

The story follows a traditional Commedia dell'arte structure, with many characters seemingly based on famous stock characters. The plot involves a Spanish count, called simply The Count although Almaviva appears as an additional name (whether its a given name or a surname is not clear), who has fallen in love at first sight with a girl called Rosine. To ensure that she really loves him and not just his money, the Count disguises himself as a poor college student named Lindor, and attempts to woo her. His plans are foiled by Rosines guardian Doctor Bartholo, who keeps her locked up in his house and intends to marry her himself. The Counts luck changes, however, after a chance reunion with an ex-servant of his, Figaro, who is currently working as a barber and therefore has access to the Doctors home. After being promised money, and afraid the Count will seek revenge on him if he refuses, Figaro devises a variety of ways for the Count and Rosine to meet and talk, first as Lindor, then as Alonzo, a fellow student of the same music master, Bazile. The story culminates in the marriage of the Count and Rosine. ABOUT THE AUTHOR: Pierre-Augustin Caron de Beaumarchais was a French playwright, Financier and diplomat. After beginning as a watchmaker Beaumarchais rose in French society and came to have influence with the family of the French monarch Louis XV. He made a number of important business contacts and began amassing a large fortune before a series of costly court battles damaged his reputation. During this time he also he worked occasionally as a spy. An early French supporter of American independence, Beaumarchais lobbied the French government on behalf of the American rebels during the American War of Independence. Beaumarchais oversaw covert aid from the French and Spanish governments to supply arms and financial assistance to the rebels in the years before Frances formal entry into the war in 1778. He later struggled to recover money he had personally invested in the scheme. Beaumarchais was later a participant in the early stages of the French Revolution. He is best known, however, for his theatrical works, especially the three Figaro plays.

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