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# And All for Love

by

Alison Lawrence

an NAC English Theatre world premiere production

## Study Guide

**THE NATIONAL ARTS CENTRE ENGLISH THEATRE  
PROGRAMMES FOR STUDENT AUDIENCES  
2007-2008 SEASON**

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This Study Guide was written and researched by **Jim McNabb** for the National Arts Centre, English Theatre, February 2008. It may be used solely for educational purposes.

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## About This Guide

**This Study Guide contains a large amount of varied resource material to accommodate different classes and levels. Teachers need not use all the material found here but should choose appropriate activities from pages 28 to 30, then select the corresponding backup material.** This Study Guide is formatted in easy-to-copy single pages ready to distribute to classes. Topics may be used separately or in any combination that works for your situation.

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## **About the Play** (page 1 of 2) (see Activities #1 and #9)

*And All for Love* explores the period of English Theatrical History (1660-1710 approx) which saw women appearing onstage for the first time, replacing the boy-players who had taken the female roles up to the closing of the theatres by the Puritans in 1642. Its characters are based on actual people who lived during that time (see pages 10-11).

### **CHARACTERS:**

**Samuel Pepys:** A middle-aged civil servant, diarist, lover of theatre, and “crashing bore”. His diary, kept between 1660 and 1669 (published in the 19<sup>th</sup> century) provides an intimate account of everyday life.

**Winifred (Winnie) Gosnell:** A poor niece of Pepys, initially hired as his wife’s companion, and one of the first actresses to appear onstage. Although she achieves some success at first, she is not able to perfect the artificial grand style popular for the period. Her honest, internalized style seems to have come a couple of centuries too early.

**Edward Kynaston:** A former boy player who specialized in the female roles and who, although mature, is still able to play women. He is disturbed at the arrival of women onstage, leaving him only male roles. He is an attractive homosexual who women find irresistible.

**Elizabeth (Lizzie) Barry:** A young stage-struck girl who works behind the scenes, hoping, in that way, to become an actress. Having failed miserably on several occasions, she is taken under the wing of John Wilmott (see below) who teaches her how to enthrall the audience. She goes on to become Elizabeth Barry, one of the most successful and influential stage performers of her time.

**John Wilmott, the Earl of Rochester:** A poet and womanizer, and an intimate friend of the royal family. Although he has little stage experience himself, he instructs Lizzie how to speak, move and act on the stage so that she becomes a leading lady of the stage. She becomes his lover and bears him a child.

**Thomas Otway:** Although his attempts at acting are deplorable, he becomes a very successful writer of plays, often with Elizabeth Barry in mind for the roles. He is hopelessly in love with her.

NB: All four male roles in *And All for Love* will be played by the same actor.

### **SETTING:**

London, England, between 1660 and approximately 1710. Backstage and onstage at the Lincoln’s Inn Fields Theatre and The Duke’s Theatre, Dorset Gardens.

### **PLOT SYNOPSIS:**

In the manner of Restoration plays, an actor introduces *And All for Love* in a “prologue” giving some hint as to the topic or theme of the play.

At the top we meet Winifred, the disgruntled house maid of a rather boring civil servant, Samuel Pepys. She resolves that she will leave her dreary life in his employ and seek her fame and fortune in a brand new profession as an actress, the time being 1660, and the rules about women appearing onstage having just been changed.

## **About the Play** (page 2 of 2) (see Activities #1 and #9)

### **PLOT SYNOPSIS** (continued):

Demand for female performers is high, so Winifred is hired on for small roles, under the tutelage of a well-established actor, Edward Kynaston, who, up until recently, has been playing women but is losing roles to the voluptuous newcomers. Winifred befriends another starstruck young girl looking for work, the nubile Elizabeth Barry, whose talents seem to rest in something other than acting. Another new actor, Thomas Otway, tries his luck on stage but is struck by stage fright, and finds his niche as a playwright. In his brief sojourn backstage, however, he has been smitten by the charming, but untalented Miss Barry. As luck would have it, Elizabeth is noticed by the rakish Earl of Rochester, who takes it upon himself to teach her how to act – in exchange for favours. The lessons are detailed and exhausting but Rochester is triumphant and Elizabeth masters the elevated speech and flamboyant physicality needed to please the audiences.

Interspersed with the backstage scenes in the theatre we catch glimpses of moments from comedies and heroic dramas of the Restoration repertoire. Some of the plays are revivals of the earlier part of the century when theatre thrived, others are adaptations of the out-of-fashion works of William Shakespeare, and still others are works by new playwrights of this exciting new age.

As Elizabeth's fortunes rise under the patronage of her lover Rochester and the heroic scripts of the love-stricken Otway, Winifred's start to wane. Her ability to perform in the heightened artificial style is hampered by her intuitive desire to feel the roles, to make the words simply her own. As Elizabeth's performances become larger and more popular, Winnie's become smaller, more real and less effective at moving the audience. Neither the audience nor the other actors around her can understand her unorthodox acting style.

As years pass and her fame grows, Elizabeth leaves behind some of those who helped her, and is left behind by others. Both Rochester and Otway die and Winifred loses her position as an actress. Kynaston, who had earlier joined the rival King's Company, is back briefly to share her stage. Soon he finds acting for sensation-seeking audiences frustrating and he retires from the stage. Elizabeth's position as a leading actress is undisputed, and she becomes part-owner of the company. She is the one who must tell Winnie that the company no longer needs her backstage.

Ten years later, Elizabeth and Winnie meet at Ned Kynaston's deathbed. They accept that the glamorous life of the theatre is transitory, and also that the theatre they dedicated their lives to will be replaced by new styles. Friendship is what is important. They recognize that the natural style that Winnie had developed, although unappreciated, could hold great potential for the theatre of the future.

**CONTENT/THEMES:** *And All for Love* is an overview of Restoration theatre. We experience the people, the plays, the issues and the atmosphere of this exciting and revolutionary era. Themes explored are the contrast between the style of Restoration acting and today's realism, the transitory nature of fame and the strength of true friendship.

**STYLE:** The style of the production echoes some of the elements of theatre in the Restoration period without being totally authentic.

## Who Helped Put the Production Together? (see Activity #10)

### The Creative Team

Playwright: Alison LAWRENCE  
Director: Daryl CLORAN  
Set/Costume Designer: Eo SHARP  
Lighting Designer: Tim FORT  
Composer/Sound Designer: Kevin TIGHE  
Assistant Director: Cole LEWIS  
Stage Manager: Stéphanie SÉGUIN  
Apprentice Stage Manager: Erin FINN

### Cast

Kelly McINTOSH: Winifred (Winnie) Gosnell  
Michael SPENCER-DAVIS: Samuel Pepys, Edward Kynaston, John Wilmott Earl of Rochester, Thomas Otway  
Helen TAYLOR: Elizabeth (Lizzie) Barry

## An Interview with Playwright Alison Lawrence (page 1 of 3)

**NAC Study Guide Writer Jim McNabb:** You live in Toronto now, Alison, but where did you grow up?

**Alison Lawrence:** Toronto and just outside of Lindsay Ontario. I went to Jarvis Collegiate in Toronto and (briefly) Lisgar Collegiate in Ottawa.

**NAC:** So you have had some prior contact with Ottawa?

**AL:** Yes. I spent one winter there, going to Lisgar, when I was 15. I have a lot of family here, including two nieces, one of whom is at Canterbury.

**NAC:** Were you involved in drama or theatre in High School?

**AL:** Yes. I spent my high school summers working at the Kawartha Summer Theatre in Lindsay Ontario doing weekly rep in one of Canada's oldest professional summer stock theatre. I was a production assistant, understudy, props buyer and assistant stage manager and eventually worked my way onto the stage. But weirdly I never took Drama at school – there were too many other subjects I wanted to take.

**NAC:** What drew you to theatre?

**AL:** My parents took me to see *Oliver!* when I was three and there were kids onstage and I decided I had to be in theatre like them. My parents were also huge theatre fans and they took me to see everything when I was a kid.



## An Interview with Playwright Alison Lawrence (page 2 of 3)

**NAC:** What were your early theatre experiences like? Any triumphs?

**AL:** The first play I did out of theatre school was a huge hit and became one of the most produced plays in Canadian theatre, *Nurse Jane Goes to Hawaii* by Allan Stratton. It was sold out every night and held over; I think I thought that all plays were like that. I soon found out that I was wrong.

**NAC:** Any disasters?

**AL:** I did a children's tour in Northern Ontario and something happened onstage one day in a gym in Dryden and the audience started to laugh: my scene partner and I couldn't see what was going on behind us and kept slogging ahead through the scene and the audience just laughed and laughed more and more. We were totally humiliated and furious; it took a long time after we found out what had really been happening upstage for us to find the humour in it.

**NAC:** What kind of formal post-secondary theatre training did you take?

**AL:** George Brown College Theatre School in Toronto. It was short (two years at that time) and I was really impatient to get out and start working. It ended up being the best thing for me: a highly professionally based, practical program with intensive training in all forms of theatre and wonderful instructors who were all working in the business. Theatre school is an amazing opportunity to hone your craft, and it's such incredible fun to be surrounded by a group of like-minded people for a few years, devoting yourself to what you love best in the world.

**NAC:** Which playwrights have been inspiring or influential to you?

**AL:** My favourite playwrights in the world are Tom Stoppard and Noel Coward; I just saw Stoppard's *Rock 'n' Roll* in New York and it was one of the best things I have seen in years. I love Daniel MacIvor (*You are Here* and *In On It* are my two favourites); Michael Healey's *The Drawer Boy* is a beautiful play; Hannah Moscovitch is brilliant; Allan Stratton is incredibly funny and smart and undervalued in this country. I just saw Maja Ardal's *You Fancy Yourself* which is fantastic. Anyone who sits down and writes and makes it happen inspires me - I just love theatre. And my *bittergirl* co-writers constantly inspire me – they are my co-writers and fellow performers and after almost ten years together two of my closest friends.

**NAC:** What other plays have you written beside *And All for Love*?

**AL:** *bittergirl* (with my two co-writers Annabel Griffiths and Mary Francis Moore), and the book that came out of the play called *Bittergirl: Getting Over Getting Dumped*; *Biff*; also other plays: *Going for Groceries*; and *The Catering Queen*.

**NAC:** Briefly, what are these about?

**AL:** *bittergirl* is a comedy about three women who get dumped and their journey back to sanity. The book is a funny self-help book inspired by the stories people stopped us on the street and told us as we played the show. *Biff* is about pregnancy and childbirth; *Going for Groceries* is a play for a mother and a ten year old girl; and *The Catering Queen* takes place in the kitchen of a wealthy home in Toronto during two different catering functions.

**NAC:** Where have these been produced?

**AL:** *bittergirl* has been produced all over the country and in showcases in NYC and London England; we are currently working on a musical version of the play and have been workshopping it with Mirvish Productions in Toronto; the book has been published by Penguin in Canada, the US and Brazil. *Biff* was my first play and was at the Edmonton Fringe and the Gathering Festival in Toronto; *Going for Groceries* was a Summerworks play in Toronto and

## An Interview with Playwright Alison Lawrence (page 3 of 3)

*The Catering Queen* was the NOW magazine, Toronto Star and audience choice for Pick of the Fringe at the Toronto Fringe.

**NAC:** *And All for Love* is about early actresses in 17<sup>th</sup> century London. What drew you to that topic?

**AL:** It was such a rich period and such a huge change in theatre to have women onstage and yet nothing had been written about the women; what plays there are about the time mostly look at the period from the men's point of view.

**NAC:** Where did you draw your material for it from?

**AL:** A lot of books. The best one was *The First English Actresses* by Elizabeth Howe.

**NAC:** Describe briefly your writing process.

**AL:** I was a single mum for eight years and I have a career as an actress as well, so I write when I have time. Literally, any time I have time. The best piece of advice I ever read was to carry a notebook with you all the time and if you have a spare moment on the bus or at a coffee shop or wherever, write. If you wait for the time to be perfect or the conditions to be right, they never will and you will never get anything written. I wrote the entire script of *Going for Groceries* in half hour spurts while waiting for my daughter at choir practice when she was in grade school.

**NAC:** What advice do you have for aspiring writers in high school, college, or university?

**AL:** Writing is one of the few things in life that can give you control. As an actor, I spend a lot of time waiting for other people to cast me. But at the end of the day I get to come home and write something of my own and it goes the way I want it. It's all mine. I think everyone should write, as much as they can. It's really important for women to write: there can never be enough women's voices out there. So my only advice would be to just do it. Don't wait for someone to tell you what to do or how to do it: just write. My daughter is a writer and she's better than me and I couldn't be prouder.

**NAC:** If you could change one thing about the theatre profession in Canada, what would it be?

**AL:** It's a good place to live as an artist, but it could always be better. I would like to see theatre get a little more respect. I spend a lot of time in my day to day life letting my neighbours and non-theatre friends know that what I do is valuable, that it is a job, a profession, where we work hard, long hours for not a lot of money. I think sometimes people think that we are artsy flakes who don't actually work for a living. To survive in the theatre in Canada you have to work very, very hard. Every time I get a grant (which isn't often) I employ a lot of other people, I create work which in turn creates a valuable commodity in the community. If the theatre thrives, restaurants and bars around it thrive, a whole slew of people work on the productions. We're not living on government handouts. And in most of the self-producing I have done, most of it was done without grants.

**NAC:** What lovely thing do you have to say about the role or contribution of the NAC in Canadian theatre?

**AL:** I have nothing but lovely things to say about the NAC and Peter Hinton. What an amazing thing, to have a national theatre in the nation's capitol that is producing new Canadian work as part of its mandate, taking creative risks and bringing Ottawa and the rest of the country work of the caliber of this season's plays. Lucky, lucky Ottawa to have a front row seat for it all.

**Two Scene Excerpts from *And All for Love*** (page 1 of 4) (see Activity #7)

**Scene 1**

Rochester: You were fired?

Elizabeth: Yes.

Rochester: *(enjoying this)* Just the other night, was it not?

Elizabeth: Yes.

Rochester: *The Honest Whore*, if memory serves?

Elizabeth: Yes!

Rochester: Well! *(looking her over)* It's going to take a bit of work.

Elizabeth: Please, my Lord, tell me what I need to do?

Rochester: *(waving away "My Lord")* My name is Rochester. Or, when we get to know each other better, Johnny.

Elizabeth: You will help me?

Rochester: There is so much wrong with you. What you must learn.....oh. *(sighs)*

Elizabeth: What I must learn.....

Rochester: Is to walk. To stand.

Elizabeth: I know how to walk.

Rochester: You think you do – why do you think they have turned you down four times?

Elizabeth: Three. Three times.

Rochester: Ah. Yes. Much better.

Elizabeth: *(mutters)* Better than four.

Rochester: *(running over her)* Asides should be as loud as anything else. Stand up straight and speak out. Your audience needs to hear you. How will you learn this?

Elizabeth: I will learn it.

Rochester: Will you?

Elizabeth: I will.

Rochester: Why should I believe you? Why should I take you on? What is in it for me?

Elizabeth: Because I need to do this. I must do this. It is all I want and I can do it.

Rochester: If you can do this then why have you not done it before? Why are they not huzzah-ing at the appearance of a brilliant new star after your recent performance? Why are you hiding your light under a bushel, this stupendous new talent that we are all so eager to discover?



**Two Scene Excerpts from *And All for Love*** (page 2 of 4) (see Activity #7)

- Elizabeth: I need help.
- Rochester: You need my help. Now we begin to understand. You think you can act –
- Elizabeth: I can act!
- Rochester: You think you can act but nothing we have seen to date has proven this unshakeable belief of yours correct. So you are coming to me, to the famously debauched Lord Rochester, to help you learn how to do it. You must be desperate to come to me and not to someone in the company. Or else.....
- Elizabeth: Or else what?
- Rochester: Or else no-one in the company will take you seriously after your many attempts. Ah! You flinch! I think we get nearer the truth the deeper we delve. Yes?
- (Elizabeth says nothing)*
- Rochester: Hmm. I am intrigued. Yet you still do not answer my other question: What is in it for me?
- Elizabeth: I do not know - I will pay you. I don't know how, but I will.
- Rochester: I am sure I can think of something. Well. Let us start from the beginning. You must learn how to walk.
- Elizabeth: I know how to... *(he looks at her)* I must learn how to walk.
- Rochester: You must learn to control your voice. To master the strut, to curtsy, to use the fan ... you have so much you must learn. How can you have grown up in the bosom of this company and know so little?
- Elizabeth: I will learn it.
- Rochester: Nine months. Give me nine months. I will give birth to an actress, God help me. It will take every minute of that. I will work you. I will work you as you have never been worked before.
- Elizabeth: I shall learn it. I shall learn it in six.

**Scene 2**

- Elizabeth: *Gallop apace, ye fiery footed steeds,  
Towards Phoebus' lodging.....*
- Rochester: What do you think you are doing with your arms?
- Elizabeth: What do you mean?
- Rochester: Your arms – your arms – your arms are flapping.
- Elizabeth: Flapping?

**Two Scene Excerpts from *And All for Love*** (page 3 of 4) (see Activity #7)

- Rochester: Try again.  
*(she does, with her arms folded)*
- Elizabeth: *Towards Phoebus' lodging; such a waggoner.....*
- Rochester: Stop.  
*(she keeps going)*
- Elizabeth: *... as Phaëton would whip you to the west...*
- Rochester: Stop!  
*(she does)*
- Rochester: Now what –
- Elizabeth: What?
- Rochester: I say to you again: what are you doing with your arms?
- Elizabeth: I'm not flapping them!
- Rochester: You can't stand on the stage with your arms folded in front of you. How often do you fold your arms while you speak?
- Elizabeth: Your arms are folded. *(they are)*
- Rochester: That's because I am talking to an untalented ninny. I am showing remarkable constraint in not throttling you.  
*(she starts again, holding her hands)*
- Elizabeth: *Gallop apace ye fiery footed steeds,  
Towards Phoebus' lodging; such a waggoner  
As Phaeton .....*
- Rochester: No.  
*(she stops, shakes her hands, puts them on her hips and starts again)*
- Elizabeth: *Gallop apace.....*
- Rochester: No.  
*(she stops, shakes her hands lets them hang exaggeratedly dead, starts again trying to get as much in as possible before he can stop her)*
- Elizabeth: *Gallop apace ye fiery footed steeds Towards Phoebus' lodging such a waggoner As  
Phaëton would whip you to the west.....*
- Rochester: No!

**Two Scene Excerpts from *And All for Love*** (page 4 of 4) (see Activity #7)

Elizabeth: What!?! What must I do? What *can* I do?

Rochester: Speak to me. Let us begin there. Simply speak. Speak. *Speak*. Let me know how you feel. I need to hear it in your tone. You have to express: love is gay, soft, charming. Hate sounds sharp, severe. Joy? Flowing, brisk. Grief is a sad, languishing, dull tone – sometimes you must sigh or groan, it must draw from deep within the bosom.

Elizabeth: The bosom.

Rochester: Think about me, not your hands. Tell me what you are feeling. Tell me with your voice, with your eyes, with your heart - then we will work on how you must stand. Look – what do you see?

*(He stands and strikes a pose)*

Elizabeth: Courage?

Rochester: Good. Now – *(another pose)*

Elizabeth: Fear? Terror.

Rochester: Yes. And – *(another)*

Elizabeth: Love. Tenderness. Caring.

Rochester: And were my hands frozen? Or dead fish on two stick limbs? Stuck in some preternaturally odd position?

Elizabeth: No sir.

Rochester: *No* sir. You must learn each of these positions for the hands. Each gesture tells the audience something – you need to tell them what you are feeling with every part of you, your voice, your stance, your *hands* – the positioning of your hands is vital. But most importantly - you are an actor. You are, for a few short hours, more than our Mistress Barry. You are magnificent. You are – larger than life. Remember what you are trying to portray. Let it be – bigger than you. They will love you for it. “Action is the business of the stage”. That’s what our faithful Betterton says. You must be in motion. You must hold them. Fascinate them. Now. Try again.

Elizabeth: *Gallop apace.....*

## The Historical Figures Portrayed in the Play (page 1 of 2) (see Activity #1)

All of the characters portrayed and mentioned in *And All for Love* actually existed during the latter half of the 17<sup>th</sup> century. Playwright Alison Lawrence builds her play around real historical theatrical people and events.

**Winifred (Winnie) Gosnell** Very little is known about this early actress who was part of the Duke's Company starting in 1663. Before that she was employed as a companion to the wife of the diarist Samuel Pepys. She appears to have had some early success as an actress but never became famous, although she had a pleasant singing voice and could also dance. There are no known images of her.

**Elizabeth (Lizzie) Barry** (1658–1710) When her family lost its money, William Davenant, manager of the Duke's Company, took young Elizabeth in. Although she was not particularly good looking, nor had a pleasant singing voice, she was fascinated by the stage and she made several attempts at acting, but failed miserably. After seeing one of these dismal performances, the rakish Earl of Rochester made a bet that he could pass her off as a lady – much like the bet made by Henry Higgins in *My Fair Lady*. To everyone's astonishment, he succeeded and Elizabeth Barry went on to become one of the great actresses of her time. Although she was good at comedy, her particular strength and acting techniques elicited powerful emotions in her audiences. She remained with Davenant's, and later Betterton's, company as it became the United Company. When it subsequently became the independent Betterton Company she was a founding shareholder. While being tutored by John Wilmot, Earl of Rochester, she had his child, which he removed from her care after a year. The little girl died at the age of 13. She also had a child by the playwright George Etherege. She never married and remained an independent, but highly respected, woman all her life, retiring from the stage at age 51, a year before she died.



**Samuel Pepys** (pronounced Peeps) (1633-1703) was a member of the British Parliament and naval administrator in the Admiralty. Although he was very influential as a senior Civil Servant in the governments of both Charles II and James II, his chief importance historically is that he kept a detailed personal diary from 1660 until 1669. Published in the 19<sup>th</sup> century, it has become one of our chief sources of information on the Restoration period. He was present on the mission to bring Charles II back to England from exile, his governmental position made him privy to secret information during the Second Dutch War (1665-1667), he lived through the Great Plague of London (1665) and the Great Fire of London (1666), he counted many influential people as friends and he frequently attended the theatre.



## The Historical Figures Portrayed in the Play (page 2 of 2) (see Activity #1)

**Samuel Pepys** (continued) All of these experiences he recorded with great honesty and in minute detail in a kind of shorthand in his diaries. No event was too small to be described, including his taste for good wine, gossip and dalliances with servant girls (see his entry for 25 October, 1668). By 1669 his eyesight was failing. As a result, he dictated his notes to clerks and therefore could no longer write his private diary. His government career continued until the removal of James II from the throne, at which point Pepys resigned and retired. His huge collection of carefully catalogued books, manuscripts and prints, including his six volume diary, comprise one of the most important private libraries of 17<sup>th</sup> century material and still is available for examination. Pepys' complete diary can be found at <http://www.pepys.info/>. Search "theatre" to read his many impressions of the plays he attended.

**Edward Kynaston** (1640-1712) was one of the last Restoration "boy players" – young male actors who played women's roles. He was good looking and made a convincing woman. Samuel Pepys called him "the loveliest lady that ever I saw in my life..." "only her voice not very good." Kynaston played male roles as well, sometimes doubling in roles of both genders in the same play. Part of his appeal may have been his ambiguous sexuality. It was often reported that ladies of quality loved taking him for rides while he was still in female costume. He gradually gave up his female roles and had great success in heroic male roles. He retired in 1699. He was portrayed by Billy Crudup in the 2004 film *Stage Beauty*, a movie that supplies plenty of atmosphere of Restoration theatre.



**John Wilmot, 2<sup>nd</sup> Earl of Rochester** (1647–1680) was an English libertine, a friend of King Charles II, and the writer of much satirical and bawdy poetry. He was the toast of the Restoration court and a patron of the arts. He married an heiress, Elizabeth Malet but had many mistresses, including the actress Elizabeth Barry. Much of Rochester's poetry suggests that he was bisexual. He had a reputation for drunkenness and wild parties and for a period set himself up in disguise as a physician skilled in treating infertility in women and presumably cured many a lady performing as a secret sperm donor. By age 33 he was dying from syphilis and alcoholism, at which point he renounced atheism and died a Catholic convert.



**Thomas Otway** (1652-1685) was an English dramatist and poet, one of the forerunners of sentimental drama through his convincing presentation of human emotions in an age of heroic but artificial tragedies. His masterpiece *Venice Preserved*, was one of the greatest theatrical successes of his period. In his first stage role he had such a paralyzing attack of stage fright that he never acted again. He became passionately obsessed with Elizabeth Barry who flirted with him but never intended to carry through with a romance. Otway wrote many roles for her, however, which gained her wide acclaim. Throughout much of his life he experienced bad luck and lived in abject poverty towards the end, choking to death on a piece of bread that he had begged.



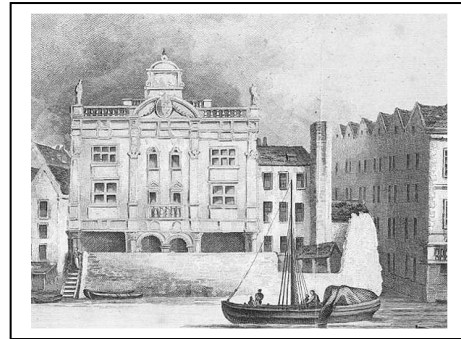
## References: Terms Mentioned in the Play (page 1 of 3) (see Activity #2)

**Gray's Inn and The Temple:** Two of the four "Inns of Court" of London, professional societies for barristers.

**Buttered ale:** A popular beverage made of ale mixed with butter, sugar and cinnamon.

**Thomas Betterton:** One of the first actors to appear after the reopening of the theatres, he was highly acclaimed for his skills and heroic portrayals. He erected a theatre and managed his own company for many years.

**King's Company and Duke's Company:** These two theatrical companies were licensed to present plays in their own theatres by Charles II upon his ascension to the throne in 1660. They were headed by Thomas Killigrew and William Davenant respectively. Much rivalry ensued between the companies and much squabbling as others vied to form additional legitimate acting companies.



Duke's Theatre, Dorset Gardens

**William Davenant:** Born in 1606, he was the godson of William Shakespeare, and one of the few theatrical figures whose career was active before and after the English Civil War of 1642 to 1651. During the Interregnum when the Puritans banned public theatre performances he opened a room in his home to present his works. He wrote poetry, masques, operas and plays, the latter being presented at his own theatre when he was made manager of the Duke's Company.

**Aphra Behn:** (1640-1689) was a prolific dramatist of the Restoration period and one of the first English professional female writers. Works such as *The Rover* and *The Lucky Chance* are still produced today. She led a fascinating life as an independent woman involved in politics, campaigns against slavery and the movement for women's rights. She even spent time working for Charles II as a spy in the Netherlands. She once claimed that she led a life dedicated to pleasure and poetry.



**Boy players:** Adolescent males employed by English Renaissance acting companies to play the female roles when the presence of women onstage was frowned upon. Edward Kynaston was one of the last boy players to appear after Charles II made it fashionable and legal for women to play onstage. See [http://en.wikipedia.org/wiki/Boy\\_player](http://en.wikipedia.org/wiki/Boy_player) for more interesting material.

## References: Terms Mentioned in the Play (page 2 of 3) (see Activity #2)

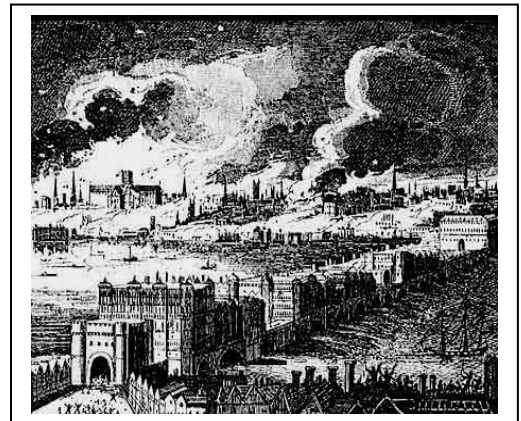
**Reopening of the theatres:** The Puritans, who ruled England as a republic following the execution of King Charles I up until the restoration of the monarchy in 1660, closed public theatres and playhouses in 1642. Actors and other entertainers were persecuted and frivolous pastimes such as gambling and holiday celebrations were banned. Charles II had fallen in love with theatre while in exile in France. When he was restored to the throne, he designated two companies to present plays in London and reopened the theatres patterned after those on the continent.

**Puritans:** A group of religious figures intent on purifying the English Church of the last vestiges of Catholicism so that they would resemble the more austere Protestant (Calvinist, Lutheran) churches of Germany and Switzerland. Their ascent to power in the British parliament resulted in the overthrow of the monarchy.

**Philistines:** Originally the name of a race of people occupying the area now known as Gaza, the word became a derogatory term referring to those who undervalue art, beauty, intellectual pursuits and spiritual values in favour of materialism or cheap facsimiles.

**The Plague:** A massive outbreak of disease in England in 1665-1666 that killed 75,000 to 100,000 people – up to a fifth of London's population. The disease was historically identified as bubonic plague, most commonly transmitted through the bite of an infected flea. This epidemic, however, was on a far smaller scale than the earlier "Black Death" outbreak between 1347 and 1353 which killed an estimated 75 million people worldwide.

**The Great Fire of London:** A major conflagration that swept through the central parts of London, England from Sunday, 2 September to Wednesday, 5 September 1666. The fire gutted the medieval part of the city inside the old Roman City Wall. It threatened, but did not reach, the aristocratic district of Westminster (the modern West End) and Charles II's Palace, Whitehall. It consumed 13,200 houses, 87 parish churches, St. Paul's Cathedral, and most of the buildings of the City authorities. It is estimated that it destroyed the homes of 70,000 of the City's approximate 80,000 inhabitants. For an overview of the fire visit <http://www.explore-stpauls.net/oct03/textMM/GreatFireN.htm>.



**Dumb show:** A theatrical pantomime included as part of a drama (especially in Elizabethan works) from the middle of the 16<sup>th</sup> century well into the 17<sup>th</sup> century. Whether presented as a spectacle with music, or as a masque with the players depicting allegorical characters, the dumb show appeared as prologue, between the acts, or during the play itself. It usually either previewed the events of the play or interpreted them as a chorus does.

## References: Terms Mentioned in the Play (page 3 of 3) (See Activity #2)

**United Company:** In 1682, after much mismanagement in both of the acting companies, the King's Company and the Duke's Company united and moved into the Drury Lane Theatre. For the next 12 years this was the only acting troupe in London.

**"They bled her every day":** Bloodletting was a popular medical practice from ancient times up to the late 19<sup>th</sup> century for the treatment of a great many illnesses. If there was too much blood in the body the patient was said to be sanguine, the symptoms of which were an excess of activeness, amorousness, courageousness or hope. Either by lancing a vein or applying leeches, considerable amounts of blood would be taken from the patient.

**Duke of York:** The second son of King Charles I, James Stuart, and brother to King Charles II, assumed this title when the monarchy was restored. He was a patron of the arts giving his name to the Duke's Company of players. He also gave his name to the American city of New York. When Charles II died with no legal heirs, the Duke of York became King James II.

**Lincoln's Inn Fields:** The largest public park in London was laid out by designer Inigo Jones in the early 17<sup>th</sup> century. The Duke's Theatre, which was converted from a tennis court, was situated here beginning in 1661. This structure was replaced later by the Lincoln's Inn Fields Theatre.

**Mrs. Bracegirdle:** Anne Bracegirdle, raised by theatre impresario Thomas Betterton, began her career as a child actress and became a leading comedienne in Restoration theatre. She frequently played the comedienne part of a tragic/comic heroine tandem with the tragedienne Elizabeth Barry. She offset Barry's long-suffering heroines with vivacious, breeches-wearing, guardian-tricking young women of great ingenuity, to take audiences on the tragic/comic roller-coaster experience typical of the time. Following the breakup of the United Company in 1695 she became the co-owner of a successful theatre company.



Anne Bracegirdle

**Nokes:** When Elizabeth Barry leaves the stage in a fury over her scene partner, "that old queen, Nokes", she is referring to James Nokes, who had joined as one of the first members of the Duke's Company when he was already an accomplished actor and comedian. He reportedly trained the boy actor Ned Kynaston during the interregnum. His specialty of playing broadly farcical characters such as fops and easily fooled dunderheads suggests he was trained in the *commedia dell'arte* style. One of his most famous roles was the title character in Dryden's *Sir Martin Marr-all*. Pepys wrote of his performance in his diary (August 1667): "*I never Laughed so in all my Life; I Laughed til my head ached all the evening*". And again nine months later: "*... and though I have seen it I think, ten times, yet the pleasure I have is as great as ever, and is undoubtedly the best comedy as ever was wrote.*"



## References: Other Restoration Plays Quoted (page 1 of 3) (see Activities #2 and #11)

***The Honest Whore*** by Thomas Dekker and Thomas Middleton. (Infelice kneels and speaks: “Earth is sin’s cushion: when the sick soul feels herself growing poor, then she turns beggar, cries and kneels for help.”) This comedy written in two parts around 1604 and 1605 contained three intertwining subplots, one of which involves the beautiful Infelice and her lover Hippolito. In part one, the lovers are separated by her father who tricks each of them into thinking that the other is dead in order to prevent their marriage. Eventually the truth comes out and they marry. In part two we see that the marriage is not a happy one, because Hippolito had become involved with the prostitute Bellafront while he believed his lover dead. In the scene from which this speech is taken Infelice feigns infidelity to get her husband to confess his own. This scene, which is one of the most interesting domestic scenes written in the Jacobean period can be read in full at [http://www.globelink.org/docs/The\\_Honest\\_Whore\\_1998.pdf](http://www.globelink.org/docs/The_Honest_Whore_1998.pdf) starting at page 7.

***The Law Against Lovers*** by William Davenant. (Beatrice: “Pray, Signior Eschalus, desire my guardian/ To let the divines govern the civilians.”). The play was first performed in 1662 by the Duke’s Company and was the first of many Restoration adaptations of Shakespeare’s works. Davenant based most of the work on *Measure for Measure* but inserted the characters Beatrice and Benedict from *Much Ado About Nothing*. In this version Angelo and Benedict are brothers and Angelo does not really try to seduce the virtuous Isabella but simply tests her commitment to chastity.

***Romeo and Juliet*** by William Shakespeare. The passage worked on in Elizabeth’s acting lesson with Rochester is from Juliet’s famous monologue in Act 3,sc.2 while Juliet waits impatiently for the Nurse to bring word of Romeo’s intentions: “Gallop apace, ye fiery footed steeds...”; and later in the same monologue: “O, I have bought the mansion of a love...”

***The Slighted Maid*** by Sir Robert Stapylton. (Pyramena: “See what protects my Honour; if you stir, /I’ll show you what poor Lucrece should have done.”). Performed in 1663, this comedy contained three separate masques – courtly pageants with songs and dances incorporating classical themes and elaborate settings. Pepys in his diary felt it was not a very good play and John Dryden scorned its absurdities saying there was nothing in the first act “but what might have been said or done in the fifth, or anything done in the midst, which might not have been placed at the beginning or end.” Stapylton wrote two other plays which apparently met with less success.

***The Rivals*** by William Davenant. (Celania sings: “The heifer was lost in the green wood,”). Davenant based the play on Shakespeare’s *Two Noble Kinsmen* but changed it considerably from the original, giving new names to the characters, changing the setting, the beginning and the ending and adding singing and dancing. Its original production in 1664 was notable in that it resulted in a new mistress for King Charles II. It was reported that “Moll Davis sang ‘My Lodging is on the Cold Ground’ so charmingly, that not long after it raised her from her bed on the cold ground to a royal bed”.

***Siege of Rhodes*** by William Davenant was first performed in 1656 at his home. Kynaston mentions to Winifred of giving a private performance of this entertainment which is considered the first English opera. Davenant found a loophole in the Puritan ban on plays by calling it recitative music. The score of the opera has been lost.

## References: Other Restoration Plays Quoted (page 2 of 3) (see Activities #2 and #11)

***Alcibiades*** by Thomas Otway. (Draxilla: “Oh sir! In that unhappy fatal Night,”). Otway's first play, *Alcibiades*, is styled as a Greek tragedy. The title character has lost his power in Athens by an uprising and he finds refuge in Sparta, the enemy of his homeland. Revenge, honor, insanity, and murder—both intended and accidental—are the main themes in the play, and Alcibiades, rocked by violence and treachery, finally commits suicide. In the speech quoted here, Draxilla, sister to Alcibiades, tells him of the suicide of Timandra, his fiancée, while Timandra hides nearby to gauge his love.

***The Tempest or The Enchanted Island*** written by John Dryden and William Devanant in 1667. (Miranda: “Heaven! What goodly thing it is?”). Dryden and Devanant, in adapting Shakespeare's *The Tempest* for Restoration audiences, reduced Prospero's magical powers and the threats to them and multiplied the population of the island, giving Miranda a sister Dorinda, and giving Caliban a monster sister Sycorax. In addition, there is another survivor of the original banishment, Hippolito (a so-called breeches role meant to be played by a woman) who is the rightful heir to the Duke of Milan. Prospero has hidden Hippolito in a cave until maturity so that his daughters would not come into contact with him until the right time. In the end Miranda and Ferdinand marry as do Dorinda and Hippolito. The scene included in *And All for Love* is between Miranda and Dorinda when they first set eyes on Hippolito and discover that he's not nearly as bad as their father had warned them.

***Venice Preserved*** by Thomas Otway. (Belvedira: “Yes, and when thy hands,”). First performed in 1682 starring Thomas Betterton and Elizabeth Barry as Jaffeir and Belvedira caught up in political intrigue and betrayal, this Restoration play was the most significant tragedy of the latter part of the 17<sup>th</sup> century. It was revived many times up until the early 19<sup>th</sup> century. The speech included here takes place after Belvedira mistakenly believes that her husband Jaffeir plans to kill her because she failed to convince the Venetian Senate to pardon his friend accused of treason.

***The Man of Mode or Sir Fopling Flutter*** by George Etherege. (Mrs. Loveit: “Call him again. Run I say, call him again, I will have him called.”). Etherege wrote this play which inaugurated the style called comedy of manners in 1676 with Elizabeth Barry (with whom he had fathered a child) in mind for the part of the pretentious Mrs. Loveit. The play, filled with sparkling wit depicting the frivolous airs of London's fine ladies and gentlemen, satirized real-life personalities of the day, including the Earl of Rochester in the character of the poet Dorimant. The speech included here coming at the end of Act II, Sc. 2 finishes a scene in which Dorimant teases Mrs. Loveit into a rage and then leaves her to fume. The complete text of the play can be found at <http://www.bibliomania.com/0/6/88/1881/frameset.html>.



A modern production of *The Man of Mode*

## References: Other Restoration Plays Quoted (page 3 of 3) (see Activities #2 and #11)

**All for Love** by John Dryden (Cleopatra: "Then must we part? Farewell, my cruel lord!" p. 50). This heroic tragedy written in 1677 is Dryden's best-known and most performed play today. It is a reworking of Shakespeare's *Antony and Cleopatra* which focuses on the last hours of the lives of the hero and heroine. Using blank verse he highlighted various popular philosophies of the day and allowed them to be debated in a public atmosphere. The speech included here results from Antony's decision to leave his mistress Cleopatra and return to his wife. Read the entire play at <http://www.bartleby.com/18/1/>.

**The Country Wife** by William Wycherley. (Harcourt: "Madam, then have no trouble, you shall now see 'tis possible for me to love too,"). Written in 1675, this comedy was controversial for its sexual explicitness and lewd language even in the tolerant Restoration period, and was kept off the stage for the 18<sup>th</sup> and 19<sup>th</sup> centuries. It is praised today for its wit and social satire and now is often produced. It turns on two indelicate plot devices: a rake's trick of pretending impotence in order to safely have secret affairs with married women, and the arrival in London of an inexperienced young "country wife", with her discovery of the joys of town life, especially the fascinating London men. The complete text of the play is found at <http://www.bibliomania.com/0/6/274/1876/frameset.html>.



photos of 20<sup>th</sup> century productions of  
*The Country Wife*

## Restoration Theatre (page 1 of 3) (see Activity #4)

The term Restoration Theatre refers to English Theatre between 1660 and approximately 1700. The governing Puritans, considering theatre to be immoral and illegal, shut down all such activity in 1642. When it reemerged in 1660, under a theatre-loving Charles II, it was new and vibrant and groundbreaking.

### Background:

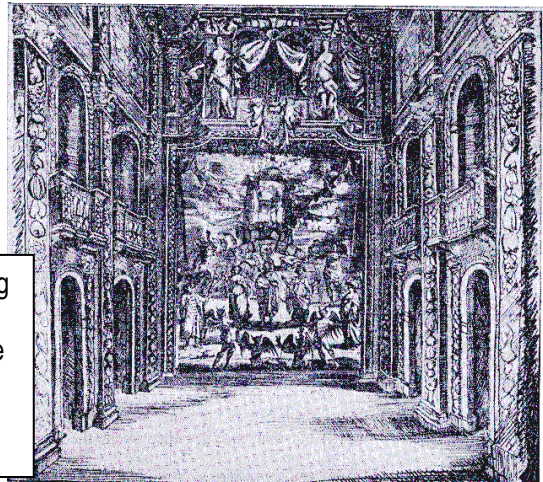
During the Elizabethan period in England and shortly afterward, there were 25 different establishments operating as theatres. These ranged from converted cock fighting pits (The Cockpit) to outdoor playhouses (The Globe) to innyards (The George Inn Theatre), all of which allowed for cheap standing room. Private indoor theatres (Whitehall) where aristocrats sat in comfort and candlelight were another variant (see <http://www.william-shakespeare.info/elizabethan-theatre-locations.htm>). Going to the theatre was a very popular pastime, with a high percentage of all classes attending regularly. Renaissance playwrights tended to focus on language, elevated topics and exciting action. This was the period of Shakespeare, Marlowe, Middleton and Fletcher and popular troupes of actors such as the Admiral's Men and the Chamberlain's Men. This changed in the 1640s when the government of Thomas Cromwell closed all theatres, charging that they corrupted the morals of the population. During the 18-year hiatus the buildings fell into disrepair, were torn down or became used for other purposes.

When King Charles II came to the throne he promoted the formation of two theatre companies to produce plays for the general public. There was a scramble for theatre buildings, scripts and theatre personnel. But tastes had changed in those intervening years and outside influences helped create a radically different form of entertainment.

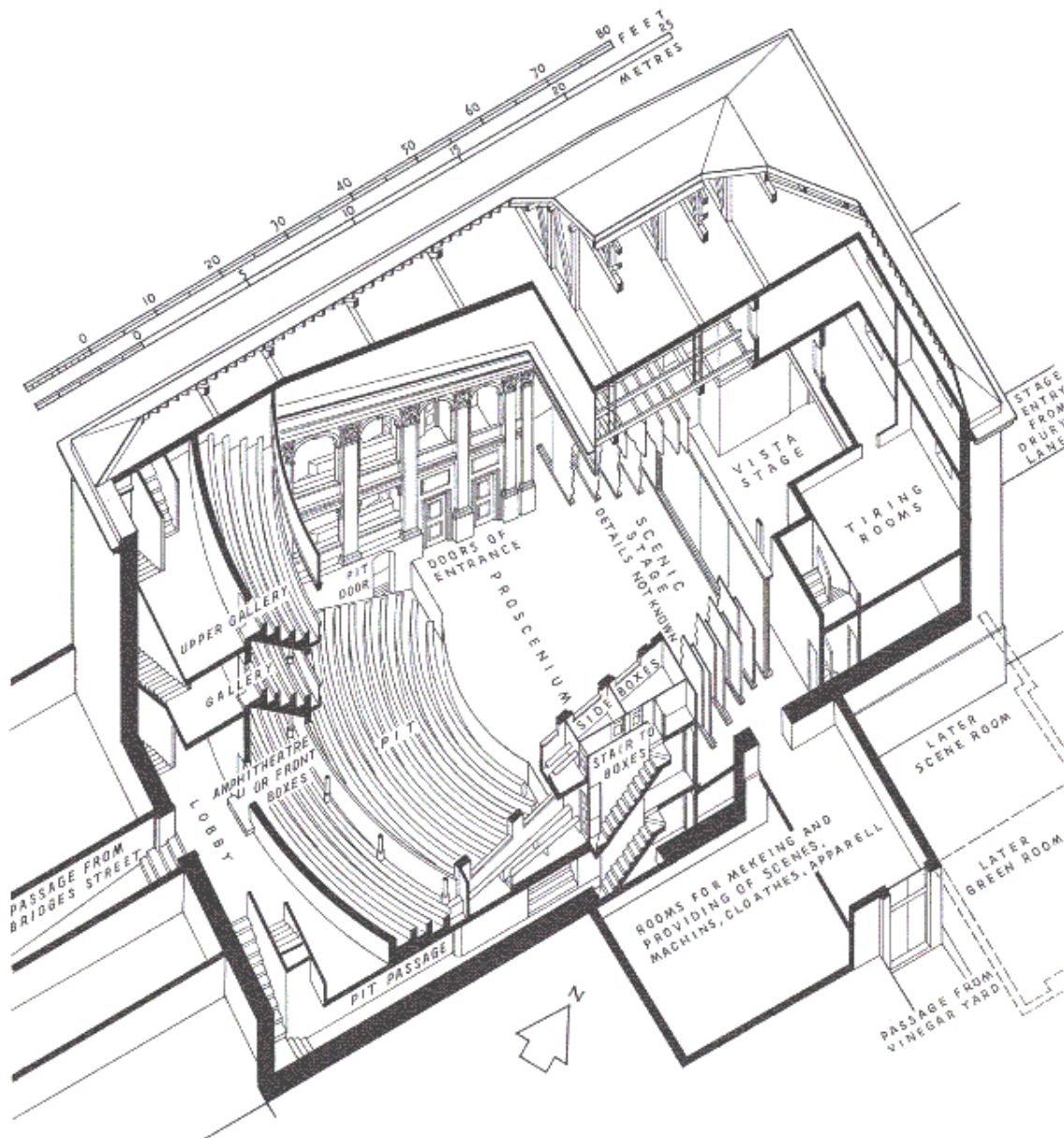
### What did the new theatres look like?

- Long narrow indoor tennis courts were converted to theatres featuring natural light from upper windows as well as candle light, elevated stages at one end and galleries for seating
- There were often two separate stages – a raked forestage (slanting upwards) for actors in front of an inner stage for elaborate scenery.
- Sets of flats or wings with different painted scenery could be slid in from the sides of the inner stage for rapid scene changes.
- Elaborate proscenium arch separated the inner stage from auditorium and forestage
- There would have been a large turret on the roof to admit light for the auditorium as well as upper storey windows; large candelabras lit the stage areas.

**Interior of the Duke's Theatre** showing the forestage with entrances on each side, private box seating above and the inner stage with scenery behind the proscenium arch and a small gallery above the proscenium for musicians.



**Restoration Theatre** (page 2 of 3) (see Activity #4)



**Interior of the Theatre Royal, Drury Lane, designed by Christopher Wren, 1674.**

[http://www.st-andrews.ac.uk/~www\\_se/murray/Restoration/Theatres/Theatres.html](http://www.st-andrews.ac.uk/~www_se/murray/Restoration/Theatres/Theatres.html)

Notice forestage marked 'proscenium', the sliding scenery in the scenic stage, the seating for all in the 'pit', galleries or boxes (no standing room).

The layout of this theatre is patterned after contemporary theatres in France and Italy.

## Restoration Theatre (page 3 of 3) (see Activity #4)

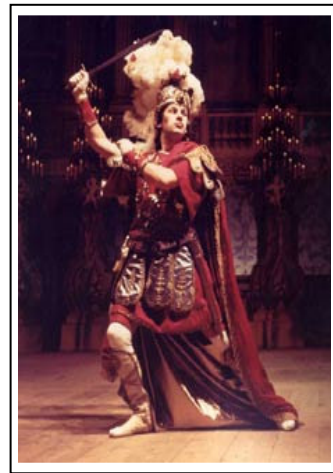
### What would we see on the stages?

- some Renaissance scripts used as is or adapted for new tastes; new scripts written which drew on classical themes and heroic/tragic styles;
- witty or heroic prologues and epilogues commented on issues or themes;
- loosening of morals demanded that lewdness be increasingly used to bring in the crowds.

### Who (and what) would we see on the stages?

- actors who had survived from previous period in provincial theatres or underground playhouses; boy actors from choir schools; women playing female roles for the first time; (theatre managers rapidly had to train actresses but, as they were such a novelty to the audiences thronging to see them, it proved worth the effort);
- actresses playing young male roles wearing tight-fitting clothing;
- actresses spouting indecent lines for laughs or young actresses reciting bawdy poetry;
- new styles of acting, with more training needed in singing and dancing; the stylized use of gestures and postures to represent emotions; standardized facial expressions; lines declaimed like an orator.

*"You must never let either of your Hands hang down, as if lame or dead; for that is very disagreeable to the Eye, and argues no Passion in the Imagination."* - Betterton 1710



Costumes were often second-hand garments of noblewomen or men but many attempts were made to reproduce classical looks for tragedies; costumes usually belonged to individual actors, but were expensive to acquire.

### What was life like for actresses?

Actresses were viewed as glamorous whores and would receive much attention from wags in the audience. They often supplemented low wages by becoming mistresses to wealthy patrons. Actresses were unreliable because of demands placed on them by their lovers which often resulted in their roles being passed off to others at the last minute.

## Restoration Times: Politics (see Activity #5)

### Background:

The 17<sup>th</sup> century in England was a time of shocks and catastrophes, upheaval and revolution and radical changes in life styles. It began with the death of Queen Elizabeth, the last of the Tudors, whose long reign of 45 years meant that she was the only British monarch known to many of her subjects. Having no direct heir to succeed her, the throne was passed to James VI of Scotland, son of Elizabeth's hated cousin Mary Queen of Scots. James, the first of the Stuart monarchs, like Elizabeth, continued to be a great patron of the arts but often offended government by his belief in absolute monarchy, his focus on leisure activities and his spendthrift ways. These attributes he passed on to his son and successor Charles I, the results being the English Civil Wars and ultimately the execution of the king. In 40 years the British populous had moved from adoration of their devoted Queen to disgust with the frivolous and headstrong ways of the monarchy. The break with Catholicism and creation of Church of England in the 1500s still caused strife between supporters of each. Strong movement towards the less ritualized ("purer Christian") Protestantism of central Europe (Lutheran, Calvinism) and Scotland (Presbyterian) gave rise of Puritans.

### What was the "English Revolution"?

- Issues that led to civil war and overthrow of the monarchy were: absolute power of monarch vs parliamentary sovereignty, monarchy vs republicanism, Puritanism vs Anglicanism, tolerance vs religious uniformity, and, oddly enough, controversies over court masques and Sunday sports.
- The "English Revolution" involved the highly divisive Civil Wars (1642-1651), the execution of Charles I (1649) and the replacement of monarchy with republican rule under Oliver Cromwell.
- The population was deeply traumatized by the king's execution – monarchs were divinely chosen and regicide was the deepest sin – and eventually became alienated by the Puritans' strict laws against pleasures and celebrations, the rights of women, and the order of religious service.
- With the death of Cromwell, his political party was weakened and the royalists won in parliamentary elections.

### • What was the Restoration?

- Charles' son was invited back from exile in 1660 as Charles II and the monarchy restored – hence the "Restoration Period" – with the strict law that powers must be shared between monarchy and elected parliament.
- The period between monarchies was called the Interregnum.
- Anglicanism was restored as official Church of England and Puritan ministers were expelled from the church.
- Restrictions on theatres, entertainments and celebrations were lifted, displays of opulence accepted, morals loosened, the arts thriving. There was a return of gaiety and self-indulgence after the austerity of the Puritan age.
- Charles' brother and successor James II (1685–1688) was Catholic and believed in absolute monarchy. He was forced out of power by the government who replaced him with Protestant co-rulers Queen Mary II (who was James' daughter) and her husband King William III; Protestantism would be the religion of British monarchs henceforth.

Charles II

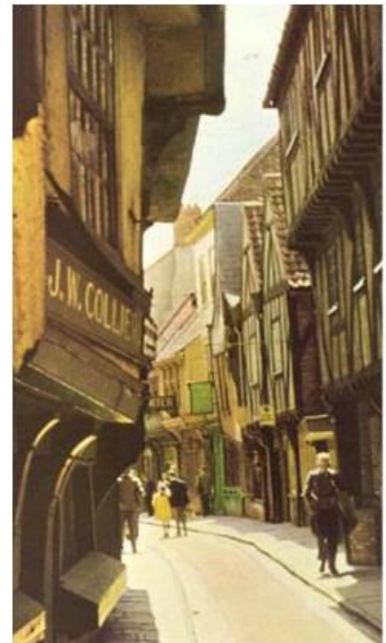


## Restoration Times: Life in London (see Activity #5)

London was by far the largest city in England with approximately half a million inhabitants in 1660. It was an extremely densely packed area within the old City Walls, surrounded by slum suburbs. Wealthy merchants living within walls had an exclusive enclave while wealthy landowners and aristocracy lived in the western suburb of Whitehall. One of the most useful accounts of life in London during the period immediately following the restoration of the monarchy in 1660 was found in the diaries of a civil servant by the name of Samuel Pepys. His diaries, along with other civic records of the times, give us some idea of what life was like for people there in the mid 17<sup>th</sup> century. Read them at <http://www.pepys.info/>.

### What would we notice as being different?

- Buildings - mostly of wood with thatch or pitch roofs; cobbled streets narrow and winding with upper stories of buildings jutting over the streets almost touching; industries and warehouses interspersed with dwellings; unordered congestion of structures; dwellings of the wealthy, the public buildings and churches constructed of brick or stone with slate roofs.
- Sanitation – open sewers in the streets, cesspools for human waste; water, supplied by human water carriers, was obtained from streams, the Thames River or private wells; infestations of vermin such as lice or rats commonly spread diseases.
- Personal Hygiene – dental hygiene rare; bathing and washing of outer garments rare; wigs often infested with lice; “beauty marks” used to cover facial pox; natural scents (pomander ball) used to disguise unpleasant body odours and ward off infections.
- Health and Medical treatments – still very primitive and based on the ancient practice of balancing the four humours; blood-letting, enemas, laxatives or pills made of weird potions; high infant mortality rate; low life expectancy.
- Sexual habits – Puritan ethics of abstinence thrown away; promiscuity and prostitution common; syphilis and other STDs rampant.
- Entertainments – public executions, watching the lunatics in Bedlam Asylum, bear- or bull-baiting, horse racing, gambling, attending coffee-houses, boating on the river or walking in the royal parks, attending the newly-opened theatres, concerts, masked balls.
- Fashions – elaborate wigs for men as well as women; three-piece suits – knee breeches, waistcoat and long jacket; stiff corsets and long gowns, lavish feathered hats for women; fabrics of velvet, brocade, lace; use of fans developed into secret signals; snuff tobacco used by men; lead-based powder as a cosmetic for both sexes; extreme displays of manners making up for loose morals.
- Diet – for the wealthy: a high protein meal containing large amounts of various meats, fowls and fish but few vegetables, followed by fruit and sweets, wines and ale; for the poor: bread and ale.
- Status of Women – treated as a piece of property belonging to her father or her husband; dowry negotiated as price to be paid by father of the bride to the groom; without her virginity a daughter was worth little; marriages in upper classes viewed as business or political arrangements between families; woman lost all claim to her properties upon marriage; if employed, a woman’s wage – which was much smaller than a man’s – went to her husband; grounds for divorce definitely in husband’s favour; a girl’s education, if any, centered mostly on the arts and household skills.





## Restoration Times: The Arts (page 1 of 2) (see Activity #4 and #5)

Fill in the name of the Restoration personage from the list on page 25.

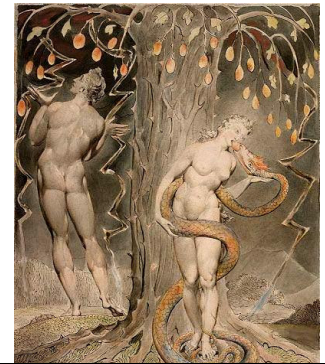
1. \_\_\_\_\_: (c1650-1687) was lowly born and may have begun life working in



her mother's brothel, but rose to be one of the earliest English actresses to receive prominent recognition. She became a long-time mistress of King Charles II and had two sons by him. She began working for Thomas Killigrew in the King's Company in the Theatre Royal, Drury Lane (the rival to the Duke's Company for which Elizabeth Barry worked) selling oranges in the audience and graduated to acting onstage when she was only 14. She had good looks, a strong voice and a quick wit and comic talent which set her on the road to become the most famous Restoration actress of all time. Although she was illiterate all her life, this seemed little hindrance in preparing her roles – no easy task, since plays had very short runs and about 50 plays had to be mounted in a nine-month theatrical season. She retired from the stage at age 21 to become Charles' fulltime mistress and died of a stroke at 37.

2. \_\_\_\_\_: (1631-1700) was an influential poet, literary critic, translator and playwright who dominated the literary life of Restoration England. Shortly after his move to London he was appointed Poet Laureate of England. For ten years he wrote plays exclusively for Thomas Killigrew's theatrical company writing some heroic tragedies before turning his hand to comedies. His *Marriage À-la-Mode* is a brilliantly funny battle of the sexes. He, and others like him, adapted some of Shakespeare's works to suit the political concerns and aesthetic tastes of the times.

3. \_\_\_\_\_: (1608-1674) was an English poet and essayist, most famous for *Paradise Lost* published in 1667. This is an epic poem in blank verse telling the story of the Fall of Man: the temptation of Adam and Eve by Satan and their expulsion from the Garden of Eden. It explores the conflict between predestination decided by an omnipotent God and free will.



"The Temptation and Fall of Eve"  
by William Blake

4. \_\_\_\_\_: (1628-1688) was a Christian writer and preacher. He wrote *The Pilgrim's Progress*, arguably the most famous published Christian allegory. The plot involves the journey of an everyman character travelling from "The City of Destruction" (Earth) to "The Celestial City" (Heaven) carrying a great burden (sin).

5. \_\_\_\_\_: (1667-1745) was an Anglo-Irish clergyman, a satirist, essayist, political pamphleteer and poet. Today his most famous work is *Gulliver's Travels*. This novel, a classic of English literature, is both a satire of human nature and a parody of the "travellers' tales" genre. It recounts the adventures of Captain Gulliver as he visits Lilliput, a land of tiny people, Brobdingnag, a land of giants, the air-borne island of Laputa (where we have a description of a machine like a computer), the Country of the Houyhnhmns inhabited by a race of intelligent horses, and many more.

## Restoration Times: The Arts (page 2 of 2) (see Activity #4 and #5)

6. \_\_\_\_\_: (1659-1695) has often been called England's finest native composer. He incorporated Italian and French stylistic elements but devised a unique English style of Baroque music. His output was large in both religious and popular secular music as well as one complete opera (*Dido and Aeneas*).

7. \_\_\_\_\_: (1618-1680), born in the Netherlands, along with **Godfrey Kneller** (1646-1723), born in Germany, were highly popular portrait painters trained on the continent before making England their homes. This artist's career, which also included landscapes with mythological or religious themes, spanned the reigns of both Charles I and Charles II as well as the rule of Cromwell. Both he and, later, Kneller, were highly sought after by the aristocracy for portraits. Both left an enormous legacy of art. They worked in studios where they were responsible for the faces in the portraits and their pupils filled in the rest of the painting. Among this painter's most famous works are a series of ten portraits of ladies from the Royal court collectively called "The Windsor Beauties". Kneller's comparable series is called "The Hampton Court Beauties". Both are now the property of Queen Elizabeth II and are on exhibition at Hampton Court Palace.



"Elizabeth Hamilton" painted by this artist c. 1663; in the Royal Collection of Her Majesty Queen Elizabeth II

8. \_\_\_\_\_: (1632 – 1723) was a designer, astronomer, geometer, and the greatest English architect of his time. After the Great Fire of London, he designed 53 London churches, including St. Paul's Cathedral, as well as many important secular buildings. He was a founder of the Royal Society and his scientific work was highly regarded by Sir Isaac Newton. His style of architecture influenced many other architects, the dome of St. Paul's being imitated in the dome of the Capitol at Washington, D.C.



St. Paul's Cathedral designed by this architect completed in 1711

9. \_\_\_\_\_: (1643-1727), although not involved in the arts, this man was a physicist, mathematician, astronomer, and natural philosopher of outstanding importance. His treatise *Philosophiæ Naturalis Principia Mathematica* published in 1687, describing universal gravitation and the three laws of motion and laying the groundwork for classical mechanics, dominated the scientific view of the physical universe for the next three centuries and is the basis for modern engineering. In optics, he invented the reflecting telescope and developed a theory of colour based on the spectrum of light separated by a prism. In mathematics, he shared the credit for the development of calculus and also demonstrated the generalized binomial theorem. In a 2005 poll of the Royal Society of what person had the greatest effect on the history of science, this scientist was deemed much more influential than Albert Einstein.

## Quiz Sheet on Restoration Times (see Activity #5)

**A.** After reading **Restoration Times: Politics and Life in London** (pages 21-22), answer the following multiple choice, true or false, or fill-in-the-blank questions.

- ( ) 1. Queen Elizabeth I was succeeded on the throne by: **a)** Charles I **b)** James IV of Scotland **c)** William III of Orange **d)** Mary Queen of Scots
- ( ) 2. The Interregnum was **a)** a movement to colonize America **b)** a Puritan Bill to exile Catholics **c)** a break between acts in a Restoration play **d)** a period between reigning monarchs
- ( ) 3. The populace was deeply shocked by the execution of **a)** Cromwell **b)** Elizabeth I **c)** Charles I **d)** Samuel Pepys
- ( ) 4. The Puritans opened more theatres when they came to power. **a)** True **b)** False
- ( ) 5. The “English Revolution” was similar to the French Revolution and the Russian Revolution in that **a)** they all took place in the 17<sup>th</sup> century **b)** they all resulted in the execution of the reigning monarch **c)** they all resulted in Protestant rulers being placed on the throne **d)** they gave absolute power to the monarch
- ( ) 6. The largest city in England in 1660 was **a)** London **b)** Stratford **c)** Whitehall **d)** Paris
- ( ) 7. Which of the following was NOT a medical treatment in use during Restoration times: **a)** enemas **b)** syphilis **c)** blood-letting **d)** laxatives
- ( ) 8. Which feature was NOT found in the city of London during Restoration times: **a)** open sewers **b)** narrow cobble-stone streets **c)** efficient subway system **d)** Thames River
- ( ) 9. Much of the centre of London was destroyed by the Great Fire in 1665. What feature do you think helped contribute to the devastation? **a)** wooden buildings **b)** roofs of thatch and pitch **c)** tightly congested buildings **d)** all of these
- ( ) 10. Which of the following statements is probably not true concerning the status of women during the Restoration? **a)** women’s wages belonged to her husband **b)** a girl’s dowry was the price paid by a father for a husband **c)** upper class marriages were business arrangements rather than love affairs **d)** equality for women
11. A common sexually transmitted disease was \_\_\_\_\_.

**B.** Use names from this section to fill in the nine blanks on pages **Restoration Times: The Arts** (pages 23-24). Note: not all names will fit. *Hint: the answers can be found in Wikipedia.*

**a. John Milton**

**b. Sir Peter Lely**

**c. Henry Purcell**

**d. Nell Gwyn**

**e. William Shakespeare**

**f. King Charles II**

**g. John Dryden**

**h. John Bunyan**

**i. Elizabeth Hamilton**

**j. Sir Isaac Newton**

**k. Jonathan Swift**

**l. Sir Christopher Wren**

**Scores.** If you have 18–20 correct answers = you’re a Restoration theatre manager; 14–17 = you’re leading actor/actress material; 9–13 = you’re in the chorus; fewer than 9 = you’re still selling oranges in the aisles.

## Suggested Websites, Movies, Videos and Books (page 1 of 2)

(see Activity #6)

### Websites of Interest



<http://www.youtube.com/watch?v=Tfpwf8ReA2I&feature=related> Video clip on YouTube from *The Libertine* with Johnny Depp and Samantha Morton in which John Wilmot, Earl of Rochester (Depp) expresses his passion for the theatre.

<http://www.youtube.com/watch?v=0dyPbbfLca8&feature=related> Video clip on YouTube from *The Libertine* portraying the preparation and performance of a play by John Wilmot, Earl of Rochester. (Warning: sexual content and coarse language).

[http://en.wikipedia.org/wiki/Charles\\_II\\_of\\_England](http://en.wikipedia.org/wiki/Charles_II_of_England) Website with extensive biography of English King Charles II (reign 1660 – 1685).

<http://www.nwe.ufl.edu/~pcraddoc/biogs.html> Biographies of London theatre people from 1660 to 1800.

<http://www.druidic.org/roc-bio.htm> A short biography of John Wilmot, Earl of Rochester with a number of his poems.

<http://www.ealasaid.com/fan/rochester/main.html> A college honors thesis about the poet John Wilmot's satires, with some poems and some links. "Indecent" poems have been marked.

<http://www.bbc.co.uk/dna/h2q2/A3632078> An account of the transition from actor to actress in female roles and the history of women in theatre.

<http://www.theatrelinks.com/restoration.htm> Features an extensive list of links to websites on Restoration theatre and dramas.

[http://www.st-andrews.ac.uk/~www\\_se/murray/Restoration/Front.html](http://www.st-andrews.ac.uk/~www_se/murray/Restoration/Front.html) An extensive site on all aspects of Restoration Theatre.

<http://www.bartleby.com/218/0500.html> A listing of Restoration playwrights and their works.

[http://www.bbc.co.uk/history/british/civil\\_war\\_revolution/pepys\\_gallery.shtml](http://www.bbc.co.uk/history/british/civil_war_revolution/pepys_gallery.shtml) A very humorous look at sanitation, diet, medical treatment, amusements, etc. as found in Samuel Pepys diary.

### Movies and Videos of Interest



***The Libertine* (2004)** dir. Laurence Dunmore; starring Johnny Depp as Rochester, Samantha Morton as Elizabeth Barry and John Malkovich as Charles II.

In 1660, with the return of Charles II to the English throne, theater, the visual arts, science and sexual freedom flourish after a period of Puritanism.

Thirteen years later, in the middle of political and economical problems, Charles II encourages the return from exile of his friend John Wilmot, aka the second Earl of Rochester. The King asks Wilmot, a morally corrupt, licentious

drunkard and writer of erotic poetry, to prepare a play to please the French ambassador. When Wilmot meets and falls in love with the aspiring actress Elizabeth Barry in the playhouse, he decides to make her the star of his play. However, because of its overly erotic nature, the play causes him to fall into disgrace in the court. Prior to his death a few years later due to syphilis and alcoholism at age 33, however, he converts to become a religious man.

## Suggested Websites, Movies, Videos and Books (page 2 of 2) (see Activity #6)

### Movies and Videos of Interest (continued)

***Stage Beauty (2004)*** dir. Richard Eyre; starring Billy Crudup as Edward Kynaston and Clare Danes as Maria.

Based in the London theatres of the 1660s, this film is about the rules concerning gender roles in theatre productions, and the means to change them for everyone's benefit. Ned Kynaston is the homosexual cross-dressing actor who has been playing female parts in plays for years, particularly Desdemona in *Othello*. He also has a close relationship with a male co-actor. However, when King Charles II rules that women may perform on stage, aspiring actress Maria auditions for Kynaston's praised role, Desdemona. Maria becomes a star, while Ned finds himself out of work. (The character of Elizabeth Barry appears briefly in the film, played by Hermione Gulliford.)

***Restoration (1995)*** dir. Michael Hoffman; starring Sam Neill, Robert Downey Jr., Meg Ryan. An aspiring young physician, Robert Merivel, brought into the service of King Charles II, is recruited to marry his king's mistress in order to divert the Queen's suspicions. He is given one order by the king and that is not to fall in love. The situation worsens when Merivel finds himself in love with his new wife. Eventually, the king finds out and relieves Merivel of his position and wealth. His fall from grace leaves Merivel where he first started. And through his travels and reunions with an old friend, he rediscovers his love for true medicine and what it really means to be a physician.

***Charles II: The Power & the Passion (2003) (mini-series)*** dir. Joe Wright; starring Rufus Sewell. Also entitled ***The Last King: The Power and the Passion of Charles II (USA: DVD title)***.

The focus of King Charles II is his court, his squabbling family and his glamorous mistresses - from the high-born and promiscuous Barbara Villiers, through folk heroine and sex symbol of the day Nell Gwynne, to the French spy Louise de Keroualle. It is an original take on a historical period written by award-winning screenwriter Adrian Hodges, which penetrates to the heart of the charismatic monarch who was deeply traumatized by the execution of his father.

### Books



***Treading the Bawds: Actresses and Playwrights on the Late-Stuart Stage*** by Gilli Bush-Bailey, (2006). Deals with early actresses and playwrights of 17<sup>th</sup> century. An abridged version can be found at <http://books.google.com/books?id=Sxrwl7TSstQC>.

***Women Players in England, 1500-1660: Beyond the All-Male Stage*** by Pamela Allen Brown and Peter Parolin, (2005). A compilation of evidence of the female involvement in theatre in Medieval times in England and the Continent. An abridged version can be found at <http://books.google.com/books?id=BHEygF5wGZcC>.

***The Cambridge Companion to the Actress***. Edited by Maggie B. Gale and John Stokes, (2007). This collection of essays explores the social and cultural role of the actress throughout history. It contains an essay by Gilli Bush-Bailey, "Revolution, Legislation and Autonomy" dealing with the development of the profession of stage actress in 17<sup>th</sup> century England. This essay can be found at <http://books.google.com/books?id=D-WUYwE9ZN8C>.

## Activities (page 1 of 3)

### **Before Seeing the Play**

#### **1. A Reading Assignment**

Distribute copies of pages 1-2 of this Study Guide, **About the Play**, and **The Historical Figures Portrayed in the Play** (pages 10-11). In order to appreciate the play more, the students should read the synopsis and comments on the play as well as become familiar with the real 17<sup>th</sup> century people whose stories are depicted.

#### **2. A Reading and Discussion Activity.**

**a.** Distribute copies of **References: Terms Mentioned in the Play** (pages 12-14) for the class to read. Throughout the play these people, locations, organizations or objects are mentioned and London theatregoers in the 1600s would be familiar with them. In groups, students can choose individual terms, research them further on the internet and report several more facts on each back to the group.

**b.** This play is about putting on plays. Have the students become familiar with the opening lines of the excerpts from other Restoration plays interspersed in *And All for Love* as explained in **References: Other Restoration Plays Quoted** (pages 15-17). Let them see if they can identify the various plays as they occur in this production.

**c.** Several Restoration adaptations of Shakespeare's plays are used. Often people are upset at the thought of Shakespeare's works being altered. Discuss this. Do we alter his works today in any way to make them relevant to 21<sup>st</sup> century audiences?

#### **3. An Improvisation Activity**

Experiencing a variety of improv topics will help students relate to the material of *And All for Love*. Some improv scenarios could be:

- A younger employee who must fire an older employee who is also a friend;
- A director is instructing a young actor/actress in how to over emote for a melodrama;
- A not-very-good acting instructor is tutoring a naïve actress in order to get a date;
- A nerdy guy is being used by a beautiful student to supply her with homework assignments.

#### **4. An Enrichment Activity on 17<sup>th</sup> Century Theatre**

Read **Restoration Theatre** (pages 18-20) and visit an excellent website on the topic: [http://www.st-andrews.ac.uk/~www\\_se/murray/Restoration/Front.html](http://www.st-andrews.ac.uk/~www_se/murray/Restoration/Front.html) to learn of the architecture of theatres, style of plays and the three great dramatists of the period. Also read **Restoration Times: The Arts** (pages 23-24) to learn about music, painting and literature of the time. How did the arts fit into daily life then, and how do they now? How are theatres and plays different?

#### **5. A reading assignment and quiz.**

Distribute copies **Restoration Times: Politics, Life in London and The Arts** (pages 21-24) along with the Quiz Sheet on page 25 and allow the students to take the material home to work on so that they have access to the internet. Score their answers to see how they do.

The correct answers are:

**Part A** – 1. b; 2. d; 3. c; 4. b; 5. b; 6. a; 7. b; 8. c; 9. d; 10. d; 11. Syphilis

**Part B** – 1. d; 2. g; 3. a; 4. h; 5. k; 6. c; 7. b; 8. l; 9. j.

## Activities (page 2 of 3)

### **Before Seeing the Play**

#### **6. Enrichment Activity.**

Screen a film either before or after attending the play dealing with the life during the Restoration period as mentioned on page 26 or 27 of this Study Guide. Visit the websites mentioned on page 26 for more in-depth coverage of the issues. Choose one of the three books mentioned on page 27 concerning women in theatre that can be found on line. In teams of four or five, have each student read two or three pages, write a summary and report to other members of his/her team.

#### **7. A Scene Study Activity**

Use the **Two Scene Excerpts from *And All for Love*** (pages 6-9) for either a discussion on language and scene structure or for a scene study activity. For the latter, the class could be divided into teams of two actors and a director. Exploration could involve seeing how broad the characters can be played to achieve comedy without satire, to develop romance without lewdness, to develop elevated style without loss of honesty.

**8. Any trip to the theatre should also involve the students learning proper theatre etiquette while at the NAC. A handout is available on page 31. Please photocopy this page and distribute to students.**

### **After Seeing the Play**

**9. Topics for Class Discussion on the Production** (students may want to review the material **About the Play** (pages 1-2).

- Style of language used in the script;
- Style of acting chosen for this play;
- Themes explored – what was it about?
- Production aspects:-
  - Costumes – How well did they define time period, character, mood? Did colour play a role? Examine page 17 of the Study Guide or examine portraits by Sir Peter Lely or Godfrey Kneller found at [http://www.allposters.com/-st/Sir-Peter-Lely-Posters\\_c65203\\_.htm](http://www.allposters.com/-st/Sir-Peter-Lely-Posters_c65203_.htm) and [http://www.allposters.com/-st/Godfrey-Kneller-Posters\\_c72496\\_.htm](http://www.allposters.com/-st/Godfrey-Kneller-Posters_c72496_.htm). Many prints, drawings and pictures of original clothing are at [http://www.cwu.edu/~robinsos/ppages/resources/Costume\\_History/restoration.htm](http://www.cwu.edu/~robinsos/ppages/resources/Costume_History/restoration.htm).
  - Set – How well did it define location, theme? What mood did it convey? What abstract ideas did it evoke?
  - Lighting –
  - Sound –
- Relevance of this story set over 300 years ago in Britain to today's Canadian audiences.

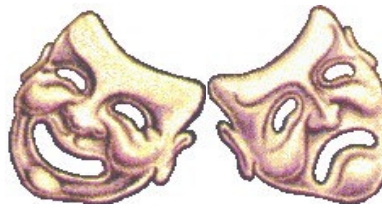
## **Activities** (page 3 of 3)

**10. Write a Play Review.** While the production is still fresh in their minds, have students review *And All for Love*. Refer them to play reviews in *The Ottawa Citizen* or *Xpress* to give them an idea of the standard approach to theatrical criticism. You'll find an outline for writing a review on page 12 of the Study Guide for *The 'Vaudevilles' of Chekhov* found in the NAC website <http://www.artsalive.ca/en/eth/activities/>. Theatre Ontario has an excellent guide at [http://theatreontario.org/content/play\\_reviews.htm](http://theatreontario.org/content/play_reviews.htm). Students should refer to their program (if supplied) or **Who Helped Put the Production Together?** (page 3) for correct production information. A review should cover, in general and more specifically when merited: design elements (lighting, sound, set and costumes), performances, direction, text (basic narrative, dialogue and the central themes).

**11. A Reading Assignment.** Read a scene from two or three Restoration plays found on line such as *All For Love*, *The Country Wife* or *The Man of Mode* as mentioned on pages 15-17. Notice the character names used to denote important aspects of their personalities. Notice the use of exaggerated manners and stylish language used by the upper class characters. Find examples of different types of comedy, such as use of language and situations; when could "sight gags" be used?

**12. Further Viewing.** A production of the late Restoration play *The Way of the World* by William Congreve combining the talents of Soulpepper Theatre from Toronto and the NAC English Theatre Company under the direction of Peter Hinton will be presented at the NAC May 16–31 (with previews on May 14 and 15). If you liked *And All for Love*, you'll also like this hilarious comedy involving lovers thwarted by an overbearing aunt, disguised servants, adulterous interlopers and a pair of outrageous fops.

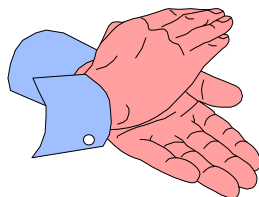




## ***Theatre Etiquette***

Please take a moment to prepare the students for their visit to the National Arts Centre to explain what good **Theatre Etiquette** is and why it will enhance the enjoyment of the play by all audience members:

- 1.** *And All For Love* will be performed in the Studio of the NAC. Matinées at the NAC are for students and the general public. It is important for everyone to be quiet (no talking or rustling of materials) during the performance so others do not lose their immersion in the “world of the play”. Unlike movies, the actors in live theatre can hear disturbances in the audience and will give their best performances when they feel the positive involvement of the audience members. The appropriate way of showing approval for the actors’ performances is through laughter and applause. For the enjoyment of all, people who disturb others during the show may be asked to leave the Theatre.
- 2.** If you plan to make notes on the play for the purposes of writing a review, please do not try to write them during the performance, as this can be distracting for the actors. Wait until intermission or after the performance is finished to write your reflections, please.
- 3.** It is important that there be no electronic devices used in the Theatre so that the atmosphere of the play is not interrupted and others are not disturbed. **Cell phones, pagers and anything that beeps must be turned off. Cameras and all other recording devices are not permitted in the Studio.**
- 4.** Seating in the NAC Studio is open, so those attending may select their own seat. Teachers may wish to distribute tickets before arriving at the entrance to the Studio.
- 5.** Programs may or may not be distributed at this student matinée. Information on the artists who put this play together, however, can be found in this Study Guide for those who wish to use it in writing a review. Some programs can be made available to teachers if desired as a teaching aid to show how a program is put together.
- 6.** At the time of this writing the running time of the play has not yet been determined. However, there will be no intermission so it is advisable to make a trip to the washroom before the performance starts, as anyone leaving while the play is in progress runs the risk of not being allowed back into the Studio.





NATIONAL ARTS CENTRE  
CENTRE NATIONAL DES ARTS

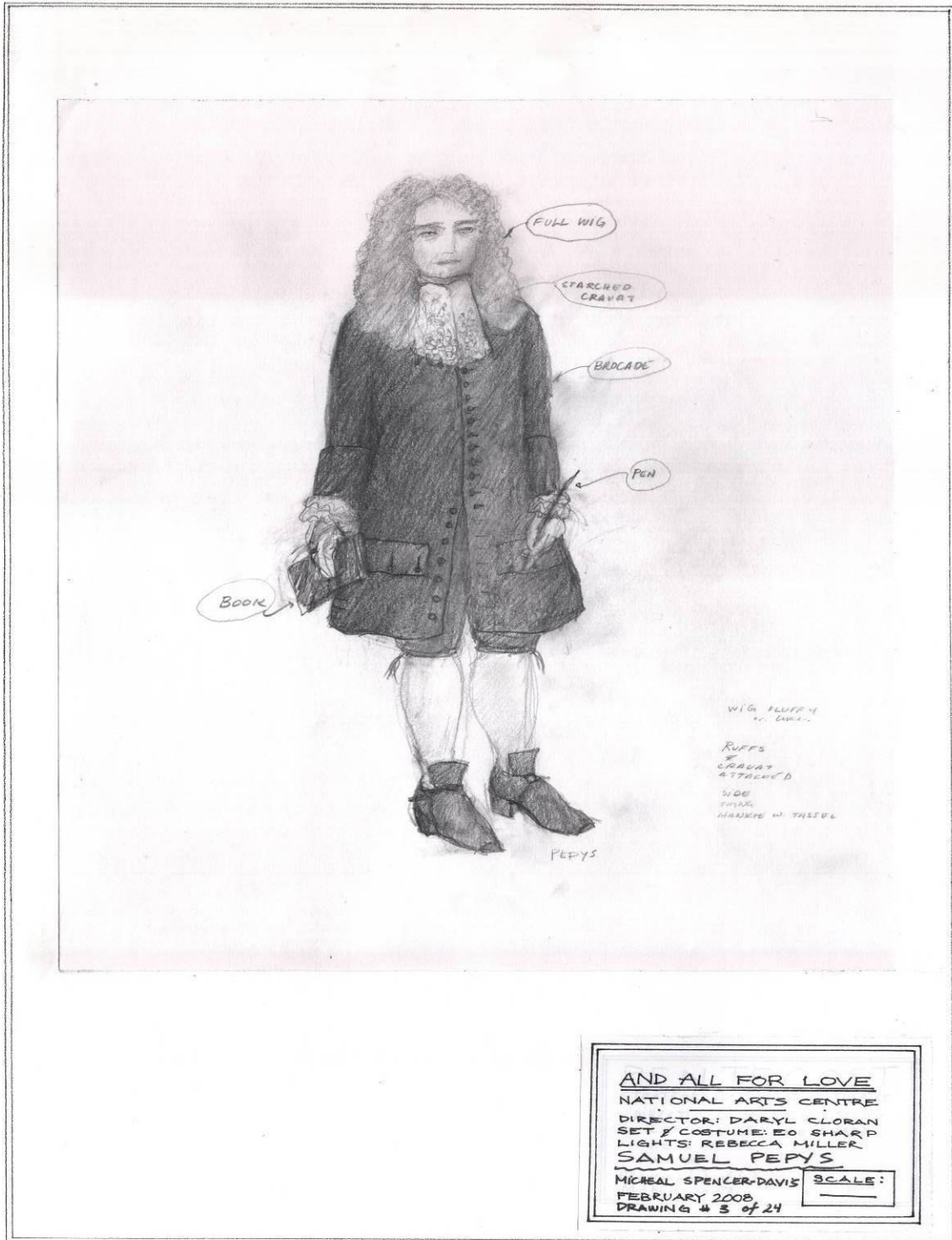
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**The National Youth and Education Trust**

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as young audiences, through professional training,  
and in classrooms across the country.

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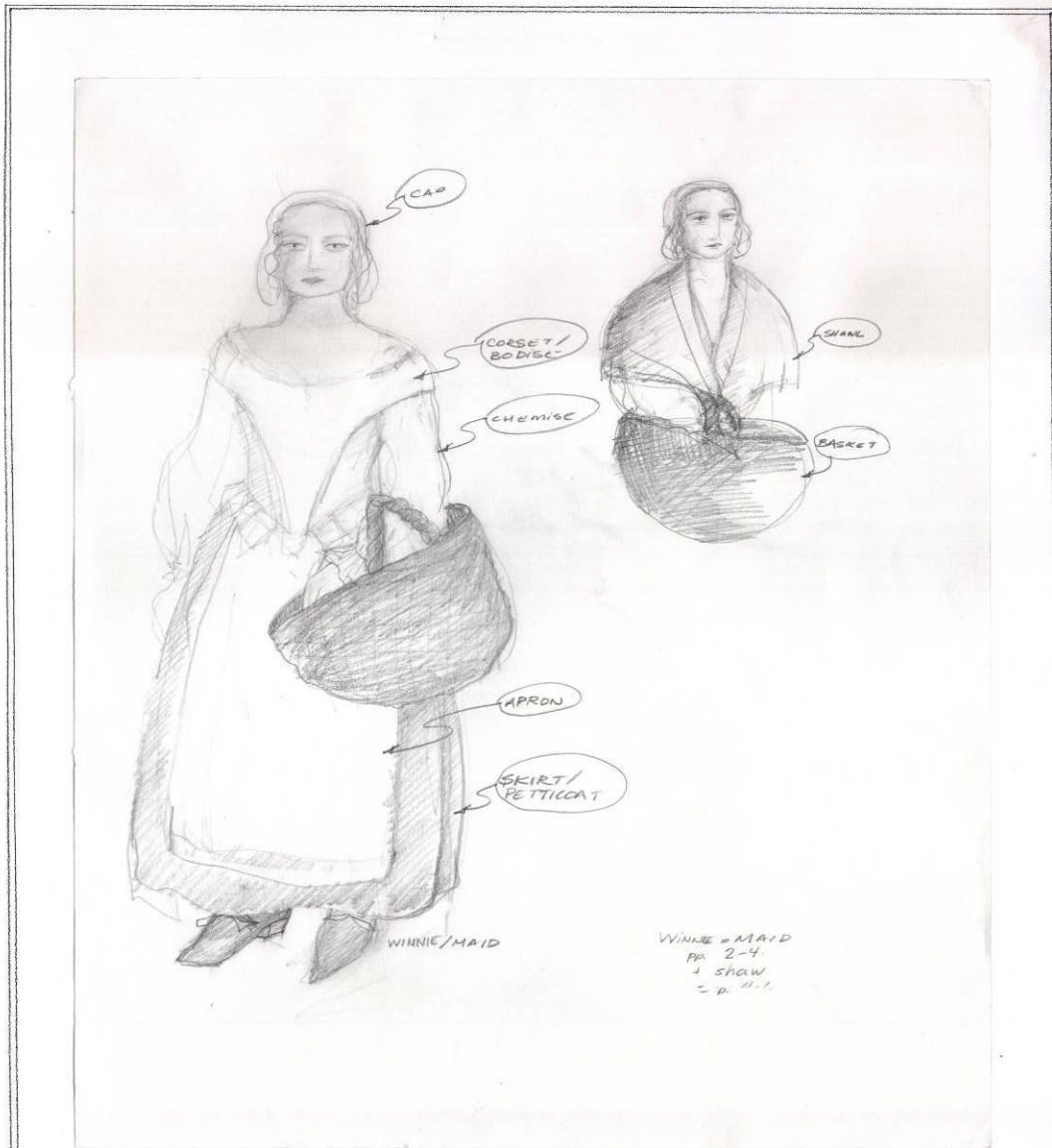
Eo Sharp costume design for "Samuel Pepys"



AND ALL FOR LOVE  
NATIONAL ARTS CENTRE  
DIRECTOR: DARYL CLORAN  
SET & COSTUME: EO SHARP  
LIGHTS: REBECCA MILLER  
WINNIE IN BREECHES COSTUME  
KELLY McINTOSH  
FEBRUARY 2008  
DRAWING # 7 of 24

SCALE:  
—

EO Sharp costume design for "Winifred"



**AND ALL FOR LOVE**  
NATIONAL ARTS CENTRE  
DIRECTOR: DARYL CLORAN  
SET / COSTUME: EO SHARP  
LIGHTS: REBECCA MILLER  
**WINNIFRED the MAID**  
KELLY MCINTOSH SCALE:  
FEBRUARY 2008  
DRAWING # 6 of 24

EO Sharp costume design for "Winifred"