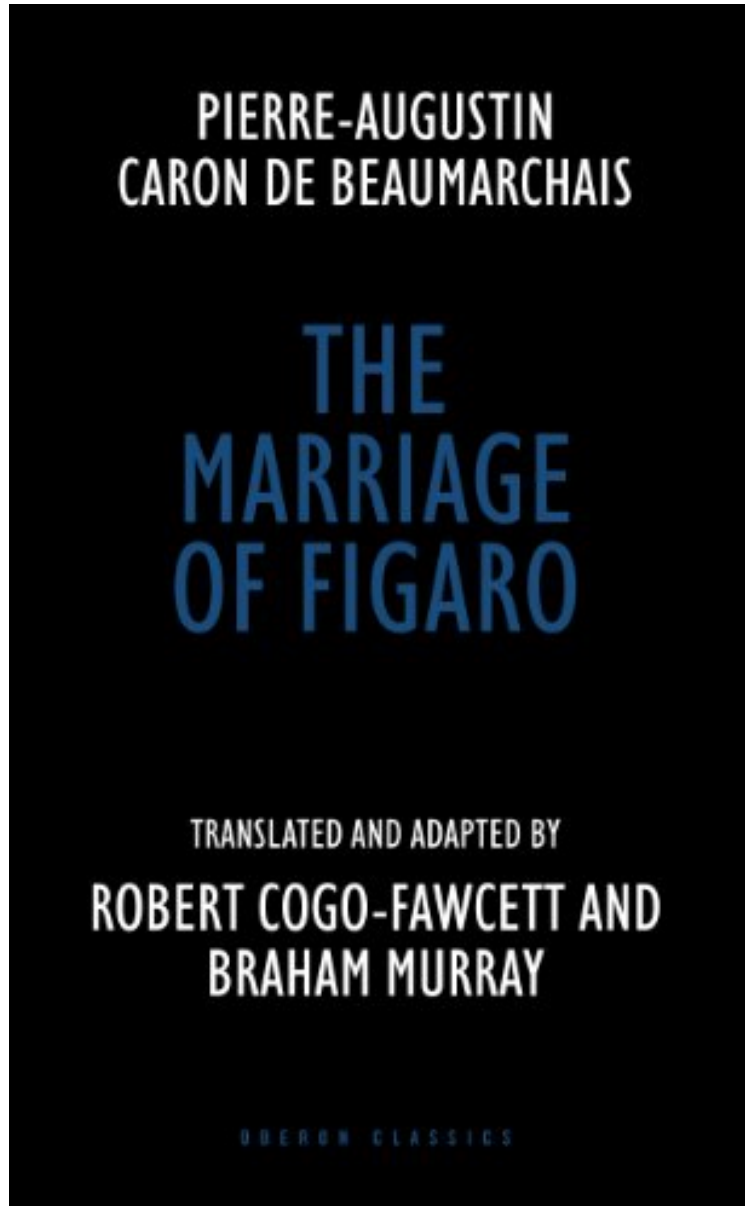


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The Marriage of Figaro

Pierre Augustin Caron de Beaumarchais, Braham Murray, Robert Cogo-Fawcett
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Pierre Augustin Caron de Beaumarchais, Braham Murray, Robert Cogo-Fawcett : The Marriage of Figaro before purchasing it in order to gage whether or not it would be worth my time, and all praised The Marriage of Figaro:

0 of 0 people found the following review helpful. Used for .49 cents works for meBy ArianaI bought this used as the title says and I did expect it to come looking a mess. But other than some scrapping on the binding and stiffness and

yellowing on the pages it is perfect. No writing or highlighting and the printing isn't blochy like I have heard others say. I am pleased with this especially since I bought it for school. 0 of 0 people found the following review helpful. EntertainingBy MoodersThis is an excellent and entertaining read. Even as the tides were slowly turning against the monarchy, the surfs were already poking fun at them. 0 of 0 people found the following review helpful. Happy with bookBy gtHappy with book

First produced at the Odeon in 1784 *The Marriage of Figaro*, the second play of Beaumarchais' trilogy was an instant success and ran for an unprecedented 116 performances. Written six years earlier the play had been subject to the rigorous demands of no fewer than six censors, appointed one after the other by Louis XVI, with the principal purpose of preventing such a seditious piece of work from ever reaching the stage. Perhaps the king was right for Beaumarchais' revolutionary attitudes towards women and the aristocracy espoused the popular feeling that would turn social order on its head and cause the king to lose his own in the subsequent decade. Figaro, full of an irrepressible *joie de vivre* remains one of drama's arch-plotters, determinedly outwitting the cast of villains' mountebanks and rivals who seek to ensnare him and bring about his downfall. His survival is not simply a testimony to his own endurance and inner strength but a signal to the world that the common man has rights and that the modern world must reform itself or be reformed if he is to be allowed to enjoy them.

From BooklistAs you might expect of the work of one of the founders of Chicago's famed Second City comedy troupe, Bernard Sahlins' new translation of Beaumarchais' classic eighteenth-century farce is considerably looser and more accessible than other versions currently in print. Chuckling through the printed version of the play, you can see its appeal for an audience more interested in entertainment than in the play's importance as an influence on French theater and, via Mozart's famous musical adaptation, on the history of opera. Yet Sahlins' "speakable" version of the play sacrifices little of its spirit or of the pointed class distinctions of the French court of its time. Nor does Sahlins, in making the original play palatable to a contemporary audience, denature Beaumarchais' two great comic creations--the wily, wise valet Figaro and his equally wily, beautiful wife-to-be Suzanne remain living, breathing characters, as amusing and likable to us today as they were two centuries ago. Jack Helbig ...the very talented American playwright Richard Nelson [has undertaken] a new and emphatically idiomatic adaptation.... Nelson's dialogue proves resolutely contemporary. --Clive Barnes, *New York Post*The Beaumarchais/Nelson/Serban FIGARO is a pleasure to see, to talk about, to remember. --Julius Novick, *The Village Voice*The Beaumarchais/Nelson/Serban FIGARO is a pleasure to see, to talk about, to remember. --Julius Novick, *The Village Voice*Language NotesText: English (translation) Original Language: French