpose. New, lavish theatres were built that allowed for the creation of an entirely new theatrical style. The Theatre Royal in Drury Lane and the Duke's Theatre at the Dorset Garden, the first theatres built after 1660, were indoor theatres, in contrast to the open-air theatres common during pre-civil war England. The stage was a proscenium, meaning that it was separated from the audience by a frame. The bulk of the audience sat in the "pit," or the area lined with benches in front of the stage. The pit was surrounded on all sides by box seats, which were occupied by the nobility and upper classes. The house was lit by chandeliers, which remained on

during the entire play, allowing and encouraging the audience to talk and engage with each other during this social event.

The set was created by painted flats that would slide on and off the stage, operated by unseen stage hands. Most of the action took place out on the apron of the stage, which extended toward the audience. Actors wanted to be as close to the audience as possible in order to be heard. The style of acting during this time was very presentational and artificial—there was no attempt at realism. Costumes consisted of dress that was fashionable at the time—jackets, ruffles and enormous feathered hats for the men, and large hooped dresses for the women. Both men and women wore enormous wigs.

On the opening night of a play, the audience would line up and tickets were sold first-come, first-serve. After the performance, the audience would either applaud if they liked the play, or boo and hiss if they didn't. Based on the audience reaction, the play would either continue its run or be immediately shut down. Playwrights wrote prologues and epilogues for each of their plays, begging for applause. The playwright was paid only from the revenues of the third performance, so if the play was shut down after the first or second night, the author would receive nothing.

The Comedy of the Restoration

Much to the dismay of the morally upright Puritans, Charles II heartily enjoyed bawdy sex-comedies, full of clever language and double-entendres, or witty "hidden meanings." The typical Restoration-era comedy involved the exploits of a "rake," a gentleman who squanders his inherited fortune on women, drink and partying. The rake is carefree, irresistible to women and has a highly developed intellectual wit. These comedies often showed the rakes committing adultery and seducing women without remorse. The Puritans had actually hoped that the introduction of women on the stage would reduce the bawdiness of the theatre—after all, respectable women could not possibly stand for such vulgar storylines. No such luck for the Puritans, however; the nobility and upper-class audiences loved the lewd storylines, and the trend continued.

Photo by Douglas Jeffery.



Left: Sheila Reid as Dorinda and Maggie Smith as Mrs. Sullen in the National Theatre production of *The Beaux' Stratagem*, 1970.

After Charles' reign, the tide in comedy began to change. Under William and Mary, who ruled England from 1689-1702, and then under Queen Anne, who ruled 1702-1714, the monarchs pulled Court funding from the theatres in London. Now, theatre managers had to look to ticket sales for most of their income. The dynamics of the audience also began to change—under Charles, the majority of audiences came from the upper classes. As the years went on, the audience became more heavily attended by middle-class patrons. The theatres, then, had to change their material to suit the tastes of their middle-class audience. The middle classes had less education than the upper classes, so the emphasis in comedy changed from zinging verbal wit to more physical gags. In addition, the middle class held more conservative religious values than the upper classes, and did not enjoy seeing debauchery onstage unless the sinful characters were punished by the end of the play and the virtuous ones rewarded.



Portrait of Queen Anne of England, in a luxurious map atlas commissioned by Augustus the Strong, 1706-1710.

In 1698, a clergyman named Jeremy Collier published *A Short View of the Immorality and Profaneness of the English Stage*. In it, he lambasts the “smut and scum” that, in his view, was overtaking the English stage at the time. He created quite a controversy, but the truth was, the English comedy had already begun to change to accommodate audience tastes. It was into this world that George Farquhar stepped when he came to London in 1698 to try his hand as a playwright.

Farquhar and the New Comedy

In his work, George Farquhar had a little bit of everything. He maintained much of the clever verbal wit of the earlier Restoration playwrights, but he also included a broader physical comedy appealing to wider audiences. He also dealt with more domestic situations—another trend in theatre at the time—writing plays about married couples after the wedding, instead of solely relying on the storyline of a rake pursuing a conquest. In *The Beaux' Stratagem*, Farquhar includes both young men pursuing love and fortune, as well as the domestic situation of the Sullens.

George Farquhar is considered by some to be the last great writer of Restoration Comedy, by others to be the one who single-handedly killed Restoration Comedy and stopped the art form in its tracks, and by others to be the first innovator of a new form of comedy in a changing climate. Farquhar is definitely a transitional figure, writing at a time when dramatic trends in England were changing a great deal. Effectively incorporating a multitude of styles into his writing, Farquhar created a unique voice that appealed to audiences in his time and ours. 

Timeline of English Monarchs

Elizabeth I	1558-1603	Robert Cromwell	1658-1659
James I	1603-1625	Charles II	1660-1685
Charles I	1625-1649	James II	1685-1688
Oliver Cromwell	1649-1658	William and Mary	1689-1702
		Anne	1702-1714

On the Adaptation

A note on the Ludwig-Wilder Adaptation of The Beaux' Stratagem by Tappan Wilder

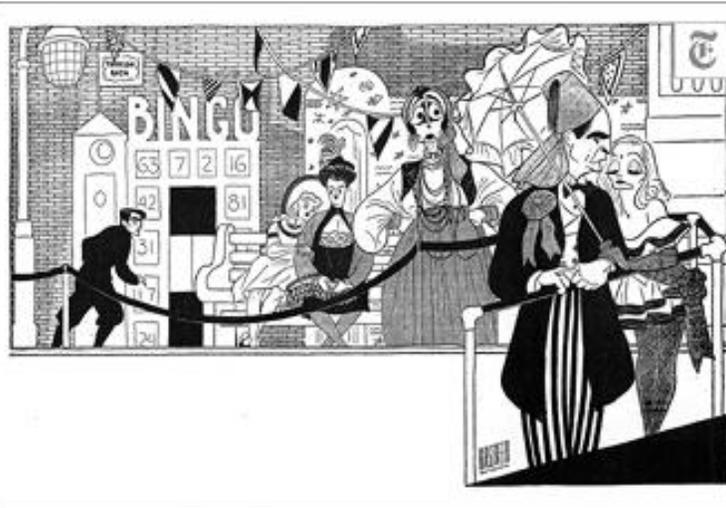
The College of Wooster Archives.



Thornton Wilder as the Stage Manager in a 1950 production of *Our Town* at The College of Wooster.

In England and Ireland, [*The Beaux' Stratagem*] has had a long and honorable history on the page and in an occasional production. It is a different story on this side of the Atlantic. Those who love the theatre will recognize its title, and some may recall that it resides in an anthology stored at the top of the stairs with other college texts. But as the work is rarely performed outside of university and conservatory settings, few can claim to have attended an actual performance of this minor classic. The play's professional history in New York underscores the point: down to the present it has been performed only once each century—in 1751, 1843 and a brief Broadway run in 1928.

The determined and energetic producer-director Cheryl Crawford (1902-1986) undoubtedly knew these facts when she asked Thornton Wilder (1897-1975) to adapt *The Beaux' Stratagem* in the late spring of 1939 for a projected Broadway date that same December... In addition to Wilder's established interest in adaptation and translation, the offer appealed to him for



Print by Al Hirschfeld depicting Montgomery Clift, Frances Heflin, Florence Eldridge, Florence Reed, Fredric March and Tallulah Bankhead in *The Skin of Our Teeth*, 1942.

three reasons. First, he adored farce and comedy and thus Restoration theatre. (As a student he had once even tried to write a faux Restoration drama.) Second, he had free time—at last. It puts *The Beaux' Stratagem* in a broader context of his career to note that Wilder had been on a dramatic tear from 1937 through the summer of 1939 because of three principal projects: his stage adaptation of *A Doll's House* for Ruth Gordon, which was a Broadway hit; his fabulously successful *Our Town* that had opened on February 4, 1938; and a farce freely adapted from a comedy by the 19th-century Viennese actor-playwright Johann Nestroy, *The Merchant of Yonkers*, a play that failed soon after it opened at the end of 1938. On top of all this, in the summer of 1939, he devoted himself to the challenge of acting the part of the Stage Manager in three summer stock productions of *Our Town*.



1937 *Playbill* featuring Ruth Gordon in *A Doll's House*. Photo courtesy of Northern State University

The third reason that Crawford's offer appealed to him had to do with the threat of war in Europe during the spring and summer of 1939. It was a time of great uncertainty and the questioning of priorities. In early October, with war declared after the invasion of Poland on September 3, Wilder described his situation this way to a close friend:

What with the war dinning in our ears work is the only thing

to save us from growing savage or trivial... Again, because of the War I doubt whether I'll embark out on a novel or play this year—this year will be my non-fiction year, long postponed ventures into the essay and into criticism; but I will do a touched up version of Farquhar's *The Beaux' Stratagem* for Broadway.

Wilder worked resolutely on his adaptation in October and November 1939, writing into it (as reported to his family) "lots that Farquhar never tho't of, and whole new twists in the plot." He also met at least once with Crawford (joined by Margaret Webster), who felt confident enough with his progress to select a theatre by early November. But in late November or early December, he lost his way and confidence in the piece, and by the end of the year had to tell Crawford that he was "stuck" and "must give it up." Reporting this news to his family early in the new year, he added that "she didn't seem downcast, and I guess she's given it up, too."

Despite a 57-page, handwritten draft and a related typescript, so ended one of those good ideas that don't work out. Soon, however, Wilder fell under the spell of a new idea for a play, inspired by his search for a way to bear witness to a world at war. He titled it *The Skin of Our Teeth*. It received the Pulitzer Prize for Drama in 1943.

In 2000, Tappan Wilder, his uncle's literary executor, rediscovered the unfinished *Beaux'* manuscript—

representing in length about half the play—in the reading room of the Beinecke Rare Book and Manuscript Library at Yale. He laughed so hard reading it that he was reprimanded sharply by a scholar working on Medieval illuminated manuscripts at the next table. In May 2004, Tappan Wilder met playwright Ken Ludwig and discovered that he was not only deeply indebted to Restoration Drama as inspiration for his own work but also had studied this literary period at Cambridge University in the 1970s. Given this background, Mr. Wilder asked Mr. Ludwig to read Thornton Wilder's unfinished manuscript and, if he found it worthy, to consider completing the play. Mr. Ludwig agreed to do so. As his appended note indicates, he found Wilder's *Beaux'* an exciting and most unusual adaptation and went on to complete the play in the summer of 2004 and early 2005. It was with no less enthusiasm that Tappan Wilder approved Mr. Ludwig's work in finishing the play, including the careful cuts and revisions that Mr. Ludwig applied to Wilder's portion of the script in order to address inevitable questions of balance and length.

And the result? After a delay of 67 years, audiences will have an opportunity to witness a "new" adaptation of a theatrical classic by a team of gifted American playwrights who stand tall for Restoration drama: Thornton Wilder and Ken Ludwig, who both separately and now as one explore ways to stage this classic drama for a 21st-century audience. 



Photo by Carl Van Vechten (Library of Congress).

Portrait of Thornton Wilder as Mr. Antrobus in *The Skin of Our Teeth*, 1948.

Remarks by Ken Ludwig for the Shakespeare Theatre Company Press Conference February 27, 2006

I first met Tappan Wilder about two years ago, by chance, at the Alley Theatre in Houston. We became friends, and a few days later, after we returned to our homes, I got a call from Tappy asking me if I would be interested in completing a play that Thornton Wilder had begun in 1939, but was left unfinished at the time of his death. About an hour later, the doorbell rang and the manuscript of the play arrived on my doorstep.

For the next two weeks, I dug into the manuscript non-stop. I realized that I'd need to know it backwards and forwards if I was to complete it. To my delight, it contained not only the best of Farquhar but was also filled with all of the virtues we associate with the work of Thornton Wilder: the humanity, the insight into human potential, the craft, the structure, and the wonderful humor that made Wilder unique among 20th-century playwrights.

And best of all—for me, at least—it stopped abruptly about half-way through the story ... *The Beaux' Stratagem* is an adaptation of an early, 18th-century Restoration Comedy by George Farquhar, first produced in 1707. Now one of the things that Farquhar did—and why I personally love his work so much—was to take Restoration Comedy out of the drawing room and out of London.

His two best plays, *The Beaux' Stratagem* and *The Recruiting Officer*, are set in the countryside, and there's something muscular and vigorous about them... Yet *The Beaux' Stratagem* is performed only very occasionally in England. And it's rarely ever performed at all in the United States. I think Wilder understood why this was so and seized upon it. *The Beaux' Stratagem* is heavy-going for a modern audience. If you just pick it up and start reading, you'll get bogged down pretty quickly. Wilder, however, recognized the innate brilliance of the piece and wanted to make it accessible to a contemporary audience.

Now normally, when a playwright writes an adaptation, the underlying work is in a different language or a different medium... We're all familiar with stage adaptations of novels and films. Even if

they're in English to start with, they have to be changed radically to be presented onstage because they started out in a different medium. But Wilder did something different. He broke the mold.

In deciding to adapt *The Beaux' Stratagem* for a modern American audience, I imagine that Wilder must have said to himself something like this:

"Here is a great piece of theatre with really remarkable comic exuberance and unusually wonderful characters, and it goes unperformed for decades at a time because it's too long, too dense, and has too many complicated sub-plots. So why don't I shake things up a bit? I'll keep the exuberant story-line, the major characters and the great speeches, and I'll cut out all the boring bits. And to make up for the cuts, I'll add some new plot twists and write some new scenes. Then, perhaps, I can restore this play to the glory it deserves."

I think that's what Wilder said to himself. And I think that's why he was a genius.

I'd like to make one last point. I think it's important to recognize that the Wilder Estate has taken the view—which many estates do not—that the works which they hold in trust are living and breathing works of art, and not something that should go into a museum. So,

in finishing Wilder's adaptation of *The Beaux' Stratagem*, while I've done my best to stay true to Wilder's spirit, and to the letter of what Wilder had already written, I've also taken the kind of liberties and excursions that Wilder took in adapting Farquhar. I've asked myself not only "How would Wilder have completed the play?", but also "What would Thornton and I have produced—and rewritten and revised—if we were working together, hand-in-hand, right up to opening night?"

We'll all find out the answer to that question, me included, in about 8 months' time. Thank you very much. 

For the full text of these remarks, please visit www.kenludwig.com



Chris Duva and Brent Barrett in Ken Ludwig's *Leading Ladies* at the Alley Theatre, 2004. Photo by T. Charles Erickson

Synopsis of *The Beaux' Stratagem*

Set in Lichfield, a village in the English countryside, *The Beaux' Stratagem* opens in Boniface's Inn, a lodging for travelers and a front for thieves. Jack Archer and Tom Aimwell enter, penniless gentlemen in search of wealthy women to marry. Archer poses as a servant to his "master" Aimwell, a disguise designed to help them woo and win a rich wife. The winner will then split half of his share with the other. From Boniface they learn that Lady Bountiful, a local healer, has a beautiful daughter, Dorinda, with a large dowry. Boniface, suspicious of Archer and Aimwell's true identity, asks his daughter Cherry to get information from them. Gloss, the chaplain for the militia and occasional highway robber, also questions Archer. Suspecting him to be a thief, Gloss offers Archer a job robbing Lady Bountiful's estate, planning to turn the tables on Gloss and Boniface by exposing the plan, defeating the thieves and winning the love of Dorinda.

In Lady Bountiful's house, Mrs. Sullen complains to her sister-in-law Dorinda of her marriage to Sullen, her drunken, rude husband. Dorinda reveals her crush on a handsome stranger, Aimwell, glimpsed in church. Curious about his identity, Mrs. Sullen and Dorinda decide to invite his "servant" Archer over for ale. Back at the inn, Cherry learns of the plot to rob Lady Bountiful and refuses to hide any more stolen goods for the highwaymen. Alone with Archer, Aimwell proclaims his love for a woman seen at church—Dorinda. Archer reveals the plan to rob Lady Bountiful's house; he will use the upcoming visit to see how the crime can be prevented. In the meantime, Aimwell decides to pretend to be his older brother, Lord Robert Aimwell, so that Dorinda will think he has a title and a fortune.

At Lady Bountiful's house, Archer and Mrs. Sullen immediately experience a mutual attraction to each other. Archer then declares that Aimwell has become



Jane Gurnett as Dorinda, Matyelok Gibbs as Lady Bountiful and Paul Mooney as Aimwell in Peter Wood's National Theatre Production, 1989. Photo by Clive Barda.

suddenly ill and needs the care of Lady Bountiful, thus getting him inside the house. Aimwell uses the opportunity to woo Dorinda; meanwhile, Archer declares his love for Mrs. Sullen.

Back at the inn, Aimwell and Archer overhear the robbers' plan for that evening. They hurry out to save Lady Bountiful's household. The scene shifts to a bedchamber in Lady Bountiful's house where Dorinda and

Mrs. Sullen discuss their respective passions for Aimwell and Archer. After Mrs. Sullen retires to bed, Archer sneaks through the window. Mrs. Sullen, frightened, nearly shoots him. The servant Scrub enters, announcing the robbery, and Archer declares that he is there to provide assistance. Scrub and Archer capture Gloss when he enters to rob Mrs. Sullen of her jewelry.

In another part of the house, Lady Bountiful and Dorinda are struggling with two thieves. Aimwell engages both of the thieves in a duel while declaring his love for Dorinda. Archer enters and assists his friend. Dorinda and Mrs. Sullen, both wielding swords, jump into the fray. After the thieves have been overtaken, a servant enters, announcing Sir Charles Freeman, Mrs. Sullen's brother. Archer worries that Sir Charles will reveal Aimwell's identity to Dorinda, since he knew the real Lord Robert. Aimwell, however, has decided to be honest and confess their plot to Dorinda. Dashed, Archer threatens to leave, but Dorinda enters with the news that Lord Robert Aimwell has died and has left his brother his title and fortune. Archer reminds Aimwell of their previous agreement to split any money acquired in the course of marrying a rich heiress; Aimwell, now the possessor of Dorinda's fortune as well as his own, agrees. The Sullens agree to divorce, making her available to marry Archer, and, at Cherry's request, her father, Boniface, is forgiven his crimes. A country dance concludes the happy ending.



Beau (pronounced BO, plural Beaux – pronounced BOZE): A man who gives excessive attention to dress, appearance and social etiquette.

Stratagem (pronounced STRAT-uh-gem): A trick or scheme designed to outwit an enemy or obtain an advantage.

Dowry: The money or property that a woman brings to her husband in marriage.

Chaplain: A clergyman who conducts religious exercises, sometimes officially attached to a branch of the military.

TIL DEATH DO US PART

MARRIAGE AND DIVORCE IN 18TH-CENTURY ENGLAND



Photo by Carol Rosegg.

Gregory Wooddell as Mr. Harcourt, Tessa Auberjonois as Margery Pinchwife and Andrew Long as Mr. Dorilant in the Shakespeare Theatre Company's 1999-2000 production of William Wycherley's *The Country Wife*, directed by Keith Baxter.

In the 21st century, we think of marriage as a union between two people who love each other and commit to a life together. If the two become incompatible as time goes on, our society generally accepts that they should part ways to pursue happiness elsewhere—despite the potentially painful impact on children and families. Marriage, as an institution, was not always thought of in this way, and divorce has only recently become an accepted social custom. In George Farquhar's 18th-century England, marriage had an altogether different purpose, and divorce was impossible except in the most extreme situations. It is a sign of a changing society, then, that Farquhar makes part of the happy ending of *The Beaux' Stratagem* hinge on a divorce being granted.

The Purpose of Marriage

During the 18th century and before, marriage served many purposes in society—the least of which was true love and companionship. Marriages, especially in the property-owning classes, were arranged by families as financial transactions or property exchanges. Society operated by the concept of primogeniture: the eldest son was the sole inheritor of his father's estate. For that reason, marriage was vital for child-bearing purposes—a family needed to find wives for their sons so that more male heirs could be produced. For women, marriage was essentially a security. By law, women could not inherit or own property, so they depended on their husbands or fathers for support. When a family married off one of their daughters, they would attach a large sum of money or property to be given to her husband. This sum was called a dowry, given to the husband in exchange for taking on the care and support of his wife. In *The Beaux' Stratagem*, Archer and Aimwell arrive in Lichfield to find and marry wealthy women with large dowries. In addition to property exchanges, marriage was also used as a way to keep order in society. A man was considered the head of his household—that included his wife, children, family and any servants or farmers who lived on his estate. In a society almost completely without a police force, this arrangement helped to keep order, since each “head of household” was responsible for enforcing the behavior of those who lived under his “roof”.

Tying the Knot

While some may say that organizing a wedding today is extremely complicated, in the 17th and 18th centuries, marriage involved many more steps than saying “I do” at the altar. First, the families of the two spouses would meet to work out the financial arrangements. Then, a couple would exchange spousals, or promises to get married. (Sometimes these spousals were considered legally binding.) Then they would post bans, or engagement notices, three times in the church, declaring to the community that the two would soon get married. Finally, the couple would get married in a church or civil ceremony. Once the couple participated in this ceremony (and in certain cases, after the spousals), they were considered legally bound together for life, as well as joined together in the eyes of God. The only way this union could be dissolved was by annulment, if there turned out to be something that prevented the union before it actually happened—for example, if one of the parties had already exchanged a spousal with someone else, or if the husband and wife turned out to be related by blood.

Seriously—Get Me Outta This

“Divorces” could sometimes be arranged in cases of adultery or extreme cruelty, but it wasn’t a divorce as we think of it today. It was technically a separation from bed and board, which meant that the couple would be living in different places and a monetary settlement would be agreed upon. However, remarriage for either party was not allowed by any means, and the couple was still viewed as legally and spiritually bound together for life, and breaking that bond would mean severe dishonor.

This arrangement was not satisfactory for the property-owning upper classes. If a wife committed adultery before she provided her husband with a male heir, then the husband was left without a son to inherit his property, and without the option of remarriage. In the late 17th century, very rich noblemen in this predicament could get a divorce by a private Act of Parliament, after which remarriage would be legal. This process was very expensive, and was typically only consented to in cases where there was a large amount of property and fortune at stake. Women, of course, did not have this option.

For the lower classes, marriage could often be dissolved simply by running away—if a spouse had been abandoned for seven years, she was considered a widow and free to remarry. In addition, with a lack of coherent police force, it was easy for a peasant to run off and never be found. Bad marriages, then, were mainly an unsolvable problem for the middle classes—while they were not rich enough to obtain an Act of Parliament, they were also too well-known and respected in their communities to be able to simply skip town.

Milton to the Rescue

In 1643, an English writer and Puritan named John Milton published a pamphlet titled *The Doctrine and Discipline of Divorce*. This pamphlet was revolutionary at the time and was certainly read by George Farquhar. While many Puritans at the time advocated remarriage for the innocent party in cases of adultery, Milton went much farther than that. He demanded the right for absolute divorce from any marriage, and expanded the grounds for divorce to include incompatibility. While this may seem reasonable and common to people in the 21st century, remember that the purpose of marriage in 17th-century England did not include love and companionship—it was mostly arranged for financial security and for the purpose of procreation. Milton wrote, “Where love cannot be, there can be nothing left of wedlock but the empty husk of outside matrimony.” He was the first to state that the spiritual and emotional connection of husband and wife should be the most important thing in a marriage, and that “natural hatred is a greater evil in marriage than the accident of adultery.” (Milton’s feelings on the subject can be traced back to an unhappy marriage of his own—as a 33-year-old scholar, he was married to an uneducated 17-year-old girl, who subsequently ran home to her parents and refused to return.)

Of course, Milton’s appeal for emotional compatibility in marriage still applied only to men. He advocated for change in divorce law if a man was unhappy with his wife, stating that a wife’s role was to act as a helper and companion for the husband. He wrote specifically that a request for divorce from the wife alone was not grounds for the dissolve of the marriage union. (The feminist movement, at this point, was still several centuries off.)

Influence in Farquhar

The influence of Milton in *The Beaux’ Stratagem* is profound. Farquhar had clearly read the pamphlet, and snatches of dialogue from the play are lifted directly from Milton’s language. For example, in the *Doctrine*, Milton upturns the usual metaphor of man and wife as “one flesh” to state that a bad marriage is like the union of two corpses. As Sullen yells against the institution of marriage in *The Beaux’ Stratagem*: “One flesh! Rather two carcasses joined unnaturally together.” Perhaps Farquhar read Milton’s *Doctrine* so avidly because he was trapped in a frustrating marriage of his own—while he had hoped to marry a rich widow, the woman he wedded turned out to be no richer than himself.

Farquhar certainly seems to end the play with a pro-divorce attitude. Mrs. Sullen, stuck with a drunken, boorish husband, has found a mutual attraction with Archer. By the end of the play, both Sullen and Mrs. Sullen agree that they are incompatible and must divorce. The ending may have been wishful thinking on Farquhar’s part, as such a divorce at the time of writing, despite Milton’s pamphlet, was still illegal. However, Farquhar acknowledges this in the final couplet of the play: “Consent, if mutual, saves the lawyer’s fee. Consent is law enough to set you free.” 

Classroom Connections

Before the performance...



Name Game

One of the customs of Restoration Comedy was to name characters descriptively. For example, Lady *Bountiful* is rich and generous, her son *Sullen* is rude and gloomy, and *Archer* and *Aimwell* are “hunting” for a rich bride. Ask students to create a sketch for a costume design for one of the characters in *The Beaux’ Stratagem*. What do students think their character will look like based on their name? Students can use crayons, pencils or markers or cut and paste a collage with fabric scraps to create their design. Present and display the costume designs in preparation for the matinee. For an additional activity, ask students to choose their favorite movie and rename its characters based on their personality or function in the story, a la Restoration Comedy.



What Do You Do When the Law Is Wrong?

Mrs. Sullen is trapped in a loveless, unhappy marriage by the laws and customs of her society. Ask students if they have ever experienced a law, rule or tradition that they knew was wrong or prevented their happiness. What actions did the student take? Did they understand the importance of the rule, or did they feel it was unnecessary and unfair? Ask students to journal about their experiences and compare them to Mrs. Sullen’s predicament.



Pass the Play

The Shakespeare Theatre Company’s version of *The Beaux’ Stratagem* was created by three different authors in three different centuries. Have students practice adapting each other’s work in class. First, ask each student to write a short script for homework—about a page long, including two characters who have a conflict, and a third one who enters and resolves the conflict. Then, have each student exchange papers two or three times throughout the class so each student has a different script than his/her own. Ask students to take the script that they have and create an adaptation—students can change the setting or the theme of the original script while keeping elements of the original story. Finally, have students exchange papers again and have another student further develop the adaptation. Collect all scripts and give each student a copy of his/her own original script with the adaptations of his/her classmates. Lead a class discussion about the process. What did students find easy/difficult/fun about the process? How did their scripts change?



Status Game

In the 18th century, class structure in England was very rigid. Students can see this class structure reflected in *The Beaux’ Stratagem*: Lady Bountiful and her relatives are in the upper class, but Boniface, Cherry and Scrub are in the lower class. In order to give students a better idea of class structure, ask students to stand in a line, shoulder to shoulder. Pass out a deck of cards, one to each student. Have each student look at his/her card, but not show it to anyone else. This card is an indication of the student’s status—aces are lowest status, while kings are highest. Ask students to imagine they are at a fancy party and interact with each other, remembering their status. Then deal the deck of cards one more time, but this time have each student put the card on his or her forehead without looking at it first. (Each student will know the status of the other students around them, but not his/her own.) Ask students to guess their status and make a shoulder to shoulder line from highest to lowest, placing themselves where they think they should be, based on the way they were treated by their classmates. How close was each student to the status reflected on the card on his/her forehead? What behavior classmates led them to their conclusion? Wrap up the class with a discussion of status and how it affects behavior. How do students imagine people of different classes would have acted in 18th-century England?



Love and Marriage

Each culture has its own specific set of rules and customs regarding dating and marriage. Ask students to make a list of customs about dating from our own time. Are there different customs and rules for men and women? Then ask students to think about marriage in our own time. What rules and customs govern the institution of marriage today? After brainstorming these lists, have students reread “Til Death Do Us Part—Marriage and Divorce in 18th-century England” and make a list of marriage customs from Farquhar’s time. How have these customs changed over the centuries? Do students think they have changed for the better or worse? Ask students to imagine that a character from *The Beaux’ Stratagem* has been transported machine to 2006. Have students write an instructional booklet for this character, preparing them for love, dating and marriage in the modern era.

Classroom Connections

...After the performance



Inn vs. House

In *The Beaux' Stratagem*, location makes a big difference in people's behavior. Ask students to remember the difference in environment in the scenes that took place in Boniface's Inn and the scenes that took place in Lady Bountiful's house. What kind of people inhabited each scene? Who had power or status? What kind of behavior was allowed or encouraged in each environment? Students can practice creating different environments with their bodies. Ask students to sit in an "audience" in front of a cleared "stage" area. Then ask one student to enter the stage and establish one part of the "inn" environment by doing a silent, repeatable action. (For example, a student may choose to be an innkeeper and wipe down the bar.) Then ask students to enter the scene one by one and establish another part of the environment with their bodies, remembering what type of people and behavior would be found in the inn. Students can be encouraged to create inanimate objects as well. After the entire environment has been created, ask students to have a seat and perform the same activity, this time with the "house." What was the difference the students experienced between the two environments? What felt or looked different between the two? How did students create pieces of the environment with their bodies? Why is creating a full environment important to theatre and physical storytelling?



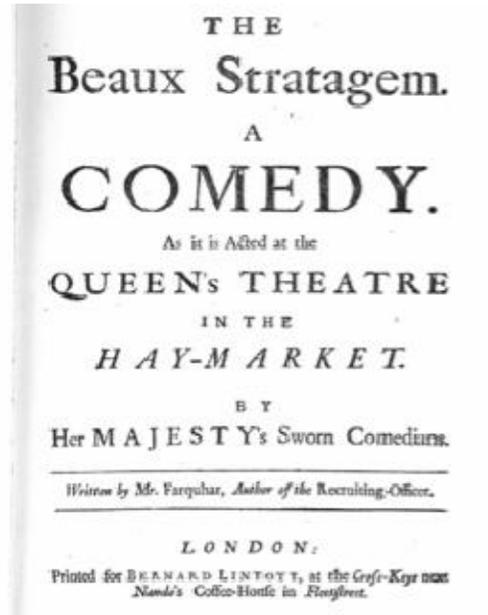
Lady Bountiful's Medicine Cabinet

In *The Beaux' Stratagem*, Lady Bountiful is known as a healer, providing creative cures for the ailments of her neighbors. In the 18th century, medicine had some great advances, but most people still relied on folk healers, age-old traditions and home cures. Ask students to imagine what supplies Lady Bountiful might have in her medicine cabinet and create their own "cure" for an ailment. (For example, a student may decide that frog's legs cure headaches.) Ask students to draw a picture of their cure-all and write a list of directions for use. Post all "cures" on a classroom wall to make Lady Bountiful's Medicine Cabinet.



Formula for Comedy

The plays that fall into the genre of Restoration Comedy have certain elements in common. Character types include the penniless gentleman, the libertine and the young heiress. Themes include love and marriage, and the dialogue is often witty and full of amusing double-meanings. Ask students to think about a certain genre of comedy today—for example: sitcoms, romantic comedies, slapstick, gross-out humor or parodies. Then ask students to imagine that they are a theatre (or film/television) historian writing 200 years in the future about this genre of comedy, just as a theatre historian would write about Restoration Comedy today. How would they describe the features of this type of comedy? How would they differentiate it from other genres popular at the time? Are there any character types or plot devices common to this type of comedy?



Cambridge University Library

Title page of the first quarto of George Farquhar's *The Beaux' Stratagem*.



Happily Ever After?

As most comedies do, *The Beaux' Stratagem* ends happily. The robbers are pardoned, Aimwell and Dorinda plan to get married (with their newfound fortune) and the Sullens decide to dissolve their unhappy marriage, freeing Mrs. Sullen to pair up with Archer. Break students up into small groups and ask them to imagine what happens to each of the characters over time, writing a short epilogue for each one. Encourage students to be creative and come up with humorous and apt endings for each of the characters in the play. Then, ask the groups to create a silent tableau (or posed statue) for each of their characters' epilogues. Have the groups present their tableaux while reading the epilogues.



Do the Ends Sometimes Justify the Means?

Archer and Aimwell set up a robbery of Lady Bountiful's house in order to stop the thieves and win the love and admiration of the ladies. In addition, Aimwell lies about his identity to Dorinda. While the play ends happily for everyone, our "heroes" went about achieving their goals in some very dishonest ways. Do the ends ever justify the means? Ask students to imagine that Archer and Aimwell are on trial for "aiding and abetting" the robbery of Lady Bountiful's house. Divide students up into two teams—prosecution and defense. What arguments can students make to prove that Archer and Aimwell committed a crime? What arguments can students make to prove that they are innocent? Have a class debate where each side gets introductory remarks, a rebuttal and a conclusion. Then have the class vote on the verdict for Archer and Aimwell.

The Beaux' Stratagem

Resource List

Books about Restoration Comedy and George Farquhar

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- English Civil War (History of Western Civilization course by Professor Ellis L. Knox at Boise State University) – <http://history.boisestate.edu/WESTCIV/english/>
- The Restoration Comedy Project – <http://alojamientos.us.es/restoration/>
- Restoration Theatre (University of St. Andrews) – <http://www.st-andrews.ac.uk/academic/english/murray/Restoration/Front.html>