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Restoration and Baroque Revolutions (1600s–1700s)

A. England's Commonwealth and Restoration Periods (1642–1700), TIMELINE

- 1642, the English Commonwealth Period began with the beheading of Charles I and the Puritan-dominated Parliament in power, then involved several civil wars (1642–46, 1648–49, 1649–51) and the conquest of Ireland (1652)—with no king, but a de facto dictator, Oliver Cromwell (until his death in 1658), and Royalists (Cavaliers) fleeing to the European continent
- 1660, the English "Restoration" started when Charles II was invited by Parliament to return from the continent and become king, like his executed father, ending the Commonwealth Period
- 1665–66, the Great Plague (Black Death) hit London, killing 100,000 people
- 1666, the Great Fire of London destroyed 13,200 homes and many other buildings, including St. Paul's Cathedral, which led to the redesign of many churches and theatres by Christopher Wren
- 1685, Charles II died and was succeeded by his brother, James II, but he was Catholic and only ruled for 3 years, due to Parliament's disagreement with his religious tolerance toward non-Anglicans, plus his Catholic son as heir and his potential alliance with France
- 1688–1702, James's Anglican daughter, Mary, ruled with her husband, William of Orange (who was also the nephew of James), after he invaded from the Netherlands with a fleet of ships in the "Glorious Revolution"

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B. English Restoration Theatre (1660–1700)

1. Theatre was banned during the Commonwealth Period (1642–60) as politically disruptive. But "drolls" were performed publicly, as short versions of full-length plays. Theatre also occurred in wealthy homes, through the domestic activities of aristocratic women and men. Toward the end of the Commonwealth, full public productions occurred, such as *The Siege of Rhodes*, an opera staged by William Davenant in 1656, with a proscenium arch, wings, and shutters.
   [What are the limits of performance today, reflecting current social mores, and how are they sometimes circumvented, like/unlike in the Commonwealth Period?]
2. In 1660, Charles II granted Davenant (1606–68) and another royalist supporter, Thomas Killigrew (1612–83), a controlling patent to produce all professional theatre in London. Their separate companies were united as a monopoly in 1682.
   [Which performers or producers monopolize the stage or screen today—akin to Davenant and Killigrew during the Restoration?]
3. John Locke (1632–1704), an English philosopher of the 1600s, argued that people have "natural rights" of freedom and equality, with the government ruling by "consent" of the governed, to secure their rights of "life, liberty, and property." But rulers that fail to do so should be resisted and replaced—and religion should not use coercive power over its members. These ideals influenced the American and French revolutions in the next century.
4. Thomas Hobbes (1588–1679), however, saw the "desire for power" in all humans, as selfish, vain, competitive, and anti-social (against the ancient and medieval views, of Aristotle and St. Thomas Aquinas, that humans are naturally rational and social). He argued that anarchy is often caused by appeals to "natural rights" or "divine rights"—as in the recent, Puritan-led, English Civil War. So people should give up their freedom to an absolute ruler for security, peace, and prosperity.
   [Do you agree more with Locke or Hobbes about natural rights and desires in humans—and about the value of consensual or absolute rulers, to varying degrees, reflected in our theatrical media today?]
5. Such a cynical view of human nature, supporting an English ruling class, was reflected, yet satirized by theatre artists. They showed the sexual desires and trickery of upper-class characters (akin to spectators) in the two dominant types of Restoration plays.

6. Tragicomedy (or comedy) of intrigue showed complicated strategies of characters manipulating one another, through serious twists but also farcical scenes and a happy ending. For example, in Aphra Behn's *The Rover or the Banish'd Cavaliers* (Part One, 1677), a young Spanish woman, Florinda, and her sister, Helena, gain freedom through disguise at a carnival in Naples. Helena falls in love with a scoundrel, the "Rover" of the title, but discovers he was courting her and a high-priced prostitute at the same time. Florinda is almost raped by the friends of her English fiancé and then again by her brother, unrecognized. (The English are "cavaliers," royalist supporters of the king in exile on the continent.) Yet Florinda outwits her brother's control over her marriage choice—and Helena forces the Rover (Willmore) to marry her.
7. Comedy of manners, developing from ancient Greek New Comedy, Roman comedy, and Molière, satirized ridiculous manners and hidden affairs with witty dialog. For example, in William Wycherley's *The Country Wife* (1675), a trickster pretends to be impotent while gaining access to other men's wives. He speaks about his affairs in coded metaphors, such as showing two women the "china" in his offstage closet (a euphemism for sex) and then saying he has no more for another woman. **[How do tragicomedies of intrigue and comedies of manners relate to thrillers and romances today, onstage and onscreen? How do they reflect bio-cultural identity conflicts, then or now?]**
8. In such plays, characters' names are often allegorical labels, such as "Willmore" in *The Rover*. In *The Country Wife*, the devilish Jack Horner cuckolds other men. Marjorie Pinchwife is stolen or "pinched" as a wife. And Dr. Quack is paid by Horner to gossip that he is impotent due to a failed treatment for venereal disease.
9. Aphra Behn (1640–89) was the first professional female playwright in England, writing under the pen name "Astrea," after serving Charles II as a spy in Antwerp.
10. Susanna Centlivre (c.1667–1723) became the most successful of subsequent female playwrights, which included Delariviere Manley, Catharine Trotter, and Mary Pix, who were mocked as "female wits" in an anonymous satire of 1697.
    [Were women able to show their own stories, with men in power during the Restoration, like/unlike today?]
11. Women also appeared as professional actors for the first time in England, sometimes in "breeches roles" as a female disguised as a boy, showing her legs in pants. For example, Helena pretends to be a messenger boy (sent by herself) to spy on Willmore in *The Rover*. Also,

Pinchwife dresses his wife as a boy to hide her from others, but that backfires in *The Country Wife*.

12. But some male actors continued to perform female roles, such as Edward Kynaston (1640–1712), whom the diarist Samuel Pepys called in 1660: "the loveliest lady that ever I saw in my life, only her voice not very good."
13. The diary of Samuel Pepys (1633–1703) describes how he went to the theatre in London and what he saw, including backstage with other male spectators, watching women change clothes.
    [Were Restoration women achieving equality with men as actors—or were they objectified and pressured to please men through theatre—with parallels today?]
14. John Dryden (1631–1700) imitated Shakespeare's *Anthony and Cleopatra*, with his *All for Love* (1677), a "heroic tragedy" focusing on the climax of that story in order to fit the neoclassical unities. Dryden's *The Conquest of Granada* (1670) coined the term "noble savage," which Edwin Forrest embodied on the American stage in the early 1800s (as a white man playing a native "Indian" in *Metamora*).
15. In 1681, Nahum Tate (1652–1715) changed Shakespeare's tragedy, *King Lear*, to give it a more popular, happy ending.
    [How are Shakespeare's plays modified onstage/onscreen today, like or unlike in the 1600s? How do such modifications reflect changing social, moral, and spiritual ideals?]
16. For Restoration performances, the actor-manager led others in a short rehearsal period (two weeks or less for a new play, one day for a revival) with patterns of stage movement, declamatory speeches, and broad gestures—to prepare for shows in indoor theatres. Shows were in the afternoon, with upper-class spectators often speaking back to performers onstage.
17. Nell Gwyn (1650–87) exemplified the pressures and possibilities for women performers, rising from poverty as the daughter of a prostitute to "orange wench" (selling food in the theatre) to actress to the king's mistress. Many orange wenches in the theatre were prostitutes and many actresses were favored as mistresses. But actress Anne Bracegirdle (1671–1748) was a famous exception, known as the "celebrated virgin."
18. Thomas Betterton (1635–1710) was the most admired male actor of this period, known for his detail, discipline, and restraint across a 50-year career. He also led others as an actor-manager, even as they rebelled against the money-grubbing lawyer and patent-holder, Christopher Rich

(1657–1714), to form a new company with Bracegirdle. Together, they gained a license from the king in 1695 to perform at Lincoln's Inn Fields Theatre (an indoor tennis court converted into a theatre in 1661).

19. London actors' control over their work lessened in this period as the shareholder system (with actors sharing ownership of the company) shifted toward a "contract system" with actors hired for a limited time. Yet theatres in the provinces and North American colonies continued using the sharing plan.
20. A "benefit performance" was announced for a certain actor to get all the profits, or for several minor actors to get the profits. A playwright usually got the third night's profits of a new play and perhaps the sixth, if the play ran that long, which many did not.
21. Like many Puritans attacking the theatre, Jeremy Collier wrote *A Short View of the Immorality and Profaneness of the English Stage* (1698), accusing various Restoration playwrights of blasphemy, indecency, and the sympathetic portrayal of vice.
22. In 1700, William Congreve (1670–1729) wrote *The Way of the World*, marking a shift from licentious comedies of manners to moral "sentimental comedies," in which good people are rewarded and evil punished. It includes a romantic scene with a man and woman (Mirabell and Millamant, the latter originally played by Bracegirdle) negotiating a verbal agreement about their planned behavior during marriage.
    [How do theatre and various screen media convey licentious or moral values today, akin to the English Restoration?]
23. The use of Italian and French scenic devices, with proscenium frame illusions in perspective paintings on flats, was introduced at court during the Jacobean and Caroline periods. This developed further in Restoration theatres, after Charles II experienced them during his exile on the continent.
24. English theatres, unlike those on the continent, had four doors in the proscenium frame with balconies above them, two on each side, for exterior scenes as doors into buildings or interior scenes as doors to other rooms (such as Horner's "china closet"). They also had a raked stage to enhance vanishing-point views, with an extended apron in front of the proscenium. There was a pit with backless benches, plus boxes with galleries above it.
25. Onstage, sets of painted flats, as wings and back shutters, slid in grooves, moved by stagehands at the signal of a prompter's whistle, as on ships with the coordinated movement of sails. Sometimes a decorated rear curtain was rolled up or dropped. Stock settings were often reused.

26. Contemporary costumes were worn, some with historical elements, but they were often anachronistic.
27. Lighting came from windows, candles in chandeliers, footlights along the stage edge, and oil lamps, sometimes with colored silk screens.
28. Drury Lane's Theatre Royal was built by Thomas Killigrew in 1663, but it burned down and was rebuilt with a Christopher Wren design in 1674. A larger theatre replaced it in 1794, and then again, after a fire, there was a new building in 1809, which is still in use today.
29. Drury Lane Theatre was closed due to mismanagement in 1676 and then used by the combined Killigrew-Davenant (United) Company, managed by Betterton, in 1682, until he left with many of the actors and it went bankrupt again in 1709.
    [How were theatres and staging elements in Restoration England akin to those on the continent—and to theatre or movie spectacles today?]

C. The Age of Reason Across Europe and the US (mid-1600s–1700s), TIMELINE

- 1644, René Descartes published his *Principles of Philosophy* with the famous phrase, "*Cogito, ergo sum*" (I think, therefore I am), marking the start of modern philosophy, with a basis for truth in self-awareness of one's nature, rather than divine revelation
- 1673, Dutch scientist Antoni van Leeuwenhoek became the first to observe microbes with his homemade microscope, calling them "animalcules"
- 1687–1726, English scientist Isaac Newton published his three-volume *Principia*, describing laws of motion, gravity, and planetary movement—regarding his view of God as a divine engineer, who created the mechanisms of nature, on earth and in the "heavens," to run on their own, intervening with miracles to fine-tune them
- 1720, the Great Plague of Marseille, in southern France, killed 100,000 people
- 1723, Peter the Great abolished slavery in Russia, but turned the slaves into serfs

- 1729–35, John Wesley began Methodism in England, as similar to Anglicanism but with an emphasis on faith, charitable works, and hymns in church, plus salvation available to all
- 1748, French philosopher Montesquieu argued, in *The Spirit of the Laws*, for a balanced "separation of powers" with executive, legislative, and judicial branches (which later became the structure of the US government)
- 1771, an outbreak of bubonic plague (Black Death) in Moscow, with government quarantines of people and closing of public places, led to food shortages and a Plague Riot
- 1776 (March), Adam Smith, a Scottish moral philosopher, published *The Wealth of Nations*, inspiring modern "classical" economics, based on the rational behavior of humans and "invisible hand" of the market producing unintended *social* benefits from individual *self-interested* actions, with a "free market" and limited government role in providing for the common good, through the division of labor and use of capital
- 1776 (July), the US "Declaration of Independence" was signed by representatives of the 13 colonies at war with Britain, stating the "self-evident" truths that "all men" are created equal and "endowed by their Creator with certain unalienable Rights," such as "Life, Liberty, and the pursuit of Happiness" (although slavery was still legal throughout the colonies and women would not be able to vote until the 1920s)
- 1783, the US gained independence from Britain
- 1785–95, the Northwest Indian Wars were fought between Native Americans and the US military—after Britain ceded the Northwest Territories around the Great Lakes to the US and President George Washington sent troops to assert sovereignty
- 1789, France's revolution against its monarchy began with a "Declaration of the Rights of Man and of the Citizen," promising the "natural right" to life (safety against oppression), liberty, and property
- 1793–94, the French Civil War involved a Reign of Terror, during which tens of thousands were killed, including leaders of rival factions, executed by the Revolutionary Tribunal of the National Convention (the new government in Paris), using the newly invented guillotine
- 1796, Edward Jenner invented the smallpox vaccine, starting the prevention of a disease that was killing 400,000 people a year in Europe (and spreading to the colonies)
- 1798–99, Thomas Jefferson, who drafted the US "Declaration of Independence" two decades earlier, referred in a letter to the deist idea that God created the world and watches at a distance without intervening, like a Divine Clockmaker, making rational humans as self-directing actors

- 1804, while serving as the Third President of the US, Jefferson wrote *The Philosophy of Jesus of Nazareth* (and a later sequel, *The Life and Morals of Jesus of Nazareth*, 1820), extracting the teachings of Jesus from the Bible, without his miracles, as "pure principles," "the most sublime and benevolent code of morals," discovered like "diamonds in a dunghill"

D. Baroque Exuberance and Enlightened Restraints

1. The "Age of Enlightenment" (or Age of Reason) in the 1700s promised new ideals of religious tolerance, human reason, and balanced government. This period included deist principles of a clockmaker God, but also revolutions in the US and France, plus continued conflicts between reason and passion, restraint and exuberance, reflected in theatre.
2. European colonialism benefitted a rising middle class of merchants, while also increasing the slave trade between Africa and the "New World." Growing wealth and education in Europe made encyclopedias popular, such as the 17-volume *Encyclopédie* (1751–72), by French philosopher/playwright Denis Diderot (1713–84), which describes realism in drama and onstage as "verisimilitude" (truth-likeness).
3. The deist philosopher, Voltaire (1694–1778), criticized religious intolerance as being against "the law of nature," with all men as "brothers" created by God. Yet he also criticized priests as god-falsifiers, as well as wealthy spectators who paid extra to sit on benches onstage during French plays, a criticism expressed, too, by Diderot (Carlson). Voltaire wrote plays about Oedipus (adding rational elements), Socrates (celebrating his defiance of the state), and the prophet Mohammed (criticizing the founder of Islam).
4. Philosopher/playwright Jean-Jacques Rousseau (1712–78) attacked society, including theatre as mere amusement, which flattered the public, with no possibility of instructive catharsis through emotions. He advised a return to "the state of nature," where he saw a spiritual beauty created by a deist God. But he also argued that government depends on agreement from the governed through a "social contract," not submission to a ruler.

   [How does Rousseau's critique of society and theatre build upon Plato's, while idealizing nature, God, or truth? How do such ideals relate to social contracts, especially with today's hyper-theatrical media and political values?]

5. Some monarchs (Catherine the Great of Russia, Frederick the Great of Prussia, and Joseph II of Austria) tried to be benevolent, "enlightened despots," ruling for the benefit of their people. Yet ideals of representative government with balanced powers fueled the American and French revolutions against monarchies (1775–83 and 1789–99).
6. New inventions of the 1700s included the steam engine, fire extinguisher, thermometer, flying shuttle (for weaving), lightning rod, sextant, spinning jenny and frame (for making thread), flush toilet, bifocal glasses, power loom (for making cloth), cotton gin (for taking out seeds), and gas lighting.
7. In the Counter-Reformation (1500s–1700s), the Catholic Church tried to retain believers by supporting new developments in Baroque architecture (Bernini and Borromini), art (Caravaggio, Rubens, Rembrandt, and Velázquez), and music (Vivaldi, Handel, and Bach). The Baroque style involved curved or oval forms in swirling columns and groups of figures, trompe l'oeil (tricking the eye) perspective depths, chiaroscuro light/shadow effects, exuberant ornamentation with angels, and multiple harmonious melodies evoking involuntary emotions. Such melodies related to René Descartes's theory of basic affects (admiration, love, hate, desire, joy, and sorrow), applied to music by Johann Mattheson in 1730, which later became known as the "Doctrine of the Affections."
8. Rococo art developed later in the 1700s, especially in France, with playful, witty, and elegant designs or music (Watteau and Mozart), as a reaction against Baroque grandeur and symmetry.
   [How does Baroque exuberance and Rococo elegance continue, or contrast with other styles, in various forms of art and entertainment today?]
9. In Italy, the Bibiena family of designers developed a new style of Baroque perspective scenery with multiple vanishing points at different angles (*scena per angolo*), along with extensive ornamentation. This became popular in theatres throughout Europe, reflecting the power of ostensibly benevolent despots, to see infinitely in various directions.
10. Giovanni Battista Piranesi (1720–78) applied chiaroscuro to scene designs with shadows falling unevenly over objects, showing a strong contrast of light and darkness in painting.
11. Commedia dell'arte influenced both fantasy and realism in scripted plays. Carlo Gozzi's fantastic fables, such as *The Green Bird* (1765), which parodied Enlightenment philosophy, exemplified Baroque exuberance with actors wearing masks, using commedia names and *lazzi*.

But Carlo Goldoni's comedies, such as *The Venetian Twins* (1747), based on *The Menaechmi* by Plautus, developed more realistic commedia characters without the masks.

[Which kind of comedy do you prefer, fantastic or realistic, involving commedia-like characters, with mask-like faces and *lazzi*, or more realistic humor?]

12. Gozzi's *The Green Bird* used "local color" with specific (talking) statues that the audience recognized from the neighborhoods of Venice, where the play was first performed.
13. Three-dimensional, practical elements started to be used—along with painted scenery, cut-out flats on grooves, ground rows (long, low cut-outs), borders at the top to mask the fly space, and act drop curtains (covering the stage for scene changes). Lighting came from candles, oil lamps, and afternoon sunlight through windows.
14. Eventually, flats were cleated together to form the three walls of a "box set," as in an opera design at Milan's La Scala, at the end of the 1700s.
15. In 1758, in his essay, "De la Poésie dramatique," Diderot advised the actor (and writer) to imagine a "wall at the edge of the stage … as if the curtain had not been raised" (qtd. in McPhee). But he also referred to Molière making comic remarks to spectators. "Fourth wall" realism was generally *not enacted* until the next century.
16. Against the neoclassical separation of genres, Diderot proposed the *drame bourgeois*, or domestic "middle-class drama," as a mix of tragedy and comedy, with a serious plot about social problems yet a happy ending. This also led to a more natural style of speech and gesture onstage, with more historical accuracy in costuming.

    [How does middle-class drama or "fourth wall" realism appear today, akin to the past, reflecting social values and identity needs, in artists' and viewers' desires?]
17. "Tearful comedy" (*comédie larmoyante*) emerged in France, with virtuous characters suffering serious dangers, but finding a happy ending, evoking audience tears.
18. *Sentimental comedy* developed in England from comedy of manners, with characters having allegorical names, but with the good ones rewarded in the end and the bad ones punished. Richard Brinsley Sheridan's *The School for Scandal* (1777) exemplifies this with Sir Charles Surface rising in the end as a "man of sentiment," unlike his brother, Joseph, who initially appeared (on the surface) to be noble but turns out to be a scoundrel.

[How do we value "sentiment" in this way today, as noble feeling and good character that can rise to the surface, despite someone's negative appearance?]

19. English playwright Oliver Goldsmith (1728–74) attacked sentimental comedy for being too serious and advocated "laughing comedy" instead, such as his own *She Stoops to Conquer* (1773). In that play, Kate Hardcastle, daughter of a wealthy countryman, pretends to be a serving maid, changing her voice and costume, because the Londoner who has come to woo her is intimidated by upper-class women.
20. In the early 1700s, Pierre de Marivaux (1688–1763) developed a more subtle style of comedy in France, focusing on inner emotional conflicts.
21. In the late 1700s, Pierre de Beaumarchais (1732–99) moved sentimental comedy toward political satire. His *Marriage of Figaro* (1778) prefigured the French Revolution with a critical depiction of a Spanish count who demands the medieval right of "first night" (*primae noctis*), to have sex with Figaro's wife before he does. After initial court performances, censorship, and revisions, it was staged publicly in 1784, was hugely successful, and then became a Mozart opera in 1786.
22. These styles of tearful and sentimental comedy may have influenced the emergence of *melodrama* in the 1790s, with popular plays by Guilbert de Pixérécourt (1773–1844) involving spectacular effects, violence, and moral lessons, scored with music (melody-drama).
23. In Germany, August Wilhelm Iffland (1759–1814) and August von Kotzebue (1761–1819) created melodramas with middle-class characters and battles of good versus evil, in a formula that also became popular in England and the US, into subsequent centuries.

    [How have melodramas developed today, onstage or onscreen, from eighteenth-century moral battles? Do they bear the danger of confirming stereotypes and stimulating emotions, through vicarious participation, toward copycat violence?]
24. "Ballad opera" developed in England, starting with John Gay's *The Beggar's Opera* (1728). It combined lower-class characters, spoken dialog, and songs set to popular music, often with political satire.
25. "Comic opera" (*opéra comique*) developed in the early 1700s as a pantomime performance in the French fairground theatres. It involved actors as cupids holding signs with rhymed couplets, encouraging the spectators to sing, with popular music and satirical lyrics (*vaudevilles*), because the Opera in Paris held a legal monopoly over musical theatre with singing.

26. In London, the "Licensing Act" of 1737 allowed professional theatre *only at* Drury Lane and Covent Garden (until 1843). Approval was also needed from the Lord Chamberlain who licensed plays (with such censorship lasting until 1968).
    [What approval mechanisms do we have today for stage and screen performances, in certain venues, such as anti-nudity laws, funding requirements, or ratings systems—like/unlike those of the Paris Opera, London Licensing Act, and Lord Chamberlain?]
27. Covent Garden Theatre (1732), was managed by John Rich (son of Christopher), who often led "pantomimes" with animals and acrobats.
28. Managers in London opened "unlicensed houses" with a concert or hot chocolate for pay and the play for free. They also offered "burlettas," which were allowed as three-act plays with five or more songs per act, sometimes as converted Shakespeare plays.
29. William Hallam (1712–58) managed an unlicensed theatre in London for 10 years, New Wells in Goodman's Fields. But it was forced to close in 1750. So he sent his brother, Lewis Hallam (1714–56), with a troupe of 10 shareholding actors, including Lewis's wife as the leading actress and children as performers, to Williamsburg, Virginia. (English plays had been performed there since 1716, as well as earlier in the 1700s in Charleston and New York.)
30. Lewis Hallam's troupe performed briefly in Williamsburg in 1752, and then in Charleston, New York, and Philadelphia, offering Shakespeare, Restoration, and recent popular plays. Then it moved to Jamaica and joined with English actor David Douglass's troupe, forming the "American Company," which toured to Newport, Rhode Island, in 1761 (performing "moral dialogues" to avoid anti-theatrical hostility), Philadelphia in 1766, and New York in 1767.
    [Which are the key cities for live theatre today—in relation to early developments in American theatre?]
31. In his dialogical essay, "Paradox of the Actor" (written in 1773 but published decades later), Diderot valued *intelligent study, discipline, and control* in acting, for consistency of emotional expression across many performances—with no need to feel the emotions while performing them. He saw this in the English actor David Garrick (1717–79) and the French actress La Clairon (1723–1803).
32. Clairon's rival, Marie Dumensnil (1713–1803), was valued for her *inspired, spontaneous, intuitive* style of acting.

33. Many actors had a "line of business" (a character type they played) and might also possess a specific character, once originated, across their professional lifetime.
34. In England, *declamatory, bombastic* acting prevailed, exemplified by James Quin (1693–1766, of Irish descent), known as "the bellower."
35. Irish actor Charles Macklin (1690–1797) was successful with a more natural approach, especially in changing Shakespeare's Shylock, in *The Merchant of Venice*, from a clownish caricature (with red hair and a large nose) to a sympathetic villain, in 1741. But Macklin killed a fellow actor, Thomas Hallam (father of William and Lewis), in 1735, in the "scene room" (actor's waiting room) of the Drury Lane Theatre during a farce, *Trick for Trick*. In an argument over a wig, Macklin accidentally put his cane through Hallam's eye, for which he was convicted of manslaughter, but did not serve prison time.
36. From 1747 to 1776, David Garrick was a patent-holder and actor-manager at the Drury Lane Theatre in London. He trained actors in a more *natural* style of individualized characters, with research, longer rehearsal periods of several weeks, stricter rules, and spectators banished from the stage.
    [Which style of acting do you practice or prefer to see onstage today, more natural or declamatory, inspired or controlled, like/unlike in the Enlightenment? Which do you see as dominant in our various media, including the theatre of politics, and how does it reflect current values?]
37. Garrick thus became one of the first *directors*, in the modern sense, along with German playwright Johann Wolfgang von Goethe and actress-manager Caroline Neuber.
38. German acting, developing from Jesuit religious theatre, stressed physical action in the 1600s, also influenced by actors from England (when theatres were closed there) who used slapstick due to the language barrier.
39. Critic Johann Gottsched (1700–66) tried to reform German theatre by valuing a company led by actress Caroline Neuber and her husband Johann in Leipzig (1727–40), which also went to Russia on tour.
40. As actress-manager, Caroline Neuber (1697–1760) insisted on line memorization, with careful rehearsals instead of improvisation, and the elimination of a popular "Hanswurst" clown (a mountain peasant buffoon who offered coarse, sexual, and scatological humor).

41. Leading the court theatre at Weimar, Goethe (1749–1832) wrote "Rules for Actors" (1803, 1824) and focused on a unified production with historical scenery and costumes. He wanted actors to face the audience, not each other, in a *formal* rather than natural style, with routine patterns of blocking and yet pictorial arrangements of actors onstage.
42. In the late 1700s, Goethe changed from writing "Storm and Stress" (*Sturm und Drang*) tragedies, along with other German playwrights in that movement (a precursor to Romanticism), to more neoclassical works in his "Weimar Classicism" period.
43. Storm and Stress writers rebelled against the conventional morals of neoclassical rules, sentimental comedy, and drame bourgeois with intensely challenging tragedies and grotesque violence onstage. For example, Heinrich Leopold Wagner's *The Child Murderess* (1776) shows a poor, single mother who is so distressed when betrayed by her baby's father, foreseeing its doomed life, that she puts a hat pin in its head, pulls it out, and licks it, calling it "sweet."
    [How were Storm and Stress dramas like/unlike "in-yer-face" plays or violent movies and videos today? How do they reflect changing metaphysical frames, then and now?]
44. Other "Storm and Stress" playwrights, who wrote episodic plays mixing genres, with violence onstage, were Gotthold Lessing (1729–81) and Friedrich Schiller (1759–1805), as well as Goethe.
45. Lessing also defined the new field of "dramaturgy," with a journal of 100 analytical and theoretical essays, *The Hamburg Dramaturgy* (1767–69), commenting on plays produced by the short-lived Hamburg National Theater and criticizing the neoclassical interpretation of Aristotle, while valuing Shakespeare's plays.
    [What's your dramaturgical view of today's genres, onstage and onscreen, as confirming conventional moral ideals or rebelling against them—compared with those of the Enlightenment and regarding the identity needs of your inner theatre?]

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