

My companion to *Arcadia*

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Introduction

In the fall of 2008 I directed an amateur production of Tom Stoppard's comedy *Arcadia*, a comedy with uncountable layers of fact, fancy and meaning. The producing company was Town & Gown Players of Athens, Georgia, U.S.A.; I make a few references to "my" and "our" this or that.

The paper that follows presents in summary form some of what I found about England, grouse, landscape design, Lord Byron, mathematics, art and many other topics.

I do not mean my paper to replace study that the director and dramaturg must do in preparation for *Arcadia*, just to mark out avenues that may lead to useful, and other, knowledge. In particular, I don't mean to offer interpretation or characterization. I do not go into the "English" accent or pronunciation that most directors feel compelled to impose on their casts and audiences (as I did). Most important, I have no intention of claiming completeness for this companion; you will want to explore more points I have left out than points I have addressed. I have mostly refrained from explaining what will explain itself in performance.

You will see a few references (not active links) to some web sites, chiefly those where you can find illustrations. You will discover many excellent sources of information online without my help.

Page numbers refer to the Samuel French (U.S.) acting edition. The abbreviation *s.d.* marks an item found in stage directions.

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The guidance of my dramaturg, Fran Teague, is (I hope brightly) reflected in this companion. I am also grateful to Professor Robert Curtis of the University of Georgia for help with Latin. I am responsible for all errors.

Ben Teague
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Act 1

Scene 1

1809



Pages 1-14, about one-seventh of the script

Thomasina, Septimus, Jellaby, Chater, Noakes, Brice, Lady Croom

Page	Language	Comments
1	s.d.: Derbyshire	A county in northern central England. Well out of the mainstream.
	s.d.: primer	Pronounced <i>PRIMM-er</i> , not <i>PRIME-er</i> (which is paint).
	s.d.: quarto	A rather vague term for a book whose pages are, vaguely, as big as an American letter-size or European A4 sheet of paper.
	s.d.: tortoise	 <p>A terrestrial turtle with elephant-like feet (not webbed, not clawed). Tortoises can live a very long time. The flow of the action makes it clear that there is only one tortoise and it's a prop, not a performer. The photo shows the Chinese-made electric model tortoise we used. Note that he is a well-behaved dead weight if you take the precaution of not installing his batteries. (Curiously, the prop plot in the Samuel French edition calls for the tortoise prop to be turned on!)</p>
	s.d.: theodolite	<p>Word of unclear origin; see OED. A portable surveyor's instrument (also called "transit") comprising a telescope mounted on vertical and horizontal axes, with graduated scales allowing the measurement of angles in both directions. Its heavy tripod does not appear onstage. The photo shows our prop.</p> 
	Thomasina	There are tenuous parallels between Thomasina and Ada Lovelace (1815-52)—both too intricate and too tenuous to go into in this companion, but possibly repaying some study.
	shoulder	Septimus catalogs puns on "embrace." <i>Shoulder</i> and <i>haunch</i> as options for where to hug; <i>well hugged</i> where <i>well hung</i> (aged) is common; <i>embrace</i> for <i>brace</i> . Shooters count certain small game in brace (2 individuals): a brace of grouse, two brace of hares, etc.

	<i>caro, carnis</i>	Students of Latin learn the nominative and genitive cases of a noun together and often recite the two almost as one word, <i>carocarnis</i> .
2	QED	For the Latin expression <i>quod erat demonstrandum</i> : “which was to be proved”; by extension, “the proof is concluded.”
	stony ground	Mark 4:5, the parable of the sower.
	sin of Onan	A ludicrous misinterpretation. “Sin of Onan” popularly denotes (male) masturbation, but see Genesis 38:6-10 and http://www.straightdope.com/columns/read/2205/what-exactly-was-the-sin-of-onan
	Fermat	Pierre de Fermat (1601-65). British pronunciation <i>FAIR-mah</i> . The theorem and its history can’t be better recounted than in Scene 1, but a proof finally appeared a year or two after <i>Arcadia</i> premiered.
	Noakes	A probably insignificant fact: Noakes spelled in Latin is <i>nox</i> , meaning nuisance, annoyance, bother.
	landskip	An alternative spelling and pronunciation of <i>landscape</i> .
	spyglass	The telescope of the theodolite.
3	closing the stable door	Compare <i>closing the barn door after the horse is out</i> .
	upstairs’ rabbit pie	The young children take their meals in the “nursery” on an upper floor of the house. Scene 6 confirms that rabbit pie is a favorite of hers.
4	s.d.: cover	Before machine-made envelopes, you wrote your letter on a small sheet of paper, folded it, then wrapped another sheet around it. The address and your wax seal went on this <i>cover</i> .
	gunroom	Not a room for shooting, but storage for the household’s firearms.
	Noakes	Like his real predecessors Brown and Repton, Noakes expresses in his landscape designs his ideas about life and the world. He adheres to the <i>picturesque</i> , a highly constructed version of reality featuring dramatic, asymmetric lines and weathered and broken scenery.
	serpent	The temptation of Eve, Genesis 3. Septimus indirectly calls Noakes the introducer of sin into Arcadia (Eden).
4-5	rice pudding	Thomasina’s first discovery: the increase of disorder in the universe. Watch for this theme elsewhere.
5	time must needs run backward	A related observation. In Scene 7 Valentine refers to running a film backward to see which events do and do not happen in reality.
	free will or self-determination	Nonsense; Septimus capping a clever speech with a non sequitur.
	Newtonian	Scientist using principles stated by Isaac Newton (1643-1727), most cogently the laws of motion, which seem to make infallible prediction possible.

	Etonian	Pupil of Eton College, the most prestigious “public” school in England. We have two other evidences (Scenes 2 and 7) that Thomasina’s brother attends Eton, but none that God does.
	furthest planet	Quotation marks suggest there is an external source; I can’t find it.
	must exist	Valentine in Scene 7 repeats the figure of the universal formula.
6	first person	Not until the 1820s (according to Valentine in Scene 7) did Laplace write, “We may regard the present state of the universe as the effect of the past and the cause of the future. An intellect which at any given moment knew all of the forces that animate nature and the mutual positions of the beings that compose it, if this intellect were vast enough to submit the data to analysis, could condense into a single formula the movement of the greatest bodies of the universe and that of the lightest atom; for such an intellect nothing could be uncertain and the future just like the past would be present before its eyes.”
	I have her note	In Scene 6, Septimus gives quite a different account of the tryst.
	satisfaction	Standard challenge to a duel. Septimus turns it inside out.
7	Milton	John Milton (1608-74), a poet genuinely of the first rank: <i>Paradise Lost</i> .
	Southey	Robert Southey (1774-1843), prolific poet and, technically, of the first rank—he was Poet Laureate 1813-43. His works include <i>Thalaba the Destroyer</i> (1801) and <i>Madoc</i> (1805).
	quite	Intensifier modifying “enjoy”: entirely, fully.
	on the strength	Military image: The “strength” of a company is its muster roll.
	Jeffrey and the <i>Edinburgh</i>	Francis Jeffrey (1773-1850), literary arbiter. His <i>Edinburgh Review</i> (founded in 1802, still publishing) was Britain’s leading journal of letters and criticism. It generally took a stand against Romanticism.
	Lord Holland	Henry Vassall-Fox, 3rd Baron Holland (1773-1840), Whig politician and maker of literary and social reputations.
8	<i>Piccadilly Recreation</i>	Fictional newspaper named for the Piccadilly commercial district in west central London.
	outlying works	A term from military art, specifically fortifications. The main works comprise the fort, and outlying works are ravelins, redans and such: smaller defensive strong points outside the fort but linked to it. No military man would evaluate a fortification just on the basis of the central fort; he would always survey the outlying works too.
9	Mr Walter Scott	(1771-1832), later Sir Walter, Scottish antiquary, poet (<i>The Lay of the Last Minstrel</i>), novelist (<i>Ivanhoe</i> , <i>The Lady of the Lake</i>).
	April 10th, 1809	Not a day of particular note; it was the 100th of the year and a Monday. About this time, French armies were winning battles in Portugal and Bavaria. Britain was at war with Napoleonic France, but April saw no noted battles.

	1809	Probably no one in Britain in 1809 would say <i>eighteen-oh-nine</i> . Instead, <i>eighteen-nine</i> , <i>eighteen-and-nine</i> , <i>eighteen-aught-nine</i> , <i>eighteen-hundred-nine</i> , and so on.
10	s.d.: sketch book	 <p>Far more than a sketch book! In this one respect, Noakes follows landscape gardener Humphry Repton (1752-1818), who invented the “Red Book,” a kind of Georgian PowerPoint. A Red Book included an appreciation of the land as it stood and a proposal for improving it. The handwritten text was accompanied by exquisite watercolors showing views as Repton meant to create them. Each of these “after” pages had an attached flap bearing an equally fine watercolor of the existing view where it differed from the subject of the page. By overlaying and retracting the flap, the patron could understand the changes Repton would cause. Noakes produces similar books, except that the full-page watercolor represents “before” and the flap depicts “after.” A typical Red Book was a large quarto in what we now call landscape layout; it might contain up to 30 or 40 pages. Repton did not have the Red Books bound in red leather as one might expect. The photos show a “before” page and the same “after” in our prop book.</p> 
	Salvator	Salvator Rosa (1615-73), southern Italian painter of the Baroque who may have spent part of his youth roving with a gang of brigands. His landscapes often include grottoes, ruins and wild vegetation.
12	pastoral refinement	The hallmark of gardens improved by Lancelot “Capability” Brown (1716-83) and Humphry Repton (above). Brown discovered the “wavy line of beauty.” His views are devoid of straight lines, regular arcs and angles; instead, he strove for the “most amiable” picture described by Lady Croom.
	cricket pitch	22 yards. The pitch is a flat lane with wickets at either end.

	Kew	District in southwest London, site of the Royal Botanic Gardens (Scene 6) and Kew Palace.
	Sidley Park	The estate of the Earl of Croom, and also the great house where the action takes place.
	serpentine	Rhymes with <i>curtain time</i> , not with <i>quarantine</i> .
	<i>Et in Arcadia ego!</i>	Ambiguous and much-debated Latin phrase with more than one resonance in our play. Nicolas Poussin (1594-1665) painted it on a tomb being examined by shepherds. Modern authors who have quoted or alluded to it include Cormac McCarthy and Dan Brown. A little later in Scene 1 we learn that the interpretation shared by Thomasina and Septimus is that a personified Death is saying, as Septimus translates, “Even in Arcadia, there am I!” Lady Croom gives a rather different translation and one that is less well supported by the Latin. Research will pay dividends.
	Arcadia	A region in southern Greece, appropriated by Greek and Latin writers as a sheep-herding district where life is easy and cares are few. By extension, a state of structured leisure and beauty in which lads have ample time to court lasses by penning ardent poems to them. Scenes 1, 2 and 7 take us through the violation of Arcadia as Noakes builds his well-drained ruins and muddy waterfalls.
	Arcadia, cont.	Extended associations of the name “Arcadia” are not irrelevant, though they may not lead as far or as straight as the above ones. Sir James Barrie, for example, used “Arcadia” as the name of a transcendent pipe tobacco in a short work, <i>My Lady Nicotine</i> , and in the 1990s an American blender reconstructed the mixture and put it on the market. Barrie linked the name to the bliss derived from smoking it, and also to his unmarried state at the time. (At one time in his career, Sherlock Holmes’ Doctor Watson smoked Arcadia too.) At least five U.S. states have towns named Arcadia. There is an Arcadia University. Somehow fittingly, Arcadia Publishing is a specialist in local history books.
	Thirteen years and ten months	Compare sixteen years, eleven months and three weeks in Scene 7.
13	Mrs Radcliffe	Ann Radcliffe (1764-1823), pioneering Gothic author.
	<i>The Castle of Otranto</i>	Published 1764, the first Gothic novel and indeed by Horace Walpole.
	<i>The Mysteries of Udolpho</i>	Published 1794 and exploited in Jane Austen’s <i>Northanger Abbey</i> (published 1803). It is in some ways the archetype of Gothic novels.

	Horace Walpole	4th Earl of Orford (1717-97). He wrote both <i>Otranto</i> (above) and an “Essay on Modern Gardening” (1780) that stood as paramount authority for two centuries. For a concise appreciation of “Mr. Walpole the gardener” see http://www.gardenvisit.com/history_theory/library_online_ebooks/walpole_history_gardening
	Pop, pop, pop	Thomasina catalogs the play’s themes: death, recording (i.e., literature), game birds and carnal embrace.
	close season	<i>Close</i> pronounced with hissing <i>S</i> like the synonym for <i>near</i> . The season when you may not hunt a certain game species, even on your own land.
	recording angel	The angel who writes each person’s deeds down for evaluation after death. A traditional rather than scriptural figure, and often identified as Gabriel.
14	the Baptist in the wilderness	John the Baptist, precursor of Jesus. See any of the four gospels. Traditionally, he went into the wilderness, dressed in skins and ate roots and bugs before delivering his prophecies. For Titian’s idea of his appearance, see http://en.wikipedia.org/wiki/File:TitianStJohn.jpg

Act 1**Scene 2**

Present day

Pages 15-34 (about one-fifth of the script)

Hannah, Chloë, Bernard, Valentine, Gus

Page	Language	Comments
15	s.d.: present day	Many, perhaps most, publications on <i>Arcadia</i> cite a time around the 1990s for these scenes. That is because these critical articles were written then, soon after the premiere and publication of the script, and for no other reason.
16	Sod	<i>Sodomite</i> for a homosexual man turned into (1) a generalized term of insult, <i>that sod</i> meaning “that person I don’t care for” and then “that idiot”; (2) an interjection with about the same force as “dammit”; (3) a participle, <i>sodding</i> , referring to something the speaker finds disagreeable. <i>Sodomite</i> and all the derivatives are somewhat vulgar. Valentine is reacting to the absence of the cabinet he was looking for, not calling Bernard a name; the audience and Bernard may be excused for thinking otherwise.
	chemical ‘Ladies’	Port-a-Johns or whatever they are called in Britain.
	marquee	A party tent.
17	Christie’s	The auction house that almost sold wares filched from Sidley.
	commode	A low piece of case furniture usually having compartments or drawers for storage. Yes, some commodes were used to conceal chamberpots.
18	hermits	A recurring figure and a secondary theme: the hermit as the subject of knowledge that is most commonly incomplete.
19	Sussex	University of, at Brighton.
	sentence structures	Foreshadowing of Bernard’s attempt to reconstruct history from incomplete data (Scenes 2, 4, 5, 7), and of Valentine’s attempt to moderate Bernard’s jump to conclusions (Scene 5).
	<i>Just William</i> books	Series (1922-70) of enormously popular boys’ novels by Richmal Crompton.
	<i>Brighton and Hove Argus</i>	Real newspaper covering the neighbor towns of Brighton and Hove on England’s southern coast.
	Mr Peacock?	Chloë has delivered on her promise to call Bernard “another bird.” Her choice may be prompted by his peacock-colored pocket square.

20	Lady Chloë	Nomenclature of the aristocracy: The current head of the Coverly family holds the title Earl of Croom; he is addressed as <i>your lordship</i> or <i>my lord</i> . His wife bears the title Countess of Croom; she is <i>your ladyship</i> or <i>my lady</i> . Their children are Lord Valentine Coverly, Lady Chloë Coverly, Lord Augustus Coverly (addressed similarly). Valentine as the oldest son will inherit the title one day. The same principles held in 1809. The present-day Coverlys prefer to use given names without titles; Bernard is speaking formally here.
	ha-ha	Accented on the first <i>ha</i> . A livestock-control fence or wall set in a broad ditch so that it is invisible from the house and does not interrupt the view of the park.
	old Murray	Sir James Murray (1837-1915), initiator of the OED project.
	up the pole	On the wrong track.
	Caroline Lamb	Lady Caroline Lamb (1785-1828), novelist (<i>Glenarvon</i> , 1816) and lover, for a time, of Lord Byron.
	<i>Caro</i>	The audience knows the title of Hannah's recent book is also a pun on <i>caro, carnis</i> in Scene 1.
21	English don	A <i>don</i> is a head, fellow or tutor of an English college; loosely, any member of the university faculty. There is some ambiguity here: a don who pursues studies in English literature, or a don who belongs to the English nation? I incline to the first; my Bernard, to the second.
	oeuvre	Collected works. British pronunciation appears to be <i>UV-ruh</i> .
	Lord Byron	6th Baron Byron (1788-1824) who used his names George, Gordon, Noel and Byron in a bewildering variety of combinations. A poet of the first rank (<i>Childe Harold's Pilgrimage</i> , 1812-18), a rake, and a fighter for the liberation of Greece from Turkish rule. A pivotal figure in the play even though he never appears on stage. Definitely a subject for fruitful research.
	<i>Journal of English Studies</i>	My dramaturg insists the reference is to <i>Review of English Studies</i> , less probably <i>English Studies</i> . The recurrence of the title in Scene 5 suggests Stoppard is purposely giving a false lead.
	DNB	<i>Oxford Dictionary of National Biography</i> , 60 volumes long, containing an article on every British person of note up to 2004. The second edition is online.
22	dwarf dahlia	A Stoppard joke. Not until Scene 7 do we find out why it must be a <i>dwarf dahlia</i> .
	folio	Roughly the format of one page (not one sheet) of a modern tabloid newspaper.

23	Brideshead Regurgitated	Bernard ridicules Valentine with an allusion to Evelyn Waugh's novel <i>Brideshead Revisited</i> (1945), which is set at Oxford and among the aristocracy and has <i>Et in Arcadia ego</i> as the title of its first chapter. "Brideshead Regurgitated" was also the title of a recurring (1981-83) BBC television skit.
	nearly took her head off	Literally, of course. The British don't use this phrase in the American meaning "rebuked her bitterly."
	formal Italian garden	A style based on terraces, beds, fixed walks and, above all, geometry: arcs, angles, parallel lines.
24	Caroline's garden at Brocket Hall	Seat of the Viscounts Melbourne; Lady Caroline was the wife of the second. The present owner claims that in the ballroom Caroline introduced the waltz to England. A fragment of formal garden appears in an aerial photo at http://brocket-hall.brocket-hall.co.uk/assets/galleries/69/bh91.jpg
	Hermione	The present Countess of Croom.
	not quite a guest	The tutor may have had the privilege of dining with the family, and his employers addressed him as Mister. He ranked, therefore, above the resident staff, but below anyone the Countess would have invited.
25	1750 to 1834	In 1750, George II was king of England, George Frederick Handel was about to premiere <i>Messiah</i> , and landowners were commissioning Italian gardens. By 1834, William IV was on the throne, J.M.W. Turner was painting the houses of Parliament on fire, and Brown's and Repton's parks stood as their monuments. The English Romantic movement was born and went through its first height in these years.
	Coleridge	Samuel Taylor Coleridge (1772-1834). His and Wordsworth's <i>Lyrical Ballads</i> (1798) is often regarded as the first work of English Romanticism.
	stroke of luck	It is <i>barely</i> plausible that Hannah did not know Coleridge's dates.
	grand tour	European travel and residence undertaken by many sons of rich fathers. These sojourners created a boom in Italian pictorial art.
	Claude	Rhymes with <i>code</i> . Claude Lorrain (ca. 1600-82), French painter renowned for his landscapes.
	Virgil	Roman poet (70-19 B.C.) whose Eclogues helped establish the realm of Arcadia in literature.
	Gothic novel	Fiction exploiting horror to give pleasure. See Mrs Radcliffe and Horace Walpole in Scene 1.
26	Florence?	Florence Nightingale (1820-1910), founder of modern nursing.
	Thomas Love Peacock	(1785-1866), English satirist (<i>Headlong Hall</i> , 1815). He held the high post of Examiner in the British East India Company 1819-56.
	<i>Cornhill Magazine</i>	A hugely successful literary journal, published 1860-1975.

	Thackeray	William Makepeace Thackeray (1811-63), novelist (<i>Vanity Fair</i> , 1847-48) and <i>Cornhill</i> editor.
	Blackfriars	A district in the City of London.
	topped and tailed	Bound with additional matter at the front and back.
27	Romantic sham	It is hard to place Hannah. She writes on Caroline Lamb, whose associations are Romantic, but she laments the death of 18th-century rationalism; she mourns the box hedge but equally resents Noakes for demolishing Brown's gazebo. Bernard is acute in urging Byron on her in place of Lamb (Scene 5).
	avenue of limes	The tree called "lime" in England is called "linden" in America.
28	the genius of the place	Punning translation of the Latin phrase <i>genius loci</i> . In the Latin, <i>genius</i> has nothing to do with intellect; it means the spirit that dominates or defines a place. The <i>genius loci</i> of a sacred grove might be the goddess Diana. Hannah discovers that Thomasina and Septimus each have some claim to be, in one or another sense, the <i>genius loci</i> of Sidley Park. My dramaturg demurs, holding (and justifying in some degree) that Gus is the <i>genius loci</i> .
	Childe Harold	The first word is pronounced <i>child</i> .
	<i>English Bards</i>	. . . and <i>Scotch Reviewers</i> , Byron's breakout work (1809), which did in fact elicit challenges from some of the critics he lampooned. People prefer to say <i>Scottish</i> today, but <i>Scotch</i> was OK at the time.
30	sales catalogue	I don't know whether this is so or not, and I don't see that it makes any difference to the performance.
	1939 . . . 1945	The shop took its stock to the country, away from expected bombs, and restored it at war's end.
	Channel Tunnel rail-link	The tunnel, in service from 1994, does not begin at the coast; its outlying works extend all the way to London.
	Wordsworth	William Wordsworth (1770-1850), Poet Laureate 1843-50. His and Coleridge's <i>Lyrical Ballads</i> (1798) is often thought of as the first landmark of English Romanticism. Byron's review of his <i>Poems</i> (1807) appeared in <i>Monthly Literary Recreations</i> in July of that year, not 1808 as Bernard's line suggests.
31	tapes	Fancy books sometimes had cloth ribbons or ties embedded in the binding to hold them shut and keep the pages from damage.
	documents	In 1809, Septimus folds these letters into his book: Jellaby delivers the first in Scene 1; Thomasina relays the second at the end of Scene 1; the third arrives at the start of Scene 3.
	Esq.	The title Esquire is now pretty much restricted to lawyers but formerly applied to any gentleman.

	sent to town for pistols	Dueling pistols might not be easily available in any nearby town, and “town” in casual usage often means “London” anyway. But if Chater sent to faraway London it would indicate he was not in a great hurry to fight the duel. I suspect overwrought Mrs. Chater is in error here.
	scrape	Bernard uses the word to describe his predicament in Scene 7.
	sailed for Lisbon	Historically right.
32	queer my pitch	<i>Pitch</i> is a booth or yard where a vendor (often an honest one) sets up. To <i>queer someone’s pitch</i> means to spoil their business, either by competing or by giving away the swindle to the marks.
	Trinity	Founded 1546, the most “aristocratic” college of Cambridge University.
	cricket eleven	The school cricket team.
	Harrow	Eton’s rival as the toniest English public school.
	Lords	Or Lord’s. Famous cricket ground in London. Eton and Harrow have played annual cricket matches since 1805. It is <i>just</i> plausible that Septimus, aged 18 in 1805, was still a pupil at Harrow when the first match took place. Simple sarcasm seems more likely.
33	Beau Brummel	Or Brummell. George Bryan Brummell (1778-1840), arbiter of gentlemen’s fashion in the Regency period. He promoted the wearing of elaborately tied cravats.
34	s.d.: apple, leaf	The fruit echoes throughout the play: We have allusions to Eve’s temptation in the Garden of Eden (Scenes 1, 5, 7), a scriptural analog to Arcadia and at the same time an emblem of impossible or forbidden knowledge; in Scene 3 the apple becomes tortoise chow; Septimus “eats of the fruit” in the same scene; both Thomasina and Hannah explore the idea of mathematically picturing an apple leaf (Scenes 3 and 7). And here it is Gus who brings it in for consideration.
	Oh dear	Again, it is hard to fit Hannah into a simple category. Adolescent Gus does seem to have a crush on her, and as an adult she seeks to avert demonstrations without hurting his feelings; mocking her own “unconcern” earlier in Scene 2, she refrains from asking why he keeps mute; but at the end of Scene 7 she respects him enough—and perhaps has gained enough insight into his gifts—to dance at his silent invitation.

Act 1**Scene 3**

1809 (the day after Scene 1, i.e., April 11)

Pages 35-42 (less than one-tenth of the script)

Septimus, Thomasina, Jellaby, Brice, Chater, Lady Croom

Page	Language	Comments
35	s.d.: letter	This is Chater's "I call you a liar" note.
	s.d.: Latin unseen	See my essay between the comments on Scenes 3 and 4.
	something for the post	Septimus has been writing his review of <i>The Couch of Eros</i> and has it almost ready to send off to the <i>Piccadilly</i> .
36	Queen Dido	<i>DIE-doe</i> . In Virgil's <i>Aeneid</i> , the queen of Carthage, whom Aeneas loved and betrayed when he departed to found Rome.
37	Alpha minus	Grades in English public schools start at alpha for the best work.
	a curve like a bell	Thomasina's second discovery. It does not play out until Scene 7.
38	noodles	A favorite word of Thomasina's. Septimus will adopt it at the end of the scene.
	Roman general	Marc Antony in Shakespeare, which Thomasina knew; Julius Caesar in Bernard Shaw, which she didn't.
	christening mug	A common baby gift. It had no use once the child was christened, so the family might raise a few shillings by quietly pawning it.
	a Ptolemy	A member of the Egyptian ruling dynasty that included Cleopatra.
	without so much as a fine	I have not discovered when the system of library fines was devised, but this sounds like an anachronism.
	the noodle's ancestors	The Ptolemies were descended from a general of Alexander the Great, a pupil of the philosopher Aristotle.
	your lesson book	A Stoppardian head-fake. The lesson book will not be lost, and Thomasina will not grow old.
	written again	Listen for Bernard to echo this figure in Scene 4.
	Mathematical discoveries	Introducing the theme of iteration.
	corkscrew	The Greek mathematician Archimedes is often credited with inventing the screw; he described a hollow screw used for raising water.
39	s.d.: contrite	Watch him try to make it up to her in Scene 6.

	does me the honour	Once a challenge to a duel has been issued, the only words that are supposed to pass between the “principals” are the offender’s apology, if any; all other communication should be between the “seconds.” Brice is playing that role on Chater’s behalf.
40	your friend Byron	It’s reasonably clear that Septimus and Byron were indeed friends at school. Therefore Hannah’s objection to Bernard’s use of the word in Scene 5 is ill-taken (even though Bernard sustains it).
	Tush, sir!	In American English, <i>tush</i> (meaning “phooey, drop it!”) commonly rhymes with <i>rush</i> , while <i>tush</i> (meaning “bottom”) rhymes with <i>bush</i> . The situation may be different in British. Our Chater said <i>tush</i> to rhyme with <i>bush</i> .
41	Rogers	Samuel Rogers (1763-1855), poet (<i>The Pleasures of Memory</i>), banker and maker of reputations.
	Moore	Thomas Moore (1779-1852), Irish poet (“The Last Rose of Summer”).
	packet	A ship sailing on a published schedule and carrying mail, freight and passengers.
	portmanteau	Lady Croom succumbs to the allure of alliteration. A portmanteau is a large folding suitcase.
	pistols	In Scene 6 we learn that they are rabbit pistols, not dueling weapons.
	Napoleonic fit	Napoleon’s armies were successful almost anywhere they fought in 1809. Even though he had assumed the title of emperor, Bonaparte was regarded as the arch-enemy of monarchy and good conservative order.
	natural reversion	That is, republicanism will fall of its own weight because monarchy is the natural order, but the collapse hasn’t happened yet.
	Broadwood	John Broadwood & Sons, founded 1718, maker of pianos from 1777 and still in business.
	pianoforte	The name of the instrument is Italian: soft-loud.
42	Ovid . . . lawyer	Publius Ovidius Naso (43 B.C. to A.D. 17 or 18) abandoned a career in the law to focus on poetry (<i>Metamorphoses</i>).
	Virgil . . . farmer	Publius Vergilius Maro (70-19 B.C.) was the son of a farmer.
	sportive satyrs and noodle nymphs	Septimus has caught the alliteration bug from Lady Croom.
	Falmouth	First syllable rhymes with <i>pal</i> ; second is <i>muth</i> . Port in southern England.

The Latin Unseen

A course in Latin—in 1809, probably in 1609, and well up into the 20th century—comprised rote memorization, translation of made-up texts, composition, and at-sight translation of found (e.g., Classical) texts. We already saw in Scene 1 that Thomasina was supposed to remember *caro* and its genitive *carnis* as one vocabulary item; she similarly had to recite verb conjugations (*amo, amas*) and lists of adjectives. Her Latin textbook, probably the same one Septimus had used at Harrow, contained sentences of the “Flavius gives the amphora to wicked Aetius” caliber as exercises. Finally, the tutor would have required her to write original Latin prose or poetry.

Instead of selecting a paragraph from a Classical text and giving it to Thomasina as a test (“unseen”), Septimus wrote out his own composition. His pupil then construed it aloud, reading a bit of the original and then rendering it into English, and so on through the text. She vocalized the Latin in the following way: *C* always hard (like *k*), *G* always hard (like *g* in *go*, never like *g* in *gesture*), *QU* like *kw*, *S* always unvoiced (like *s* in *say*, never like *s* in *music* or *pleasure*), *V* always like *w*; vowels as in Italian; the diphthong *AE* to rhyme with *by*; stresses as indicated below.

In the script, Thomasina skips some items of Latin: We do not hear, for example, the word for *ship* or the reference to *Venus*. Otherwise, here is what she says:

Latin text	Pronunciation	The “construe”
<i>Solio insessa</i>	SO-li-o in-SES-sa	Seated on a throne
<i>in igne</i>	in IG-ne	in the fire
[skipped]		and also on a ship
<i>sedebat regina</i>	se-DE-bat re-GI-na	sat the queen
[skipped]		the wind smelling sweetly
<i>purpureis velis</i>	pur-pu-RE-is WE-lis	by, with or from purple sails
[skipped]		was like as to—something— by, with or from lovers
<i>musica tiliarum imperabat</i>	MU-si-ca ti-bi-A-rum im-pe- RA-bat	music of pipes commanded [<i>Septimus interjects</i> : ‘Ruled’ is better]
[skipped]		the silver oars—exciting the ocean—as if—as if amorous [<i>Septimus</i> : That is very good]
<i>Regina reclinabat</i>	re-GI-na re-cli-NA-bat	the queen—was reclining
<i>praeter descriptionem</i>	PRY-ter de-scrip-ti-O-nem	indescribably
[skipped]		in a golden tent . . . like Venus and yet more

A word about “by, with or from”: The ablative case corresponds to more than one relationship in English. In sight translation, the pupil may put in all the options with the intention of sorting them out afterward. The three prepositions are usually spoken almost as one word, *bywithorfrom*.

So what is the trouble with this text? Septimus has played a mean trick on Thomasina, giving her his Latin translation of a rather well-known passage from an English source (“not a Roman” is his sole concession to fair play). When he gives his “free translation,” he simply quotes the original passage:

The barge she sat in, like a burnish'd throne,
 Burn'd on the water: the poop was beaten gold;
 Purple the sails, and so perfumed that
 The winds were love-sick with them; the oars were silver,
 Which to the tune of flutes kept stroke, and made
 The water which they beat to follow faster,
 As amorous of their strokes. For her own person,
 It beggar'd all description: she did lie
 In her pavilion,—cloth-of-gold of tissue,—
 O'er-picturing that Venus where we see
 The fancy out-work nature: on each side her
 Stood pretty dimpled boys, like smiling Cupids,
 With divers-colour'd fans, whose wind did seem
 To glow the delicate cheeks which they did cool,
 And what they undid did.

It is Enobarbus' speech from Act 2, Scene 2 of Shakespeare's *Antony and Cleopatra*, and Thomasina recognizes it just a few words in. She becomes infuriated with Septimus because of the trick, perhaps more so because she fell for it.

Act 1**Scene 4**

Present day

Pages 43-52 (about one-tenth of the script—Act 1 in all accounts for 54%)

Hannah, Valentine, Bernard, Gus

Page	Language	Comments
43	s.d.: portfolio	The plot of books, loose sheets and portfolios is terribly difficult to work out. A staged reading early in rehearsals will help.
	draw themselves	Thomasina has iterated Fermat's marginal note. My dramaturg holds that hers is a joke, as Thomasina thinks Fermat's was (Scene 1).
	iterated algorithm	An <i>algorithm</i> is a mathematical procedure, a sequence of steps or instructions. It can be compared to a computer program. A simple example: (1) Take any whole number; (2) multiply it by 3 and add 1; (3) subtract the original number; (4) double the result; (5) subtract 4; (6) divide the result by 4, discarding any remainder; (7) add 2; the sum is the output. <i>Iteration</i> means walking through the steps. Iteration in Valentine's context takes the form of turning the result from one walk-through into a new input for the next. In the example, the result of step (7) becomes the new starting number in step (1). It may be arguable that the iterated algorithm is Thomasina's third discovery; I prefer to describe it as part of the second.
	left-hand pages	What Valentine describes is the visualization of a set like the Mandelbrot set. See http://javaboutique.internet.com/Mandelbrot/ for an impressive series of images.
44	x -and- y equation	A better explanation than most textbooks give.
	call it twenty years	It was 20 years in 1993; today, more like 35. If a person were going to make illegal changes in Stoppard's script, this would be one of them.
	Gus loves going through it	A hint of Gus' power in the play. He knows where everything is, and he delivers key objects to Hannah at the times of his choosing.
	Why should there be a reason?	The Coverlys save everything. "These things" are not special but just part of the accumulation.

45	maths was suddenly Picassos	<p>A pretty apt metaphor for what happened in mathematics starting around the last quarter of the 19th century. To understand, say, a vibrating violin string in the old days, you made certain “simplifying assumptions” so that the math you had available was adequate to solving your problem. (Result: The string produces the same note whether it’s making big loud vibrations or small soft ones.) The innovators sought to solve the same problems without simplifying first, and the effort took the whole profession into wonderful new realms. (Result: Even a well-organized vibration is far more complex and interesting—and what you hear from a violin playing a note has far more aspects than just the length of the string.)</p> <p>Valentine resists the idea that Thomasina in 1809 was sensing ideas that were not formally developed until the 1980s.</p> <p>James Gleick’s <i>Chaos: Making a New Science</i> remains a fine popular introduction to this topic of study, and it has the extra virtue that Stoppard was reading it when the idea for <i>Arcadia</i> came to him.</p>
	Goldfish	<p>Second-year math students learn to use the “logistic equation” to model population changes. It uses a quite simple expression to predict next year’s numbers. But the results are always wrong, on account of herons and algae and bad weather and so forth. A more nuanced model like the one Valentine seeks will cost more to run but will produce a better fit to the real world.</p>
	eats its own numbers	<p>Another good metaphor and one that Thomasina will use in Scene 7.</p>
46	lost algorithm	<p>Allusion to Arthur Sullivan’s 1877 song “The Lost Chord.” The lyric speaks of an organist who discovered, but couldn’t rediscover, a stunning chord: “I have sought, but I seek it vainly, / That one lost chord divine . . . that grand Amen.”</p>
	butts and beaters	<p>In Thomasina’s time, you went out with your dog and your shotgun to find the grouse. Later, the “guns” took a fixed position in a blind or <i>butt</i>, and hired <i>beaters</i> went out to worry the fowl and drive them toward the guns.</p>
47	pictures of forms in nature	<p><i>Fractals Everywhere</i>, by Michael F. Barnsley, presents and discusses many, many examples. Other good source material exists online.</p>
	ten thousand times	<p>Some illustrations in <i>Fractals Everywhere</i> and other sources show, next to a leaf picture, for example, the number of iterations required to produce it. More iterations, more dots, better resemblance to a real leaf shape.</p>
	on every scale	<p>Compare Valentine on p. 43: “all on different scales. Each graph is a small section of the previous one, blown up . . . and so on, forever.”</p>

	Relativity and quantum	By about 1925, physics could describe in exhaustive detail the processes in an atom, using quantum mechanics, and the motions of whole planetary and galactic systems, using Einstein's theory of general relativity. As of 2008, no one can predict with certainty whether a hurricane will pound Florida or North Carolina.
48	cup of coffee	Iterating what Thomasina observed about jam in rice pudding.
	dripping tap	Even though the drips are fairly regular in time, they are neither perfectly regular nor perfectly predictable. Some people say this chaotic behavior is why the "Chinese water torture" was so awful.
	corn in Egypt	Somewhat obscure. I think the phrase alludes to Joseph's interpretation of Pharaoh's dream, which led to the stocking of granaries against the "seven lean years" (Genesis 41:27). My Valentine read it as connecting the Sahara with agriculture.
	'genius'	Iteration of the <i>genius loci</i> or "genius of the place."
	foundations	Hannah is not the only one Gus favors with his knowledge.
49	Did he ever speak?	It <i>may</i> be worthwhile to ask why Gus is mute. My assistant director's hypothesis (which we took pains not to reveal to our Gus) was that he experienced the onset of an autism-spectrum disorder at age 5.
	cycle-clips	Bernard's equivalent to "the hem of his garment" (biblical figure, e.g., Isaiah 49:23).
	You'd have to be there	Watch for iterations of this figure, one by Bernard himself in Scene 5.
50	we will write it again	Iterating Septimus' reference to the Greek tragedians in Scene 3.
	time is reversed	Iterating Septimus in Scene 1: "Time must needs run backwards."
	chartered accountant	British counterpart to Certified Public Accountant (CPA).
	shot a hare	Setting up the sound effect at the end of the scene and act, and also preparing one of the many jokes on Bernard in Scene 5.
	hare	Mother rabbits sometimes eat their offspring (it is a known but not typical behavior) while hares do not, but this is hardly the only difference. Hares are born aboveground and have fur and open eyes at birth; rabbits, underground, bald and blind. Hares are generally bigger and longer-eared than rabbits.
51	a couple of months	The line raises a question about the time. Has it really been months since Scene 2?
52	s.d.: pistol, crows	Serving as punctuation to the act curtain, the sound effect also ties Scenes 4 and 6 together.

**Intermission:
Byron and Bernard, Truth and Truthiness in *Arcadia***

How does Bernard Nightingale go so tragically, farcically wrong in reconstructing the events of April 1809 at Sidley Park? I suggest his blunder was to apply the standard of truthiness to his evidence instead of a more forensic standard.

“Truthiness,” a word long in existence, got a new definition in 2005 when television comedian Stephen Colbert used it to refer to things not proved to be true but recognized by gut feeling to be so. Tom Stoppard, writing in 1993, brought in all the elements of the definition without, sadly, adopting the old but newly apt word.

Here is a *simplified, partial* telling of the Sidley Park story based on events we, as audience, witness and ones we see or hear substantiated in the play. Please keep in mind that my version is a fairly intimate blend of facts from history and fiction from Stoppard, and that the only standard for the truth of most of my claims is “it says so in the script.” My purpose in giving such a detailed story is to point up where the wheels will later fall off Bernard’s process of inference.

Numerals in [square brackets] identify scenes in the play. A few uncertain details of timing are in (parentheses).

“True” version	Evidence
In 1808, Septimus Hodge reads a verse narrative, <i>The Maid of Turkey</i> , by Ezra Chater. Using his connection with the <i>Piccadilly Recreation</i> — edited by his older brother— he places a review in that paper ridiculing the poem. Chater becomes aware of the review.	British Library database; the <i>Piccadilly</i> for 1808 [2] Bernard denies Septimus/ <i>Piccadilly</i> link [5] Septimus’ reply to Augustus [7] Chater refers to it [1]
(In or before ’09—timing not clear) Captain Edward Brice, RN, subsidizes the publication of at least one of Chater’s works.	Lady Croom’s statement [6]
In (early) ’09, Chater brings out his second book, <i>The Couch of Eros</i> . Septimus receives an advance copy and plans to write a review. He marks up his book in preparation for quoting from it.	BL database; <i>Piccadilly</i> [2] His statement [1] Bernard’s demonstration [2]
Also (early) in ’09, Lord Byron’s breakthrough work, <i>English Bards and Scotch Reviewers</i> , issues from the press. It does not make reference to Chater or his <i>Maid of Turkey</i> .	History from many sources; Bernard’s statement [2] History—well, inference from the lack of sensational scholarly articles about Chater
A copy of <i>English Bards</i> finds its way into the library at Sidley.	Hannah’s statement [2]

At an unknown time, a marginal note appears in the Sidley copy of <i>English Bards</i> (“For his narcotic let my pencil vouch”).	Bernard’s discovery and statement [4]
On April 8, Byron writes one or more letters dated from his home, Newstead Abbey. Newstead is a long day’s ride away from Sidley.	History as cited in Bernard’s lecture [5] Bernard’s lecture [5]
On or before April 9, Chater and his captivating wife arrive for a visit at Sidley. They have received an invitation from the Countess of Croom, issued as a favor to her brother, Captain Brice, who also visits.	Chater is ready to fight in the morning of the 10th [1]; Septimus’ congress with Charity must have taken place before that (see two rows farther down). Lady Croom’s statement [6]
On or before April 10, Lord Byron also arrives for a visit. He probably owes his invitation to his friendship with Septimus, tutor in residence to the Croom daughter, Thomasina Coverly.	Byron is in shooting party the morning of the 10th [5] Septimus’ apology [6]
On April 9 or (just possibly) in the early part of the 10th, Septimus Hodge bangs Mrs. Chater in the gazebo. The circumstances of their encounter are unclear. They are observed by Mr. Noakes.	Chater is ready to fight the morning of the 10th [1]. Version A [1], Version B [6] Thomasina’s statement [1]
Early the morning of the 10th, a shooting party comprising the Earl of Croom, his son and heir Augustus and Lord Byron goes out. The guns bag 14 pigeons and one hare. Augustus shoots at the hare, Byron immediately afterward. Byron claims the prey and it is recorded to his credit in the game book, but Augustus believes it was his shot that brought the animal down.	Sound of guns [1]; game book [4] Game book quoted in lecture [5] Augustus’ statement [7] Augustus [7]; game book quoted in lecture [5]
(Early on the 10th or just possibly late on the 9th) Noakes tells Mr. Chater about the encounter of Septimus and Mrs. Chater.	Thomasina’s statement [1]. I would go further and make it definitely the 10th: The leftover rabbit pie can’t be a late-night snack because Cook is present when Thomasina finishes it.

<p>Early on the 10th, Chater sends a note to Septimus: “We have a matter to settle.” Septimus saves the letter by slipping it into his <i>Couch of Eros</i>. Chater follows up with a personal challenge. Septimus soothes him through flattery and tells him a review of the new book is in the works. Chater hopefully inscribes Septimus’ review copy. The challenge is forgotten.</p>	<p>Action we see [1]; Chater [1] and Bernard [2] read out the note</p>
<p>In mid-morning on the 10th, Charity sends a note to Septimus: “My husband has sent to town for pistols.” He slips this letter into his <i>Couch of Eros</i>. She stays in seclusion the rest of the day.</p>	<p>We see him receive and secrete the note [1]; Bernard reads it out [2]. Text of note read by Bernard [2]; her absence noted by Septimus [3]</p>
<p>At breakfast on the 11th, Byron talks amusingly of his witty friend Septimus and reveals to Chater that Septimus wrote the stinging review of <i>The Maid of Turkey</i> the previous year.</p>	<p>Thomasina’s statement [3]</p>
<p>Chater composes a challenge: “Sir, I call you a liar.” Septimus preserves the note by slipping it into his copy of <i>The Couch of Eros</i>.</p>	<p>We see Septimus receive and secrete the note [3]; Bernard reads it out [2] Action we see [3]</p>
<p>Septimus completes his review of Chater’s new work and prepares to send it off to his brother.</p>	<p>Action we see [3]—although we do not hear Septimus identify the papers as such</p>
<p>Captain Brice agrees to serve as second to Chater, and the two pay a visit to Septimus. A time is set for their duel: 5 a.m. on April 12. Septimus discloses to Chater that Brice has also become entangled with Charity, Brice issues a second challenge, and Septimus agrees to meet him at 5 minutes after 5.</p>	<p>Action we see [3]</p>
<p>Lady Croom complains that Byron is preparing to leave England. He has also expressed a wish to read <i>The Couch of Eros</i> with an eye to mentioning it in a new edition of <i>English Bards</i>. The Countess borrows Septimus’ copy to convey it to Byron. The three letters remain concealed between the pages.</p>	<p>Lady Croom’s statement and action we see [3] Action we see [1, 3]; Bernard’s statement [2]</p>

<p>The night of the 11th-12th, Septimus writes two letters, one to Thomasina and one, a love letter, to the Countess. Both are to be opened in the event he is shot dead in one of his duels.</p>	<p>Statements of Lady Croom and Septimus [6]</p>
<p>Mrs. Chater visits Lord Byron's room in the nighttime. As she is departing, Lady Croom arrives there for a visit of her own. A loud fight ensues. Charity reveals her tryst with Septimus a day or two earlier. The Countess expels the Chaters, Brice on their account, and Byron on his own account, and all leave. Byron is last to go, around 4 o'clock.</p>	<p>Jellaby's statement [6] Lady Croom's statement [6] Jellaby's statement [6]</p>
<p>The Countess looks for Septimus in his room and finds and reads the two letters.</p>	<p>Statements of Jellaby and Lady Croom [6]</p>
<p>Early morning on the 12th, Septimus, not awakened for his duel, takes Byron's rabbit pistols and goes shooting.</p>	<p>Septimus' statement [6]. (My dramaturg plausibly suggests the boathouse is made up, Septimus never slept that night, and he shot the rabbit when Chater did not turn up.)</p>
<p>He bags a rabbit and brings it back to the house to make into a pie for Thomasina. Lady Croom confronts him, and the two seduce each other.</p>	<p>Action we see [6] Action we see [6]</p>
<p>Sometime on the 12th, Byron writes one or more letters from Newstead Abbey.</p>	<p>History as cited in Bernard's lecture [5]</p>
<p>In 1809 or 1810, Brice leaves England on a voyage of exploration to the West Indies. To keep Charity close by, he engages Chater as botanist. Chater collects a dwarf dahlia in the forests of Martinique.</p>	<p>Lady Croom's statements [6, 7] Bernard's statements [2, 5]; garden book quoted by Hannah [7]; Lady Croom's statement [7]</p>
<p>Brice pots a specimen and ships it to his sister, who records the acquisition in her garden book for 1810.</p>	<p>Lady Croom's statement [7]; garden book quoted by Hannah [7]</p>
<p>Chater dies of a monkey bite.</p>	<p>Bernard's statements and BL database [2, 5]; Lady Croom's statement [7]</p>
<p>Brice marries the widow. Lady Croom confirms the marriage in a letter to her husband (it is not clear whether the garden book entry or the letter comes first).</p>	<p>Lady Croom's statement [7]; letter read out by Hannah [4]; garden book quoted by Hannah [7]</p>

Chater's name later gets input to the British Library database—twice: once as poet, once as botanist. There are not enough personal details to make it clear that the two are the same person.	Bernard's statement [2]
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Now Bernard's discoveries and his reasoning cannot be set forth any better than Bernard does himself in Scenes 2, 4 and 5. To argue as he does and arrive at his "truthy" version of events, we have to take the items in the story somewhat out of order, and—a crucial point—we have to eliminate quite a few because Bernard could not know them. If he had discovered, for example, that Secundus Hodge was editor of the *Piccadilly* in 1808-9, it might have been enough to dispel the obsession with Byron and duels that put him so badly in the wrong.

I will repeat that list of story elements, this time knocking out all items we, as audience, know to be so (because we were bloody *there*) but Bernard doesn't. Then I'll add some notes on just what Bernard infers from the facts he knows.

"True" version	"Truthy" version and comments
In 1808, Ezra Chater publishes a verse narrative, <i>The Maid of Turkey</i> . Chater becomes aware of an anonymous review in the <i>Piccadilly</i> .	<i>The Maid of Turkey</i> comes out and is anonymously reviewed in 1808. Chater becomes aware of the review.
In (early) '09, Chater brings out his second book, <i>The Couch of Eros</i> . Septimus marks up the book in preparation for quoting from it.	<i>The Couch of Eros</i> comes out in 1809. A copy with a Byron association is marked up, evidently as part of the process of composing a review. The review appears in the <i>Piccadilly</i> .
Also (early) in '09, Lord Byron's breakthrough work, <i>English Bards and Scotch Reviewers</i> , issues from the press. It does not make reference to Chater or his <i>Maid of Turkey</i> .	<i>English Bards</i> comes out in 1809. It does not make reference to Chater or his <i>Maid of Turkey</i> .
A copy of <i>English Bards</i> finds its way into the library at Sidley.	The library at Sidley holds a copy of <i>English Bards</i> .
At an unknown time, a marginal note appears in the Sidley copy of <i>English Bards</i> ("For his narcotic let my pencil vouch").	The Sidley <i>English Bards</i> contains a marginal note about Chater and <i>The Couch of Eros</i> .
On April 8, Byron writes one or more letters dated from his home, Newstead Abbey. Newstead is a long day's ride away from Sidley.	On April 8, Byron writes one or more letters dated from his home, Newstead Abbey. Newstead is a long day's ride away from Sidley.
On or before April 9, Chater and his captivating wife arrive for a visit at Sidley.	On April 10, Chater is at Sidley Park.

<p>Early the morning of the 10th, a shooting party comprising the Earl of Croom, his son and heir Augustus and Lord Byron goes out. The guns bag 14 pigeons and one hare. Augustus shoots at the hare, Byron immediately afterward. Byron claims the prey and it is recorded to his credit in the game book, but Augustus believes it was his shot that brought the animal down.</p>	<p>Early the morning of the 10th, a shooting party comprising the Earl of Croom, his son and heir Augustus and Lord Byron goes out. The guns bag 14 pigeons and one hare, which is recorded to Byron's credit in the game book.</p>
<p>Early on the 10th, Chater sends a note to Septimus: "We have a matter to settle." Septimus saves the letter by slipping it into his <i>Couch of Eros</i>. Chater follows up with a personal challenge. Septimus soothes him through flattery and tells him a review of the new book is in the works. Chater hopefully inscribes Septimus' review copy. The tentative challenge is forgotten.</p>	<p>Chater inscribes the "review" copy of <i>Couch</i> to Septimus as a friend.</p> <p>On or about the 10th, Chater writes the first note to an unnamed addressee. It gets slipped inside the review copy.</p>
<p>In mid-morning on the 10th, Charity sends a note to Septimus: "My husband has sent to town for pistols." He slips this letter into his <i>Couch of Eros</i>. She stays in seclusion the rest of the day.</p>	<p>On an unknown date, Charity writes her note to an unnamed addressee. It gets slipped inside the review copy of <i>Couch</i>.</p>
<p>Chater composes a challenge: "Sir, I call you a liar." Septimus preserves the note by slipping it into his copy of <i>The Couch of Eros</i>.</p>	<p>Chater composes the second challenge to an unnamed addressee. It gets slipped inside the review copy of <i>Couch</i>.</p>
<p>Lady Croom complains that Byron is preparing to leave England. He has also expressed a wish to read <i>The Couch of Eros</i> with an eye to mentioning it in a new edition of <i>English Bards</i>. The Countess borrows Septimus' copy to convey it to Byron. The three letters remain concealed between the pages.</p>	<p>Byron borrows Septimus' inscribed copy of <i>Couch</i>, which becomes the review copy when Byron marks it up. The three letters lie concealed between the pages.</p>
<p>Mrs. Chater visits Lord Byron's room in the nighttime. As she is departing, Lady Croom arrives there for a visit of her own. A loud fight ensues. Charity reveals her tryst with Septimus a day or two earlier. The Countess expels the Chaters, Brice on their account, and Byron on his own account, and all leave. Byron is last to go, around 4 o'clock.</p>	<p>Byron leaves Sidley and eventually departs England without explaining his reasons.</p>

Sometime on the 12th, Byron writes one or more letters from Newstead Abbey.	Sometime on the 12th, Byron writes one or more letters from Newstead Abbey.
In 1809 or 1810, Brice leaves England on a voyage of exploration to the West Indies. To keep Charity close by, he engages Chater as botanist. Chater collects a dwarf dahlia in the forests of Martinique.	Some part of this item does become known to Bernard, but only after he has published his claim of the duel.
Brice pots a specimen and ships it to his sister, who records the acquisition in her garden book for 1810.	Bernard learns this from Hannah, too late.
Chater dies of a monkey bite, and Brice marries the widow. Lady Croom confirms the marriage in a letter to her husband (it is not clear whether the garden book entry or the letter comes first).	Bernard learns this from Hannah, too late.
Chater's name later gets input to the British Library database—twice: once as poet, once as botanist. There are not enough personal details to make it clear that the two are the same person.	This is one of Bernard's first finds about Chater.

So the story as Bernard reconstructs it goes this way (it's even simpler than my simplified version):

- Byron anonymously reviewed *The Maid of Turkey* in 1808 and *The Couch of Eros* in 1809. He could not get a mention of Chater into *English Bards* but did have one written for later use. Byron was also a notorious skirt-chaser.
- Byron and Chater were at Sidley on April 10 and 11. Chater somehow learned the *Piccadilly* reviewer's identity and wrote a first challenge. Byron slept with Charity, who wrote a frantic warning to him. Chater, somehow learning of his wife's unfaithfulness, wrote a second challenge referring to a second offense against his honor. The book that preserved the three letters belonged first to Septimus—an acquaintance of the poet's—but came into Byron's possession after April 10.
- Soon after April 12, Byron left England in a hurry. Chater disappeared at the same time.
- Two challenges, a warning, a critic's secretive departure and a vanishing poet all point to a fatal duel fought on April 12 and stemming from two causes: adultery and literary ridicule. QED.

It really is a much neater story, though in truth it would not have made much of a play.


Act 2**Scene 5**


Present day

Pages 53-66 (about one-seventh of the script, equal in length to Scene 1)

Bernard, Valentine, Chloë, Gus, Hannah

Page	Language	Comments
53	Tom Moore	See Scene 3, p. 41.
	Charles II	Reigned 1649-85 but was in power only 1660-85. The Croom title probably dates from soon after 1660 as many other Restoration titles do.
54	India Office	See Scene 2, p. 26.
	holograph	In the writer's own hand, not copied by a clerk.
	missed anything?	A sure laugh from any college-town audience.
	Byron's friend	Bernard's gut feeling is right: Septimus and Byron were friends at school. But he concedes that his evidence does not prove the claim.
55	Byron Society	Re-founded in 1971 (after a time of nonexistence?).
56	<i>Journal of English Studies</i>	See the note to Scene 2, p. 21.
	apparatus	The bibliographic and other supplemental information that will enable fellow scholars to substantiate and use Bernard's paper.
	book early	You would see the same formula in an advertisement for a magician working children's birthday parties.
	I wasn't there	Bernard discounts Hannah's gut instinct and does so again on p. 63, but it is his own main tool for distinguishing true from false.
	connection with the London periodicals	Bernard says no, but yes, he did. He gives details in Scene 7.
57	Who but Byron	Given the reference to Chater's "narcotic" in the marginal note (Scene 4) and Septimus' use of <i>The Maid of Turkey</i> as a sleep aid (Scene 1), the audience can be excused for its gut feeling that the note is by Septimus.
	platonic letter	Loose usage, I think. A letter that exists independently of whether it exists on paper, as one says a platonic chair possesses "chairness" without having the quality of actually being sat on.

	Albania	One of the best-known portraits of Byron (by Thomas Phillips, 1813) shows him wearing the flamboyant costume of an Albanian soldier. Like Greece, Albania in the early 19th century was part of the Ottoman Empire. Neither country would become independent in Byron's lifetime, although Greece claimed to be so from 1821.	
	It was the woman	Adam's excuse to God when confronted over the apple incident (Genesis 3).	
	Burn this	I believe this is the first reference to the loss of information by burning.	
	grassed	Snitched.	
	What do you mean, date rape?	Bernard fails to understand Chloë. Hannah does not help by supplying a <i>date</i> .	
58	a critic with a gift for ridicule and a taste for seduction	Bernard does not know that Sidley harbored two such critics on the date in question.	
59	Bollocks	Britishism: testicles; by extension, "bullshit."	
	Marie of Romania	Dorothy Parker wrote the ironic quatrain: Life is a roundel of glorious song, A medley of extemporanea, And love is a thing that can never go wrong, And I am Marie of Romania.	
	your theory is incomplete	A "complete" scientific theory takes account of all known facts (data) and provides a mechanism for generating testable predictions. If the predictions come up trumps, the theory gains provisional acceptance; if they do not pan out, it is discarded. Valentine may object to Bernard's reconstruction because it leaves some facts out of account, or—more cogently—because its "predictions" can't be tested. (In a historical context, some writers replace <i>prediction</i> with <i>postdiction</i> .)	
60	inconclusive	Bernard objects to Valentine's computer analysis—which bears some relationship to the D.H. Lawrence analysis in Scene 2—because it does not yield a definite affirmative or negative answer (Byron did or did not write the <i>Piccadilly</i> reviews). Even an inconclusive result should lead Bernard to question some of his premises, though.	
	trivial	Mathematicians use this word to describe a conclusion that follows from its premises without great effort or ingenuity. Valentine has something a little different in mind: Knowledge stands independently of who derived it. That is, the authorship of the reviews is not important. No wonder Bernard takes offense at this idea.	
61	the one in the wheelchair	Stephen Hawking.	

	She walks in beauty	The 18-line poem was written in June 1814 (after a party, yes) and published in 1815. The subject may be Mrs. Wilmot, a cousin of Byron's by marriage.
	Byron and Lamb	 <p>Made in 1812 (Scene 7), and this is indeed the year of Lamb's and Byron's affair.</p>
	Fuseli	Henry Fuseli (1741-1825), originally Johann Heinrich Füssli, Swiss-English draftsman and painter. He was professor of the Royal Academy 1799-1803 and 1810-25.
64	something between her legs	It's probably obvious to everyone else, but it took me four readings and a dozen rehearsals to catch his meaning: <i>Looking</i> between Chloë's legs while she was on a ladder, he saw the Godolphin book, which put him in mind of Hannah's research.
65	a wooden stove	Wonderful image, isn't it?
	hoary as Job	Shaggy and white-haired.
	Frenchified mathematick	Scene 7 will offer a hint about the source of Frenchification.
	restitution of hope	Fittingly, there is ambiguity about what the hermit sought to prove. In Scene 2, he covered his papers with "cabalistic proofs that the world was coming to an end"; here it seems he was trying to show that it wouldn't.
	thermodynamics	A flippant paraphrase of the three laws says: (1) You can't win; (2) you can't break even; (3) you can't resign from the game.
	Thomasina's discovery	Hannah knows or has a suspicion of the second discovery, fractal mathematics and the geometry of natural forms. It would be hard indeed to connect fractals with the second law of thermodynamics.

Act 2**Scene 6**

1809 (the day after Scene 3)

Pages 67-72 (the shortest scene, one-sixteenth of the script)

Jellaby, Septimus, Lady Croom

Page	Language	Comments
67	s.d.: shot, crows	Not only does the iterated sound effect tie the two acts together, it also prompts Jellaby's entrance and points two of the play's themes again (birds and death).
	s.d.: lamp	Technical note: Most stage directions in most plays are due to the original stage manager, not the playwright. In other words, an elaborate tea service may be in the script not because a simple one won't work, but because the company that premiered the show had one in the prop department. Similarly, this oil lamp can just as well be a candle holder—better, in fact, for it's hard to light paper from an enclosed lamp.
	Half past five	Well after the times appointed for Septimus' duels.
	boat-house	He claims to have slept there perhaps so as not to wake the house when going out to fight. He need not have bothered, and probably didn't.
68	up and hopping	The rottenest joke in <i>Arcadia</i> , given what Jellaby is carrying.
	rabbit pistols	An instance, I think, of license given to the propmaster: Dueling pistols would certainly have to be matched; these do not.
	not a coin	Nice ambiguity in Jellaby's line: Byron did not even leave small items behind when he cleared out, and he also did not tip the staff.
	half-guinea	A generous tip: ten shillings sixpence, over 10 U.S. dollars today.
	Her ladyship	Jellaby's story hangs together and is easily worth what Septimus pays for it; Lady Croom's will be better constructed but less plausible.
	No, indeed, a hare	Septimus taking the first of several rearward steps in the face of the angry Countess.
70	a lifetime's devotion	Anyone but Lady Croom would have phrased this the other way around: The Earl couldn't hear the commotion because he sleeps on his good ear.
	give an account	Byron must explain his conduct or (it's implied) Septimus will punish him.

71	letter from Lord Byron	Bernard's "platonic" letter, though we may presume Bernard got the contents wrong since it was not written from Albania and could not have referred to Chater's death.
	Admiralty	The British government agency that oversees naval and commercial shipping.
	Linnean Society	<i>Lin-NEE-an</i> . An organization supporting biological research and exploration, named for Carl Linnaeus (1707-78), who invented the modern system of species nomenclature.
	Sir Joseph Banks	(1747-1820), botanist and explorer who sailed with Captain Cook (1768-71) and later became a great patron of scientific research. He also appears in Patrick O'Brian's Aubrey-Maturin novels.
72	alone with my thoughts	This is Version B of the Septimus-Charity meeting; see Scene 1 for Version A.
	I cannot approve	Definitely a message to Septimus: Drawers will not be an obstacle.

Act 2


Scene 7

1812 and the present day

Pages 73-97 (by far the longest scene, one-quarter of the script)

In the present: Valentine, Chloë, Gus, Hannah, Bernard

In 1812: Augustus, Thomasina, Septimus, Lady Croom, Noakes

Page	Language	Comments
73	s.d.: pyramid, cone	 <p>Technical note 1: These proved harder to find than we expected. In the end we settled for two different shapes. The substitution was not really satisfactory because the smaller objects were hard to see. Painting them a bright color might have helped.</p> <p>Technical note 2: twenty inches high? They would eclipse everything else on the table.</p>
	s.d.: dwarf dahlias	Technical note: If you set a pot of ordinary dahlias on the table you would not be able to see any of the rest of the stuff, or the people when they were upstage, either; that's why these are specified as dwarf. And, because you can't find miniaturized silk dahlias, you get license from the s.d. ("which do not look like modern dahlias") to substitute any low-slung silk flowers in a low container.
	Even in Arcadia	Echoing the motto from Scene 1.
	first person	Iterating Thomasina's question in Scene 1.
	1820s	See the reference to Laplace in Scene 1 comments.
74	flatties	Technical note: It is possible to make Gus look <i>too</i> much like Augustus, and the flats are part of it. We kept the line but made Gus wear his sneakers anyway; Augustus had oxfords.
	look period	A bit of theater slang creeping in, or does Chloë have some experience in amateur dramatics?
	romantic	One might be digging too deeply if one questioned why Hannah thinks this is a compliment.
75	set of points on a complex plane	The beginning of any number of descriptions of mathematical objects in Valentine's world.

76	Coverly set	An ambiguity (and, perhaps, a topic where Stoppard sought a little blurring). Thomasina's "rabbit equation" yields one dot per iteration, with all the dots falling inside the outline of a mathematical object that resembles an apple leaf. Valentine's description—both here and in Scene 5—has to do with a figure rather more like the Mandelbrot set, where the appearance repeats itself on all scales and the calculation is done for <i>every</i> point in the plane, all at once. The two visualizations have some common features, but it is hard to imagine them as being superficially alike. I suggest that the Coverly set is made up of figures like apple leaves but conjoined in some way and repeated at all scales; <i>Fractals Everywhere</i> (see comment on Scene 4, p. 47) shows, for example, a fern frond where the overall composite shape is reproduced in each leaf and each leaf is a composite made up of smaller leaf shapes.
	I can't show you how deep it goes	Because no matter how fine the scale, you will see newly calculated features if you blow it up further.
	he and Thomasina would have—	—each known something about what the other was doing, so that Thomasina's results may cast light on what Septimus found.
78	good English algebra	Peacock's description of what the Sidley Hermit was trying to accomplish.
	room temperature	Of course he doesn't mean 73 °F or whatever; he means everything will end up at the <i>same</i> temperature. The implication is that there will be no more heat transfer, no more work done, therefore nothing interesting happening anywhere. The term "heat death of the universe" refers to this dull final state, not to destruction by fire. (No one in <i>Arcadia</i> uses that phrase, in fact; they prefer "doom.")
	But not <i>this!</i>	Even if Septimus had invented the iterated algorithm and written the instructions for plotting the Coverly set, that would have had no bearing on an attempt to disprove the heat death of the universe.
79	I had a dream	Lord Byron wrote "Darkness" in 1816, "the year without a summer," when airborne debris from the eruption of Mt. Tambora blocked part of the Sun's light and led to disastrously cold temperatures for months on end. The 82-line poem tells a vision of the end of the world without heat or light.
	'Childe Harold's Pilgrimage'	A long narrative poem in four cantos, published in 1812-18, recounting the travels of a gifted and world-weary young man. It contains references that may well be autobiographical.
	home almost a year	The first two cantos of "Childe Harold" appeared soon after Byron's return to England in July 1811. We will see further on that the "old" parts of Scene 7 take place in June 1812.
	a hare's breadth	Runner-up for worst joke in <i>Arcadia</i> . (See Scene 6, p. 68, for the winner.)

80	cone and pyramid	If one were introducing illegal changes into the script, and if one could not find a cone and a pyramid for drawing, a tweak in this line would be a possibility.
	shilling, sixpence	In British money of the time, six pennies made a sixpence, two sixpence made a shilling, and twenty shillings made a pound.
	started in Germany	In southern Germany or perhaps Austria, where the waltz evolved from a triple-time dance called the <i>Ländler</i> .
81	Zelinsky	The spelling of his name is Czech, but we learn he is “a Count in Poland,” where he would have written Zelinski. Or Želiński.
	a prize essay	Joseph Fourier (1768-1830) wrote his first paper on heat in 1807. To encourage his work, the Academy of Sciences announced a prize to be given early in 1812 for a monograph on the propagation of heat, and Fourier submitted the winning essay. He would later (1822) expand it into <i>Théorie analytique de la chaleur</i> [Analytical Theory of Heat].
	the atoms do not go according to Newton	Between two bodies differing in temperature, heat propagates in one direction only, hotter to colder. Newton’s equations permit the transfer of energy in either direction.
	steam engine	It is worth doing a bit of research on the Newcomen steam engine. The key fact is that the machine worked at a steady rate of about 12 cycles per minute. Not chuff-chuff-chuff but chuffff-(hissss).
82	against such a disturbance	The disturbance—shouting, steam engine, piano, doors banging—is taking place in both the times of the scene.
83	‘Culpability’ Noakes	A really clever pun on “Capability” Brown’s nickname.
	Chatsworth	In Derbyshire, seat of the Duke of Devonshire then and now.
	Devonshire House	The London home of the Duke of Devonshire.
84	Hobbes	Thomas Hobbes (1588-1679), English political philosopher who brought out <i>Leviathan</i> in 1651.
	Mountains . . . cones	Another reference to the geometrical objects used in the drawing lesson. If one had had to fall back on a cube and a sphere, and if one were minded to make illegal changes in the script, one might replace this line with something like, “Clouds are not spheres, and stones are not cubes.”
	gunnery and architecture	Fields that make heavy use of Euclidean (i.e., conventional, school) geometry. A cannonball travels in a parabolic trajectory; buildings include lines, arcs, planes and angles.
	Sixteen years and eleven months . . . and three weeks	Three years and nearly two months after Scene 1. The time in the “old” parts of Scene 7 is therefore early June 1812. The War of 1812 would begin later in the month, and on the 24th Napoleon would invade Russia. Beethoven, not yet profoundly deaf, was working on his seventh and eighth symphonies.

85	hanged there for a Lamb	“As well hanged for a sheep as a lamb,” the proverb advising, in today’s terms, “Go big or go home.” Of course the “lady” referred to is Lady Caroline Lamb.
	s.d.: the diagram	Thomasina, free-associating after reading part of Fourier’s essay, produces some sketch relating to heat transfer. She has intuited the Second Law of Thermodynamics—her third discovery, by my count—but cannot do the mathematical proof. Valentine will paraphrase the Second Law later in the scene.
	a mean plantation	To make his prospectus a selling tool, Noakes has followed the practice of Brown and Repton: He has painted what the land will look like after a passage of years, when, for example, the newly planted trees have matured and the groves have been thinned. Lady Croom’s criticism may baffle him; she objects to how it looks <i>now</i> , not how it looks in his book.
	waterfall	This is what the steam pump is for, to raise water to the top of an artificial crag so that it can fall picturesquely.
86	One could advertise	Not a facetious remark: Landowners <i>did</i> advertise for “ornamental” hermits. See http://www.hermitary.com/lore/ornamental_hermits.html
	eleven pence in the shilling	I think she uses the expression to mean “something less than the total,” not precisely to mean eleven twelfths.
87	<i>Ce soir . . . je te demande</i>	This evening we must speak French, I request it of you. It is a “courtesy” to the Polish Count to speak French because speaking Polish is simply out of the question—perhaps even for him.
88	being a Septimus	The name means “seventh male.”
	I would like to keep it	The drawing of Septimus and Plautus will therefore be preserved among the Croom papers, not those of Septimus, who did not have such a sterling record as an archivist.
89	parterre	A level or raised bed.
	second and third distances	Brown’s park created its perspectives by including not just foreground and background features, but features at several distances from the observer.
	exchanged beds	He dug the flower up and then was planted in its place.
	Byron essays . . . lines he added	The audience knows both <i>Piccadilly</i> reviews were by Septimus and suspects (at least) that the marginal quatrain was too.
	as sure as he shot that hare	Bernard has no reason to doubt the report in the game book, so it is unfair to laugh at him for accepting it.
92	To save my candles	Emphasis on <i>my</i> . Compare Hannah’s report of the pay book, Scene 2.
93	s.d.: the diagram	The one Thomasina drew for the Second Law of Thermodynamics earlier in this scene.