MANNERS AND MOVEMENTS

MANNERS AND MOVEMENTS IN COSTUME PLAYS

BY

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AND

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The Authors.

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CHAPTER I

INTRODUCTORY

It is not life that on our stage we show
But voices crying, " Ah, that Life were so ! "

EVAN JOHN—Prologue written for a production of Dryden's *Aurengzebe*.

SOME years ago there was a company of players who used to tour the villages of North Ireland with plays about " the 98 "—that is, the rebellion of 1798 which was led by Lord Edward FitzGerald. Their purpose was of course political and the performances, although not exactly forbidden, were certainly not in the interests of law and order. An Irishwoman who owes her love of the theatre to these stolen early experiences says she has never felt anything like the waves of excitement and enthusiasm which used to spread from actors to audience. Tightly wedged in an old barn they watched countless variations of the story of rebels (croppies), yeomen and informers which always culminated in the threatened hanging of the hero and a last-minute reprieve.

Between the acts there were songs : " The Croppy Boy," " The Shan Van Vocht " (little old woman, meaning Ireland) and " Who fears to hear of '98 ? Who blushes at the name ? " (" An' I hope *you* don't ! " spoken with meaning to the audience.)

[1] " Here were blood, lust, love, passion. Here were

[1] Edna Ferber, " The Showboat."

warmth, enchantment, laughter, music. It was anodyne. It was Lethe. It was Escape. It was the Theatre "—or what the theatre means to most of us, although apparently there are people who go solely to improve their minds. When the dramatic critic of the B.B.C. asked listeners to write and tell him the most memorable moments of their theatre-going experiences, 90 per cent. of the references were to costume plays.

Two main problems confront the producer who wishes to tackle this type of play: acquiring the necessary historical information, and using this information with dramatic effect. All too often a costume play fails to convince because the characters lack reality; they are so obviously modern men and women in fancy dress.

The more one studies the past, the more strongly one feels that human nature has changed very little in essentials and that history indeed repeats itself. For example, the modern American custom of "cutting in" caused trouble in sixteenth-century ball-rooms, and during the same period a special form of galliard was introduced to circumvent certain "indiscreet" young gentlemen who had formed the "bad habit" of keeping to one partner. Again, in Molière's *Le Bourgeois Gentilhomme* (1670), the dancing-master gives a lesson on the minuet; a hundred and twenty years later Bunbury published a cartoon called "The Long Minuet" in which he caricatured contemporary ball-room dancers; in both cases the faults of memory or movement are precisely those one meets with when teaching the dance today.

So long as players are content to think of their ancestors as rather remote beings who wore queer clothes and did strange things with their arms and

legs, so long will the fancy-dress atmosphere persist.

Studying a period is rather like studying a part. Supposing you were shown a photograph of someone with whom you were to spend several years alone, the only other white person on a leper island, shall we say? Imagine how you would study that photograph —feeling, as it were, for the spirit behind the features. Many actors use this method when creating a historical rôle—they are searching for something more than mere physical resemblance—and it is in the same way that one "feels" for the impression of a whole period.

The sources of information are many and varied. Books on etiquette and costume, pictures, diaries, letters and other contemporary literature, tombstones, local legends, coins, postage stamps, fans, all contribute their share, but it must be remembered that this information can only be definite up to a point. How difficult it is to reconstruct the Edwardian years really satisfactorily, even with the help of the many people still living to guide us! A distinguished doctor once remarked that the facts of the medical profession were less to be relied on than any because they were founded on deduction, and this applies also to period research. In fact, only recently, two dancing-experts deduced exactly the opposite from approximately the same set of facts! From a dramatic point of view it did not matter which opinion was correct—the one to choose would be that which gave the greater stimulus to the players' imaginations, and which would therefore be likely to produce more convincing performances.

When you have studied your period remember "the play's the thing" and apply your knowledge with discretion. For example, yo-yo or bandalore, as it was then called, was very popular about 1800. Intro-

duced into a straight play of the period, *it would merely distract attention* from the main action—" Look, she's playing yo-yo ! " " Fancy, yo-yo ! "—whereas in one of the sharply defined period episodes of a Cochran revue it would probably be extremely effective. On the other hand, when the Princess makes her first entry in Masefield's *Philip's the King*, she is in a state of extreme anxiety and suspense. She meets her father with the words, " Has no news come ? " But the Spanish court was noted for its strict ceremonial etiquette and *the atmosphere of the play is actually heightened* as she pauses to curtsy and kiss his hand before stammering out the all-important question.

There is one more point to bear in mind, and that is that absolute *historical accuracy is not always dramatically effective* for the same reason that drawing-room naturalness will not carry conviction in a theatre and that a ball-room fox-trot must be adapted before it is suitable for exhibition work. Period manners and customs other than those connected with public ceremonies will frequently need a similar touch of what is known as " artistic exaggeration."

CHAPTER II

DEPORTMENT

Movements in relation to Costume; Management of Properties, Cane, Fan, etc.

NOTE.—This chapter should be studied in costume before a full-length mirror, or with frequent references to a good book of designs. Beginners are apt to be confused by too many details. For them I should recommend *On English Costume*, by Mary Kelly, price 2*s*. 6*d*.; it is a very clear exposition in text and illustration of the main characteristics of each period.

The five books on *English Costume* by Iris Brooke and James Laver, and the two books mentioned on p. 16, are excellent for general purposes, while those who wish to go into the subject deeply would thoroughly enjoy *English Costume* (4 vols.), by Dion Clayton Calthrop. *Costume and Fashion* (3 vols. at present, to be increased to 6 vols.), by Herbert Norris, and the vast work by M. Racinet, which is available in most good libraries. See also p. 6.

A GOOD walk is as great an asset to an actor or actress as a beautiful voice, especially in costume plays, where a deliberate appeal is made to the eye. A poking head and sagging knees will ruin *any* period costume, and the assumption of various airs and graces only succeeds in making defects more obvious.

The art of wearing clothes well is never entirely a gift from heaven. The foundation is a well-trained body: but having attained that, or at any rate, having recognised the desirability of doing so, there must be an interest in clothes for their own sake and an attempt to appreciate cut, design and proportion from a display

angle. A feeling for drapery and the respective properties of different materials also is invaluable, but so is, above all, *the knack of wearing one's garments as if they belonged.* In the minds of an audience, an actor and his clothes should be indivisible—the character revealed in the costume, the costume the epitome of the man. The hall-mark of a great actor is his ability to make inanimate objects—clothes, properties, even hangings—speak for him.

This point is so important and so often overlooked that it may be worth while to give a few general hints on the subject before proceeding to detailed descriptions.

These hints are especially intended for producers in remote villages.

(1) Take to the first rehearsal pictures of the type of costume you will be using. It is always possible to get these if you really want them —just a question of taking a little trouble.

There are many books on costume in both the main library of the British Drama League and also in that belonging to the Village Drama Section which may be borrowed by affiliated societies. The subscriptions are one guinea and 10*s.* 6*d.* a year respectively.

Encourage discussion of the gossipy order, calling attention to little fashionable extravagances which would have been sources of great pride to the original wearers and pointing out details of cut and design which would please the audience and be rather amusing to display.

(2) Whether you are making or hiring, study the characteristics of the period carefully, remembering that *silhouette is all-important.* I

know quite good firms who are terribly casual where dress improvers are concerned.

To make sure that you have grasped this point, take a well-illustrated book on costume (see page 5), and try to find answers to these questions: "Why would a small Victorian crinoline ruin a Catherine of Aragon dress, and what makes an early eighteenth-century hoop quite unsuitable for use with a basqued Elizabethan gown?" I have had both supplied!

(3) The more rehearsals in costume the better. It is a good plan where possible to let the players wear their dresses at home for an afternoon or evening, but there are very few who can be trusted quite to this extent.

Try to arrange for each actor to have at least ten minutes alone with a long mirror. Give him (or her) a few words of practical advice and then leave him to experiment. It will be well worth the trouble—in fact, satisfactory costume work is impossible without a little help of this kind. After all, seeing is believing, and theory without practice, especially in theatrical matters, is completely useless.

For the purposes of this book it will be sufficient to divide each subject under discussion into four main periods viz:—

Mediaeval (up to the end of the fifteenth century).

Tudor and Early Stuart (from the reign of Henry VIII onwards).

Restoration and Eighteenth century (1660–1800), and Nineteenth century.

MEDIAEVAL AND TUDOR

Men.

It is very difficult to obtain any definite information prior to the invention of printing, and the hints on etiquette published at the end of the sixteenth century are surprisingly elementary. The gentlemen are advised to pull up their hose and wear clean shirts in the ball-room, not to sneeze or spit over-much and if so to use a clean handkerchief, and not to dance with their mouths open lest a fly should dash in! There was no science of fine movement as we know it—upturned toes, for instance, were quite permissible, and young men danced to show off their strength and agility.

It may be inferred that these early gallants cut a better figure on the battle-field or at the chase than in a ball-room, but it must be remembered that one of the aspects of the artistic exaggeration referred to in Chapter I is the *stage convention that all men and women, other than those playing character parts, move and wear their clothes according to the highest standards of their own times.* "Acting is an enlargement of life."

You will be completely effective in Mediaeval and Tudor plays if you mould your walk on that of an athlete, moving easily and buoyantly from the hips, with braced knees and an erect head position. Finery appealed to these men, so wear your clothes as if you had spent a good deal of thought upon them, and were excellently pleased with the result! but do not confuse this nice healthy boyish swagger with the foppishness of an Aguecheek or a Thurio. Be very particular about fit; so many young Shakespearian actors, amateur and—alas! professional, look as if they had

been fished up out of an old trunk rather the worse for wear !

A short Elizabethan cloak needs special attention if you are to dance or do anything very active. Sometimes it is best to sew tapes to each side of the collar, pass these through holes in the doublet, cross in front (underneath the latter) and tie round the waist—otherwise there is a tendency to drag back from the throat which is both unsightly and uncomfortable.

Study the angle of your hat in a mirror. Think what you do with a trilby ! The hats of the fifteenth and sixteenth centuries can and should be even more devastating.

Finally, if you are to wear a gown or robe, do so with dignity.

Here are a few special hints :

Standing. Gallants were particularly proud of their legs. Always aim at displaying them to the best advantage, and particularly avoid any sagging at the knees. You can stand with feet apart, weight evenly divided ; or in repose, in what is called 3rd position, i.e. the heel of the front foot to the hollow of the back foot, toes and knees well turned out, but with the rear knee bent, the toe only taking the weight. Notice that in this position also the weight is divided between both feet ; all grace is lost if you " stand on one leg " as they say.

Another satisfactory position for informal conversations (and one incidentally which gives a sense of ease to the inexperienced) is to stand with one foot on a raised object such as a stool or a tree-stump, with one hand on the raised knee and the other on the hip, or with the body leaning forward supported by the forearm on the raised knee and the other hand resting on the raised thigh. With the typical Henry VIII

costume it is always good to stand with the weight on one foot and the other obliquely to the side, about 10 inches away, knee bent.

To ensure wrinkle-less tights, slip a penny under your tights about 5 inches down from the waist and exactly over your left knee. Take a long piece of tape and tie the material round the penny, thus making a sort of little bag with the penny tight inside ; (this gives you a pull—if you tied the material only the tape would slip off). Leave a good long piece dangling. Carry the main end round behind pulling hard and fix another penny above the right knee in the same way, again leaving an end dangling. Cross the two loose ends in front, and tie around the waist pulling as hard as possible.

Sitting. Avoid any sort of huddled position. Lane Crauford in his excellent book, *Acting : Its Theory and Practice*, gives the following advice : "In a Shakespearian costume the student should note that when sitting he should avoid placing his hands upon his knees as if he were warming them. The hands should fall gracefully between the thighs, one slightly higher up than the other, and one leg somewhat in advance of the other. The feet should be slightly turned out at a half-angle. Any turning in of the toes makes a striking difference in grace of attitude (and one often sees this simple fault)."

Crossed legs are nearly always bad, especially with any form of padded [1] breeches.

Hands and Arms. Use broad, picturesque hand and arm gestures in Mediaeval work and display the sleeves. When the sleeves are of no particular interest and right through the Tudor period any of the usual masculine arm positions are suitable : Folded, hands on hips,

[1] See Glossary.

on the belt, dagger, sword-hilt, etc., while from the end of the fifteenth century in France and Germany (but later in England), gloves may be carried.

For stylised productions, see note Women (Mediaeval) hands.

The first part of the seventeenth century, including the reign of Charles I and the Commonwealth, is best considered in this period, as the costume has so definitely evolved from the Elizabethan, and deportment was not to become an art until the exiled nobles introduced the new French fashions at the time of the Restoration.

Be particularly careful that the way in which you wear your clothes reveals character, especially if you are playing the part of a Puritan. The " militarism " of Cromwell's picked troops and the careless attire of the fanatical preacher should be in direct contrast to the easy bearing of the cavalier—easy, not sloppy !

You may find the large-brimmed hats a little difficult to handle ; do not leave this until dress rehearsal. Avoid very full wigs—these came in later ; you want to look as if your own hair had been allowed to grow. Cross your legs if you wish. A cavalier's hands should look well cared for.

The Civil War overshadows the whole of these years, hence the insistence on character ; youth and adventure have been replaced by disillusionment and sophistication ; the world has grown up.

Women (Mediaeval).

Deportment is governed entirely by costume. The characteristics to emphasise are the long straight lines and the heaviness of the materials employed.

Never extend a straightly falling dress sideways, but use the great fullness in up and down drapings. It is

hopeless to try to disguise a bad carriage—the ill effects of sagging knees are far more obvious than with hoop or farthingale and stooping shoulders really distressing.

Do not wear heels either at a performance or rehearsals; a high-heeled walk is quite wrong with mediaeval costume and as far as rehearsals are concerned one should train oneself to feel one's clothes in imagination from the beginning. Movement should be very smooth.

Standing. Many old pictures emphasise the forward position of the stomach. This may, or may not, have been admired, but was almost certainly a fact. Lack of corsets, full under-robes and early middle-age are only a few of the reasons which at once suggest themselves, but personally I should never advise inexperienced players deliberately to stand in this way and thus encourage a bad habit which is already too common and injurious both to voice and personality. The great thing is to show the heavy backward drag of the cloak from the shoulders, and a little arrangement of the folds of either the upper or under-dress will be quite sufficient to suggest the required effect. Notice that it is usual to make turns away from, instead of towards, the audience when wearing a train.

Sitting. There is a great art in sitting in such a way that the skirts seem to arrange themselves in beautiful folds round the feet, or when very long, spread away in a pool of colour. This, as usual, is a matter of practice; lift the material boldly into position and don't fumble or fidget. Always sit with a very straight back and learn to use the arms of a great chair or throne. Is it necessary to add, never, never cross the legs?

If, as often happens, you have to wear a dress made

of thinnish material, it is sometimes possible to improve the appearance and give the requisite impression of thickness by making a narrow underskirt of calico and starching it like a board. It should be just wide enough to cause the gown to stand out to the extent it would if properly made, i.e. of heavy material and worn over a heavy under-robe.

You are in even worse case if the material has been skimped at all; it will be almost impossible to convey any real period feeling. The only thing you can do is to stand straight, to move with easy dignity and concentrate on head-dress and sleeves.

Notice particularly that it is the head-dress which gives character to a period costume. This fact cannot be over-emphasised.

A well-dressed woman today studies a fashion and adapts it slightly to her own style. Many actresses object to hiding their hair and overlook the fact that head-dress and costume are usually complementary. Modern hairdressing and a mediaeval head-dress may look charming in a small hand mirror, but as incongruous, and therefore as vulgar, viewed from a distance as a garden-party hat with tweeds. Hide your hair if the fashion demands it, and adapt the actual lines of the head-dress to make a becoming frame for the face.

Hands and Arms. The *hands* present no difficulties; they are usually and of necessity engaged in lifting up the gown, but notice that this is usually done by the pressure of the forearm against the body, thus leaving the hands free to hold small objects. The material is lifted in great folds, and as the wearer pleases—sometimes on one side only, sometimes with both arms laid parallel across the body, roughly speaking above and below the waist, the fold caught between. One side

of the cloak is sometimes folded round the arm in the same way, or the cloak may just be loosely grasped on each side, or one hand may hold the edge of the cloak and the other lie across the breast fingering the chain of the fastening. In fact, when not occupied with the garments, the hands are frequently shown lying across the body or heart. When the sleeves are very full and long the hands may be folded inside them after the manner of nuns, otherwise let all gesture be broad and picturesque, especially when there is any sort of hanging sleeve to display.

Religious plays and ballets are often *stylised*, that is to say, performed throughout in the style of a stained-glass window, for instance, or of a certain artist's paintings. This means that not only the producer but every character must possess a very intimate knowledge of the originals on which the production is based. The method is often highly successful when dealing with simple religious plays and tableaux, but not otherwise of much advantage to amateurs.

Women (Tudor).

The great thing to remember when wearing any sort of dress improver, be it farthingale, hoop or crinoline, is to keep the waist the *centre* of the circle when moving ; a sway from side to side is definitely ugly. The waist always controls all skirt movement. See that the bodice fits well. This appearance can be obtained without the use of corsets, but corsets are much more comfortable and seem to distribute the weight better. This neatness at the waist is particularly necessary if you are wearing a cushion farthingale ; the hooped sorts are preferable in my opinion, but need careful adjustment as to shape. Each hoop in the bell-shaped or earlier type must graduate exactly in size from the one above so

that the skirt spreads into a perfect cone. The general effect should be stiff—this was a Spanish fashion.

The later wheel-shaped, or French, farthingale as it is sometimes called—that usually associated with Queen Elizabeth—is much more amusing. It should move up and down at each step with a most attractive little bounce. For modern stage purposes and particularly for dancing, the lower hoops are omitted. Adjust the top hoop very carefully—if it is too large in relation to the waist it will not keep its shape well; if too small, it will not be flexible enough. The farthingale should not be of undyed hessian but should form part of the general colour-scheme and the knickers should match the farthingale.

Beware of actually *sitting* on a hoop or catching one against the edge of a chair in such a way as to tilt it up in front. Sometimes the hoops are conveniently placed; if not, it is a simple matter to adjust them as you sit down, usually by just lifting the skirt slightly at the back by means of the hoops.

When *walking* in French farthingale, set down the toe first slightly accentuating an ordinary lilting walk, but taking smaller steps. In all cases move freely, but from the knees rather than the hips. Do not wear discarded evening shoes with an Elizabethan costume; heels were certainly rising in height at the end of the sixteenth century, but you will get better results with the lower ones.

Remember that the Elizabethan Age was extremely vigorous. It comes as a shock to most people to realise that stately dances were quite out of favour and that the popular favourites were unbelievably energetic.

The earlier head-dresses are easy to wear according to modern ideas, as when the hair is visible it is dressed low, but as the century progresses and with all types

of curved-out hood, it must be dressed high. Lift up the hair to fill out each curve; a heart-shaped effect should be aimed at and is most becoming.

Hands and Arms. Many of the dresses of the early sixteenth century had bell-shaped upper sleeves over puffed or slashed under ones. The forearms may be folded lightly, displaying the line of wrist and hand (not tucked in like a washerwoman's). With a decided Spanish (cone-shaped) farthingale, it is better to clasp the hands just below waist level, elbows rather bent, sleeves lying across the skirt.

When wearing a French farthingale the hands frequently rest on the edge of the hoop, about 15 inches apart, palms down. The whole arm is therefore curved slightly outwards and carried away from the body from the shoulders. This peculiar carriage of the arm is very characteristic, and is always seen when the arm is not actually bent; the hands, whether at rest or holding a fan or similar object, always travel outside the circle of the farthingale. The attitude mentioned is the easiest from which to work if you do not possess a picture, but remember that the whole thing is a striking example of how dress affects deportment. Had the farthingale been worn high, the elbow and forearm would almost certainly have rested upon it in some way. Apart from the influence of the low line at which the farthingale was set, nearly all the forms of sleeve were cut to encourage this strongly marked outward curve of which we have been speaking. Never use a modern pattern for a period costume, nor hire a second time from a firm that permits this —the result is bound to be fancy dress. *Dress Design*, by Talbot Hughes (Pitman); and *A History of Costume*, by C. Köhler and E. von Sichart (published Harrap), both contain excellent patterns to scale and will be

found in any good library. They need skill in drafting, but are perfectly simple to make up.

Although the positions of the fingers shown in many Elizabethan paintings are actually impossible to imitate, they are always beautiful and we can judge that long pale hands were very much admired. People possessing this type of hand nearly always use them well, so if you are not fortunate yourself, look for a model among your friends.

The costumes of the reign of Charles I are both easy and difficult to wear—easy if you naturally move charmingly, difficult otherwise, as the whole dress is so simple and gracious and there is no extraordinary feature to emphasise. Avoid a limp or draggled look. If the material is poor, wear a more substantial petticoat and to give the required spring at the waist gather book-muslin about 12 inches deep in with skirt; or if the dress is hired, improve the appearance by inserting thickly pleated folds or wads of newspaper. These remarks refer only to the later hoopless dresses, and are, of course, makeshifts. The bodice must be just tight enough to show off the very full sleeves and yet give the impression of looseness and comfort. Hold out your skirt to its full breadth when you feel like it and be as dainty and gracious and feminine as you please. The Puritan maiden follows the usual stage rule of moving and standing well—the rest depends on her character and the situations in which she finds herself.

RESTORATION AND EIGHTEENTH CENTURY

Charles II brought the fashions of the French Court with him to England and with these came French dancing-masters to teach manners to the "barbarous

islanders." These men were artists and worshipped simplicity and fine detail, and by the beginning of the eighteenth century unconscious elegance was considered to be the hall-mark of breeding. Affectation was detested, though probably by no means uncommon, judging by the frequency with which it was condemned. Now simplicity, unless perfect, is tame, and that is why this period is so different from all others, and so difficult to deal with. There are perhaps hardly a dozen actors and actresses on the English stage today who can attain the perfection of simplicity without which the classical comedies of Congreve and Sheridan are ruined.

Speaking broadly you can divide your eighteenth-century cast into four classes :

(*a*) The ladies and gentlemen of the court, young and old, typifying the highest standard of manners of the day.

(*b*) Country gentlefolk, untaught, and therefore clumsy, in fact or by comparison ; sometimes dignified, e.g. Mr. Hardcastle in *She stoops to Conquer*, sometimes humorous, e.g. Bob Acres in *The Rivals*.

(*c*) Fops of either sex, e.g. Lady Fanciful in *The Provoked Wife*, or Witwoud in *The Way of the World*.

(*d*) Character parts — footmen, chambermaids, brokers, etc., whose first business is to create a real person and then to imagine that person living under eighteenth-century conditions.

If you have to deal with a company the majority of whom would be unable to attempt or enjoy extreme simplicity, it is wiser to choose either a play which consists chiefly of groups (*b*), (*c*) and (*d*), or one of the many romantic comedies such as *Nell Gwynne*,

which do not pretend to be taken seriously, but which can be carried off with a bow and a flourish, elaborate curtsies and a good oath soundly sworn!

Never tackle a Charles II play without reading at least a part of *Pepys Diary*, and for sidelights on the early eighteenth century try some of Addison's *Spectator* papers. Both these writers are vivid and amusing and excite one's curiosity in a human way about the past.

Men.

The early Restoration costumes are fussy, frilly and annoying, and yet the new deportment suits them exceedingly well—in fact, this is the only section of the period in which I have seen historical simplicity "get over" in the hands of untrained performers. It is probably the contrast between dignity and fandangle, restrained manners and unrestrained morals, which is so satisfying theatrically.

Carry your head and shoulders well—this direction becomes monotonous, but must be insisted on—rehearse in high-heeled shoes, and do not leave the wearing of a sword till the last minute, especially if it be slung low-down through the side pleats of the coat. Toes and knees should turn out—the result of the importance attached to dancing as part of a gentleman's education.

Standing. The well-known English dancing-master, Kellom Tomlinson, suggests the following:

1. Feet in 2nd position, i.e. about a foot's length apart, hands on hips. "A most heroic posture," but not suitable in the presence of superiors.
2. Feet in 3rd inclosed, i.e. weight on rear foot, heel of front foot to hollow of rear foot. The front

foot takes no weight, and the knee is therefore slightly bent. The hands between the folds or flaps of the coat, or of the waistcoat if coat is unbuttoned.

3. Inclosed foot open sideways taking no weight, toes turned "handsomely out," hat under one arm (the same side as the foot which takes the weight), head turned slightly towards free foot, the other arm in some "agreeable posture," e.g. low hip.

Here are directions for putting on and removing the three-cornered hat—a Frenchman, M. Rameau, speaking this time.

To Remove.

1. Arm to shoulder level.
2. Bend elbow and grasp hat.
3. Lift hat, and let it fall to side (head hole to front).

Reverse these movements to replace; don't move the head or place the hat or hand in front of the face. Wear the hat lower in front than behind, the button on the left side and the point above the left eye.

The earlier broad-brimmed hats require some manipulation and usually the help of the left hand to replace.

Sitting. When about to sit, a sharp little tap on the sword-hilt is customary to flip the skirts of the coat out of the way.

Hands and Arms. The hands should be well cared for, gesture easy and neat—the movements those of a trained dancer or fencer. Beware of tucking in the elbows and cultivate a graceful turn of the wrist and flexible fingers. If you are inclined to stiffness, try drawing imaginary figure eights in the air, sometimes

in front of you, sometimes to the side, sometimes low, sometimes high, bringing every joint of the hand and arm loosely into play.

Women.

As has already been explained the movement and gesture in this period should be that of a trained dancer, but in any case remember to hold your head beautifully, to take small steps and never to cross the legs. When walking, keep your waist the centre of the hoop, thus avoiding a side-to-side sway, and practise sitting, or going up and down stairs until you can do so without self-consciousness. Be particular about the fit of your bodice and emphasise any of the fashionable characteristics, such as the impression of extreme length given by the William and Mary–Queen Anne costume and largely contributed to by the high goffered head-dress; the contrast between the little tightly dressed head and the enormous hoop of the succeeding years; the exaggerated line of the fichu and bustle at the end of the century, to mention but three instances. It is impossible to insist too strongly on this point—people are very inclined to say "Oh, I shall look so funny!" There is something becoming about every fashion if you will take the trouble to find it out and wear it correctly, but *compromise, especially in anything to do with the stage, is fatal.* Study the head-dress carefully, and on no account wear a white wool wig pulled well down over the eyebrows! Also beware lest your hoops ride up in front; some coppers or old-fashioned coat weights, sewn on the top two will usually prove satisfactory.

A few special words are necessary with regard to the early Restoration costume; it is one of the most marked transition periods and costumiers generally

take advantage of the fact. You may get anything from early Charles I to late Queen Anne.

Now if the bodice be on the short-waisted side, the notes on the Stuart period in the last section will tell you how the costume should be worn, and you can bring it more up to date by using little hip pads and removing any deep basque.

Loose robes, or any dress showing a long pointed bodice, very low neck or draped-back skirt should be emphasised upwards not sideways. Adopt the grand manner when you walk, (the cane, large hat and train will help), and remember this was not a modest age—dresses were meant to look as if they were about to slip off.

Ladies may, and usually did carry fans throughout this period: the first folding fans appear somewhere about the last quarter of the seventeenth century. This simplifies matters considerably for the inexperienced where gesture is concerned; Rameau advises his readers to stand holding the hands one above the other, the arms slightly curved. Carry a fan, but always without affectation. When dancing, hold the skirt out each side; the insides of the wrists should face front, as this position was considered to display the line of hand and arm to best advantage.

NINETEENTH CENTURY

Men.

With the nineteenth century we revert to the maxim "move well and carry your clothes well"—the tradition of perfection has passed. The clothes are so closely allied to those worn today that any special comments are unnecessary, but the spirit of the times was certainly very different. During the first decade

we have the influence of the Regency bucks—what has been called " the insolence of the male." *Evelina* by Fanny Burney will give you full descriptions of their behaviour. This " insolence " mellows as the century proceeds into a sort of conscious superiority which is never far below the surface in the Victorian era.

According to novels, prints and the comments of the older generation our Victorian ancestors took themselves very seriously ; stress the dignity and formality which marked all social relations.

Here are a few remarks on etiquette in 1900, which should be valuable to those producing Shaw's early works or the plays of Pinero, Henry Arthur Jones or Oscar Wilde. Umbrellas should be left in the hall, but hats and sticks taken into the drawing-room. The right hand should be ungloved. Take hat, stick and right glove in your left hand as you enter, and never put your hat on chairs or table. " There is a graceful way of holding the hat which every well-bred man understands, but which is incapable of explanation." If the hostess does not offer her hand, bow and sit down. If other ladies are present speak to each in succession according to age or rank. Bow slightly to any you don't know and if introduced after sitting down rise and bow. " When men are introduced they mutually advance and shake hands." Bow to the other guests when leaving. Offer your arm to a lady when going upstairs.

Women.

For some reason players usually seem to feel fairly at home in the clothes of this period with the exception of the high-waisted skimpy fashions of the first few years. These are certainly rather difficult to wear, and merciless to the clumsy. They were supposed to

reveal the line of the body and although Englishwomen seldom followed the French fashion of transparent gown and flesh-coloured tights, they are reported to have worn their muslins damp to ensure their clinging to the figure! Never wear a petticoat, and learn to recline. Arrange the very long scarf gracefully—falling negligently off one shoulder and twining round the arms for instance—and then pin it invisibly, or a constant slipping will trouble you. If you feel awkward at first, try standing with one arm hanging easily at the side, the other bent at the elbow, the scarf twisted round it and a little reticule (or bag) in the same hand. You can always carry a reticule. The walk is perfectly natural—steps not too small; the exact length depends on what suits the dress. Shoes were heel-less and continued so until 1860–1870. Remember this at rehearsals.

The next years, with their steadily spreading skirts and increasing number of petticoats, present no difficulties—for the crinoline refer to the notes on farthingales and hoops. It is the heel-less shoes which give character to the wearing of the crinoline. Take very tiny little skimming steps—at least, the young lady skims; "a battleship in full sail" best describes the dowager!

The cage (large bustle) is very easy to wear and surprisingly attractive; a lively manner and a certain amount of romping suit it to perfection. Be very careful about the fit of the bodice; you must look corsetted and you must appear to possess a fairly prominent bust. If you cannot manage this naturally with the aid of corsets which lift the figure, then you must pad the bodice to get the desired effect. The long cage bustle presents no difficulty when sitting—just adjust the hoops or rather half-hoops as when

wearing a crinoline. When wearing a cushion bustle or the trained dresses of the late Victorian–Edwardian years, the whole of the train of the skirt should be swept to one side as you sit, by means of a dexterous little twist from the waist. It was not considered correct to use the hand.

Various fashionable extravagances came and passed. There were a group of young men and women known as the Æsthetes who effected flowing garments, a somewhat untidy appearance, and languid poses, and were satirised by Gilbert—" greenery-yallery, Grosvenor Gallery, foot-in-the-grave young man." The Du Maurier drawings in *Punch* are most enlightening. Then in Edwardian times there was a walk—" The Gibson Girl "—when the figure was bent forward as far as possible above the waist, and backward as far as possible below the waist. It was not exactly beautiful, especially when allied with a " hockey stride."

Throughout the Victorian era adopt a super-erect position—what we call " hollow-back " and remember that even in 1913 it was only just permissible to cross the feet, *never* the legs.

PROPERTIES

All handling of properties should be clear-cut ; reduce the number of movements to the minimum, but on the other hand, never try to do in one action what really implies two. For instance, to remove your hat means

(1) to take hold of the brim, (2) to lift the hat off. On the stage there should be a tiny but definite pause after 1.

In the same way, to open a door

(1) you grasp the handle (2) turn it (3) open : to

attempt to do the whole action in one fell swoop betrays an actor who has yet to learn the rudiments of his profession.

Hold all properties well away from the body; so often the upper arm and elbow appear to be glued to the ribs.

Canes or sticks, often as much as 46 inches high, were carried at various times by men and women, the most effective periods where the latter are concerned being late Charles II and late eighteenth century. Most of these canes were provided with a loop through which the hand was first slipped. There do not seem to be any specific instructions as to how they should be held and fashion plates all vary, one even showing the cane held with the index finger on one side, and the thumb and other three fingers on the other; the cane of course was at arm's length and the pressure would be between finger and thumb. Aim at unaffected elegance.

Fans. The management of the fan was part of an eighteenth-century lady's education. Never, never flutter it rapidly; this looks hopelessly fancy dress. The fan should be held well away from the body with flexible movements of the wrist and arm; indeed there is always movement at the shoulder socket. It is best to start with this big exaggerated exercise, and when you feel quite free gradually work the movements down to the right size.

(1) Hold the fan in front of you, not close, the painted side facing the audience.

(2) Bring your arm straight down in front of you and right out to the side. The open fan will now be towards the ground.

(3) Turn the wrist sharply up, so that the fan is turned up into its original position.

(4) Swing it in towards you to the starting position. Run all these movements into a rhythmic swing, letting the arm rise above shoulder level and keeping the shoulders back. Practise this exercise until the movements seem quite natural, then reduce them, concentrating on wrist work and never bringing the hand nearer than within about 9 inches of the body. Also try dropping the fan open and twisting it. into position with one quick turn of the wrist.

The early uncollapsible fan is wafted slowly backwards and forwards with movements of the wrist and forearm. The management of the fan in the nineteenth century has not the marked elegance of the eighteenth, but even so do not keep up a frenzied fluttering. A flutter or two if you like, and then a larger wrist waft, but a fan in this period should be used as one would use a cigarette in a modern play—to point the acting, which is rather advanced counsel.

Handkerchiefs. Eighteenth century. The man's handkerchief, lace trimmed, was very large and of very soft material, which made it fall beautifully—a small modern lady's handkerchief will not do at all. Hold it by the centre between the index finger and the second finger, the four corners falling down the back of the hand. Or place it between the index and second fingers with the corners falling to the inside of the hand, and then take them out to the back between the second and third fingers—this is perhaps more satisfactory when holding a stick in the same hand.

A lady wearing a large hoop *without* panniers will sometimes hold a handkerchief by one corner between the first and second fingers of her left hand, letting it hang downwards at arm's length on the skirt towards the front. The effect of the straightly falling white

line against the billowing curve of the silk is very satisfying from a decorative point of view, and also conveys a sense of style and period. There is, however, no particular historical authority.

Pomander. The earliest mention of a pomander is in 1492, but apparently oranges stuffed with cloves were used against the plague long before this. An inexperienced player in a part of the Sir Thurio type will be grateful for some property of this sort. Avoid a cramped position of the wrist and elbow; hold the pomander away from the body.

Snuff-box. Take the snuff-box in the left hand (note the turn of the wrist); tap the lid with the right hand, usually forefinger; open; take snuff on your right thumb; apply it to your right nostril, palm facing audience, fingers curled; apply it to your left nostril, back of hand to audience; shut and replace box; flick any grains off coat or sleeve with handkerchief.

Tudor Dressing Table. Though not strictly either costume or property this note may be useful. (*Much Ado About Nothing.* Act III, Sc. 4.)

A chest with an adjustable mirror, brass or silver basin and cover on towel, a pincushion and combs in case. The lady would wear a wrapper, and a page would be present, one of his duties being to clean the combs with a brush. He was firmly ordered not to use the one the lady used for her hair! This description is taken from the *Elizabethan House,* edited by M. St. Clare Byrne (1930), consisting of a series of contemporary dialogues throwing useful light on Tudor ways.

A simple book of reference which can be strongly recommended is *English Furniture at a Glance* by Charles H. Hayward, published by The Architectural Press.

CHAPTER III

MANNERS

Bows and Curtsies; The Hat, Kissing, Shaking Hands, etc.; Manners at Meals; Children's Manners.

BOWS

Mediaeval and Tudor.

UNTIL the Restoration (1660) the following bow is both correct and theatrically effective. It may also be used between 1660 and 1700 if you prefer to ignore the new French manners (see notes on eighteenth century). Stand on the left leg and bend the other knee, carrying the point of the toe straight behind the left leg at a distance of 15 inches to 18 inches according to height; at the same time bow, transferring the weight to the bent leg. The hat is swept off with the right hand, usually across the body; the left hand may rest on the waist or sword-belt, but this is a matter of fancy, the important thing being to make a good picture. For the same reason both knees must be well turned out and the left leg displayed to the best advantage. The old term for a bow was to "make a leg" (*The Silent Woman*, Ben Jonson). Straighten yourself, draw up the right leg and replace the hat. Accentuate the masculine sharpness of the whole action; ladies in their [1] reverences are expected to show a most feminine gentleness. If in profile and

[1] See Glossary.

facing stage right, you would of course step back with the left foot. When dancing, step back with the right foot, but remove and replace the hat with the left hand, offering your right to your partner.

These points of mediaeval etiquette should also be noted: *1460.* When you come before a Lord, fall on your right knee twice or thrice; hold up your chin and look in his face. If following a worthier man let your right shoulder follow his back. *1475.* Kneel on one knee only to sovereign or Lord—the rule was "Both knees for God, one for fellow-men." Bow to your Lord when you answer him.

For stage purposes, *when in profile* kneel on the knee nearest the audience.

Eighteenth Century.

STAGE BOWS AND HISTORICAL BOWS. There are three forms of conventional stage bow for this period; they are more effective than the genuine ones in musical or romantic comedy or for the use of inexperienced players.

1. Step back with bent knee in the manner of the earlier bow but with a smaller step and less gusto; at the same time bow, bringing the right hand to the heart; straighten yourself and drop the hand; then draw the front foot back to 3rd position (heel to hollow of rear foot).
2. Draw yourself up, feet in 3rd position, and bring the right hand to the heart, "My heart is yours"; step back and bow as described in 1, at the same time bringing the right hand down in front of you, palm uppermost, "and I lay it at your feet"; straighten yourself, drawing back the front foot to 3rd position, the hand sweeping up at the side to conclude the gesture with a slight flourish.

3. The hat is carried under the left arm. Step back and bow, as already described, at the same time taking the hat in the right hand and sweeping it back low down at arm's length on the right side. Pause in this position a second, then straighten yourself and return hat to its place under the left arm. In all these forms the leg movements are identical. Notice that whereas in the earlier bow (make a leg), you return to the foot from which you started, in these, the foot from which you started is drawn back to the other and the effect therefore is of taking a step backwards.

Here are the genuine reverences for this period:

On entering a room—en avant.

Pause on last step of entering (which may be left foot) right foot slightly to the side, heel somewhat raised, toe pressing lightly on floor, knee straight; bend body and scrape open foot in one entire motion inwards, bending the knee of the left leg; pause for a minute, arms hanging naturally from shoulders. Rise erect on scraping foot, other falling into 1st position (heels together) ready to repeat.

N.B.—Always bow a second time on entering the room to include all the company. If it is a big reception, walk down the middle of the room, bowing from side to side to those you know. If you are advancing to meet someone, e.g. your host or hostess, greet them with the same number of reverences that you made on entering the room.

On leaving a room—en arrière.

Step to the side, leaving foot pointed and bow, hat in right hand, arms hanging naturally at sides; pause; raise the body, straightening the knees, and drawing

up the pointed foot until it crosses behind the foot on which the weight is and itself receives the weight.

If repeated—this depends on the importance of the occasion—it must always be to the same side. When leaving your host or hostess at a big reception bow twice in this fashion, and as many times from side to side when passing down the room as civility requires.

Acknowledge a compliment in conversation by the bow *en arrière* but if you wish to repeat it, in this case let it be to the other side.

Bow passing—en passant.

Never make a bow *en passant* until you are level with the person you wish to salute. Supposing he is on your right : Pause on the left foot half turned towards your acquaintance ; scrape forward with the right foot and bow ; straighten yourself with the weight on the scraped foot and continue your walk. This is the type of bow required when passing down the room at a reception ; it may also be used when " walking with a lady or gentleman upon some pleasing expression in conversation." Scrape with the foot next to the person. If meeting a person of nobility or extraordinary fashion an additional bow sideways as when leaving a room may be added, turning full to the person " to whom you pay this uncommon respect." When walking, the hat was usually carried under the arm, but in saluting anyone of superior rank, it was taken in the right hand and the bow was very deep to mark respect.

Throughout this period the toes and knees must be well turned out ; you will learn a great deal about the " agreeable turn of the waist upon the body " upon which the grace of repeated reverences depends, and which is anyhow a principal of good movement.

Vary the depth and number of your salutes to suit

the occasion and the person; it will help to give character to the play, for what seems to us servile snobbery was very typical of the eighteenth century.

Nineteenth Century.

In the early part of this century, both hands were placed to the heart when bowing. Feet were at first in 3rd position but later in 1st, i.e. heels together. Old gentlemen bowed in this way as late as 1870–1880. The bow as we know it probably became general between 1850 and 1870 but I have no definite information. Be guided by character and the style of the play.

CURTSIES

Women's reverences are a little more difficult to deal with than men's, because the ordinary social greetings were so quiet, just a gentle bending of the knees intended to contrast with the vigour of the masculine salute. These sorts of social customs are nearly always founded on the chivalrous ideals of sex relationship—the man ready to protect, the woman to be protected. Remember this when acting in costume plays; it is this little touch of heart which will give dignity and charm in place of pretty-pretty affectation.

Stage Curtsy. Here are the directions for the conventional low stage curtsy: Stand on, shall we say, the left foot, arms outstretched gracefully; slide the right foot, *instep* pressing the ground, well behind and slightly to the left of the left leg; the instep of the sliding (right) foot takes the weight and you gradually sink to the ground sitting on the bent right leg, arms falling beside you. It is the crossing under of the sliding (right) leg that is so important, because when crossed the two thighs help to support one another.

Come up on to the front (left) foot again; on no account move this foot from beginning to end.

This curtsy is correct for all professional productions, but it must be intelligently applied and adapted. The two considerations are (*a*) the type of costume, (*b*) the degree of respect to be shown.

The very low curtsy is suitable (*a*) for musical or romantic comedy; (*b*) for use with panniered gowns, or certain of the Stuart period, on occasions when great respect is to be shown; or (*c*) when taking a final curtain. It is always popular with audiences.

Adapted as follows it can be used for all other periods provided due feeling is shown for costume characteristics: Slide back on the *toe* of the foot instead of the instep, and for a much less distance; bend the knees as far as is possible dividing the weight *evenly*. Unless the curtsy is to be repeated to the opposite side it will generally be found more satisfactory to rise with the weight on the back foot.

At the beginning of a dance and for all simple greetings it is best to follow the directions given in books of the period.

Mediaeval.

A gentle bending of the knees. When great respect is to be shown, use the adaptation of the stage curtsy, but sink perpendicularly and *never* hold the skirt sideways. A cloak *may* be held out as this emphasises the straightness of the dress beneath.

Tudor.

A gentle bending of the knees. When wearing a French farthingale a tiny lift upwards before sinking is attractive. When great respect is to be shown, use the adaptation of the stage curtsy. Hold the hands

out sideways and avoid too large a step backwards or an ugly poke forward of the head.

Charles I and Early Charles II.

A simple bending of the knees is correct, but personally I should use the stage curtsy.

Late Charles II and Eighteenth Century.

Use stage or historical curtsies according to circumstances. The members of a cast must of course behave alike.

All these historical curtsies are exceedingly difficult; the secret is to get the weight exactly in the right place and to transfer it neatly.

On entering a room—en avant.

Either pause on the foot that made the last step, drawing up disengaged foot to 1st (heels together), bend the knees in a curtsy.

Or pause on the foot that made the last step, slide the disengaged foot into 4th (i.e. in front), bend the knees with *weight evenly divided* " without bending the body and don't shake ! " Come up weight on the front foot.

We are not actually told that the etiquette was the same as for gentlemen, but *if* you decide to curtsy a second time, don't step again, just bend the knees with a sway or wave of the body.

On leaving a room—en arrière.

Either stepping aside or not (stepping is preferable), curtsy in 1st or 3rd, *weight evenly divided* and come up with weight on rear foot.

Acknowledge a compliment in conversation in this way but when stepping and repeating come up with the weight on the front foot. It is much more attrac-

tive, however, to repeat this curtsy without stepping, when it becomes a sway or wave of the body.

Curtsy passing—en passant.

Wait until you are parallel with the person you wish to salute, then, supposing him to be on the right, either (*a*) step and turn half-way towards him on the right foot, bringing the disengaged foot up to the right heel and then setting it down somewhat obliquely from the person honoured, and without weight; bend the knees and come up with the weight on the left foot; or (*b*) step on left foot, half turning towards person honoured, bend the knees, bringing forward the right foot and coming up with the weight on the right foot. In either case, *when this "complaisance" is repeated it becomes a sort of walking curtsy*, and it may be repeated either to different acquaintances or the same person. Another way to make the reverence *en passant* is to go on two or three steps without curtsying and then turn the head and shoulder.

Nineteenth Century.

From crinoline times onwards: Slide the right foot to the side slowly, toe pointed, knee out, and let it take the weight; bring the left foot (now disengaged) into 3rd, bend the knees, weight on the left (rear) foot, straighten the knees and point right toe, head and body leaning slightly backwards from the waist towards the same side as the pointed foot (right). Not a very far cry from the reverence *en arrière*! A variation of this curtsy was given me by Rosina Filippi—she never mentioned the exact period but it looks charming with the high-waisted frocks of the first few years of this century, and that is probably the correct date. Step to the side with the right foot taking the weight;

bring the left into 3rd behind, transferring the weight with only just sufficient bend to enable you to stretch the right foot out obliquely, toe pointed, head and body bent slightly backwards and towards the pointed foot (right). This second version is more like a dipping side step and the foot is pointed with a very definite movement. For the corresponding bow stand erect, feet in 3rd position; place one or both hands over the heart and bend the head only.

Either of these curtsies may of course be performed to the left.

Use the stage curtsy throughout the nineteenth century if you wish, but with the utmost discretion. It is more usual to bow from about 1870 onwards. The bob curtsy may be used by the working-class in all periods and by maids unless they are of the soubrette type.

THE HAT

One is so often asked questions as to when men did or did not wear hats. In early times they were worn on every conceivable occasion including meals, "lest a hair should drop in the soup," as an old Tudor grammar remarks. It is difficult to say exactly when this practice ceased, probably when wigs first became fashionable, i.e. the second half of the seventeenth century. It has always been a sign of respect to uncover, or to make the motion of doing so, i.e. when carrying a hat, to transfer it to the right hand in the act of bowing. In mediaeval times (*1460*) "when you come before a lord take off cap or hood and keep it off till told to put it on," a rule of courtesy which is observed to the present day in the presence of royalty. The hat or hood was always off in church, and pulled off if the Host or relics were borne by. On entering a

hall when a meal was in progress (*1430*) the visitor removed hat and gloves, but presumably he replaced the former when he began eating. A child in Tudor times (*Schoole of Vertue*, 1557) was told " In speakynge to any man thy head uncovered be."

It might be noted that in mediaeval times the hood was worn by peasants, but hat or cap with hood by all higher classes ; later the hood became the hat with liripipe. The hood was pulled up over the cap in bad weather, and still remained on the gown after it was no longer used in this way.

Men danced in hats until the end of the eighteenth century—in fact, it was not proper to dance a court minuet without one ; perhaps the custom passed with this dance. On the other hand Rameau (first half eighteenth century) tells us that it was usual to *walk* with the hat under the arm.

In a book of etiquette dated 1837 we are told that hats should be removed in any public place where ladies were present, even if unknown. We can only suppose that once men had taken to hats again, presumably at the time of the great changes 1790–1800, they clung to them passionately ! Anyhow, as late as 1891 the instructions when calling were " hold your hat in your hand unless requested to put it down. Then lay it beside you."

Quakers and Puritans invariably kept their hats on except when actually praying—they would not uncover for any fellow-mortal.

KISSING

Kissing between men was going out in fashionable circles in the seventeenth century. In Congreve's *Way of the World* Witwoud says to his brother, " You think

you're in the country where great lubberly brothers slobber and kiss one another when they meet like a call of Sergeants [lawyers]; 'tis not the fashion here; 'tis not indeed."

A traveller in mediaeval times mentions the charming custom English ladies had of holding up their faces to be kissed—it was evidently usual when meeting complete strangers. Country ladies continued to do this until the latter half of the seventeenth century, much to the amusement (and gratification) of Samuel Pepys.

A dance always ended with a kiss—"I were unmannerly to take you out and not to kiss you." (*Henry VIII* Act. I, Sc. 4.) As a matter of fact in the early days the kiss was a sort of practical eugenics—it enabled the gentleman looking for a wife to judge of the lady's health. The custom as a formality probably died out in the early days of the seventeenth century.

Kissing the Hand.

For any kind of ceremonial kiss, royalty, etc., lift the hand to your lips with the back of your own hand and remember that the great insult is to touch it with your nose.

LEADING THE LADY

When leading a lady by the hand remember this is symbolical of the relationship of the sexes—he is leading her to take care of her. Think of this and you'll feel no inclination to drag the poor girl's arm high above her head as so often happens. You may even walk a little ahead turning slightly towards her. From a decorative point of view only, the hands should never be higher than shoulder level, elbows curving rather lower. When dancing, especially, the partner's arms

should take similar curves. When leading royalty, or anyone very much your superior, offer the back of your hand, which they will just touch with their finger-tips.

It is a little difficult to say the exact date at which it became usual to link arms, probably about 1790—when so many changes took place. Anyhow, this custom was established by 1804 (Maria Edgeworth's *Popular Tales*). It might be noted that towards the end of the eighteenth century the prostitutes of Marylebone Gardens linked arms with those they accosted.

SHAKING HANDS

In mediaeval times this was merely a clasp; the earliest mention of shaking hands that I can vouch for occurs in a *Book of Etiquette*, 1838—the lady "curtsies or shakes hands according to the degree of intimacy." There must be plenty of other references—probably this was another change of the 1790 era. When in doubt, bow or curtsy only. In any case, in the eighteenth century a hand-clasp would be a sign of intimacy or country heartiness.

When producing plays of the 1890's it might be noted that an exaggeratedly high hand-shake was fashionable for a short while—see *Punch*! Old volumes of *Punch* are invaluable reference books for this period.

In early costume plays men should grasp one another almost at the wrist—fingers look weak and effeminate—but don't emphasise this, especially in small halls.

TABLE MANNERS

Mediaeval.

A very elaborate code of courtesy was in force during the Middle Ages and there is a good deal of literature on the subject, much of which is published by the *Early English Text Society*. I have arranged a series

of relevant extracts from etiquette books under their dates and I think that these will be found to cover the main points raised in production.

1290. (Fra Bonvesino da Riva—50 *Courtesies for the Table,* translated by W. M. Rossetti.)

"Before thou takest the food prepared, see that it be signed by thyself or thy better. [The sign of the Cross.] Too greedy and churlish is he, and he offends against Christ, who looks about at others, and signs not his dish."

When dining with a Lord or Bishop you may not eat or drink while he drinks. *Offer* a cup with *one* hand, holding the under part of the bowl, but hold it in *both* hands while drinking.

1430. (*The Boke of Curtasye.*)

At the Hall door take off your hood and gloves (you have left your weapon with the porter at the gate) and if the meal has begun greet those at the dais, bow to the gentlemen on each side of the Hall, first right, then left, and take notice of the yeomen (ushers and servers). Then stand in the midst of the Hall until the Marshal or Usher comes to lead you to a place. (All this of course only if you are of lower degree than the Lord—if of higher, he himself has met you at the gate and led you straight to the dais.)

Dry your mouth before you drink, and never hand your cup to anyone with your back to him.

These are the Officers of a great Lord, with their duties:

Four bear wands. (1) The Porter (longest wand). (2) The Marshal (a shorter). (3) The Usher (the shortest). (4) The Steward (a staff one finger thick and half a yard long).

The Porter keeps the gate and the stocks and takes charge of misdoers.

The Marshal of Hall can arrest rebels when the Steward is away; the Yeoman-Usher and Groom are under him and the Butler, Panter and Cooks are his servants. He seats men in Hall and sees to men's lodgings.

The Butler sets the table.

The Usher, Yeoman-Usher, Grooms and Page of the Chamber see to the Lord's Chamber and Wardrobe, and if the Lord eats in Chambers they are in charge.

The Steward (seneschal) is in charge of all accounts. (He has power when the Lord is absent.) He enters first before the meat.

The Clerk of the Kitchen keeps an eye on things there in general.

The Chancellor oversees the land and is in charge of the servants' clothes, horses, and grants of land. He is a great man.

The Treasurer gives out money and pays wages, and gives in his accounts to the Auditor.

The Receiver of Rents gives receipts and oversees castles and manor-houses.

The Avener provides for the horses, and he is under The Master of the Horse, who is of Squire's rank. Under him are Grooms.

Others with obvious duties are the Farrier, the Baker and the Huntsman.

There are Pages and Footmen [who are what their name implies, those who take messages for long distances on foot. These survive into the eighteenth century as "running footmen"].

The Ewerer or Waterbringer keeps the candles and clothes and gives out water for washing of hands.

The Panter carries the loaves cut for trenchers [slices of stale bread used as plates] and the Lord's covered salt-cellar. [The heir also has a salt-cellar, and one is set at the end of the table.]

The following instruction as to the Assaying [tasting] of food and drink apply only to the meals of a King, Prince, Duke, or the Heir-Apparent of one of these.

Assaying of Bread. The Panter kneels, the Carver cuts him a slice and he eats it.

Assaying of water. The Ewerer strains water into two basins. On the upper one is a towel folded and on that a cup of white wood. The Squire takes down the towel and wipes the cup, into which the Carver pours water. The Squire hands the cup to the Carver, who drinks. The Ewerer takes away the empty cup. Then two Squires hold towel before the Lord's sleeves and the Carver pours water upon the Lord's hands and later takes the basins away and gives them to the Ewerer, returning to the table to lay four trenchers [of bread, at this date] for the Lord.

The Almoner then says Grace, and the Carver puts the first loaf into the Almoner's dish.

The Server must keep the dishes covered because they are assayed by the Cook in the kitchen. In spite of this assaying when he comes to the table he must assay each dish by dipping a piece of bread in and eating it.

The Butler assays all wine, but the Carver assays each freshly filled cup.

Any wine left in the Lord's cup goes to the Alms-dish, to which also a piece of each dish served must be sent. Other portions may be sent to favourites in Hall.

[You will see in later extracts how this elaboration becomes simplified in other households.]

1440. (John Russell, Marshal in Hall to Duke Humphrey of Gloucester. *The Boke of Nurture.*)

The table is laid with three cloths, the first evidently narrow, the second hangs down on the outer side of the table, the third on the inner side, giving three thicknesses on the table itself. A diaper cloth is spread

on the cupboard [which is exactly what its name implies, a place to stand cups]. The following instructions for service are given as to one who wishes to become a Marshal in Hall to a great man.

Put a diaper towel "abowte thy nekke for that is curtesy" and one side of the towel on the left arm, where you carry the Lord's napkin. The loaves (wrapped in a cloth) are also carried on the left arm. To wrap the bread take a cloth $2\frac{1}{2}$ yards long and 1 yard wide, lay it on a table, roll up a handful tightly at each end and pack the loaves in the middle, bottom to bottom. Put a wrapper on the top, smooth it, and twist the ends of the cloth together.

Hold the ends of the towel round your neck in each hand and in the left hand the Salt, in the right spoons and knives [an elaborate household, as usually each brought his own knife to table]. Set the Salt at the right of your Lord, on its left one or two trenchers (four days old bread sliced) on their left a knife and white bread, beside them a spoon folded in a napkin and cover all up. [The *covering* of food and implements is an honour. Only the Lord's Cup and Salt have covers, and the "cover all up" above would only apply to the Lord's place. If a superior dines with him this honour would be for the guest only and the Lord's things would not be covered. An exception to this is a Baron, who has "his cup covered, though in the presence of his better."]

When the Lord is set, salute him, uncover the bread and set it, and kneel [probably at the back of the dais] until the loaves are served out.

For washing after the meal take a cloth and a napkin, fold the napkin double and lay it on the cloth, then fold both together (this is the Surnape). It is put on the table at the right, and the Marshal slides

it along and opens it out before the Lord. After the Lord has washed you must take the Surnape away in your two arms.

Always bow your knees when you leave your Lord.

When carving, hold your knife tight with two fingers and a thumb, the end of the handle in your mid-palm. Use only two fingers and thumb to carve, to lay bread, to take off trenchers and to set on dishes. Touch other's meat with your left hand only.

To lay trenchers take a loaf (ready cut) in your left hand and take off the trenchers with your knife; laying four four-square and another on top.

Meat is to be cut into strips " that your master may take it with two fyngers in his sauce dippynge " and not " embrowne " his napkin, his clothes or the table-cloth. Bakemeats [game-pie, for instance] are to be eaten with a spoon.

1475. (*The Babees Book.*) [" Babees " are noble children who go as Pages to other men's households to be taught manners.]

Do not turn your back on any man at the table. If you are praised, rise and thank the speaker. If the Lord offers you his cup, rise, take it in both hands, and return it to him when you have drunken.

At the meal one pours water, one holds a towel till the Lord has washed and said grace. Do not sit until bidden.

Cut your bread with your knife, lay a clean trencher before you, eat your soup with a spoon. Do not leave your spoon in the dish (but wipe it on bread and lay it down). Do not lean on the table. Wipe your mouth before you drink and do not dirty the cup with your hands, or men will be loathe to drink with you. Do not put your knife in your mouth or dip your meat in the saltcellar. When the meal is over clean your

knives (on bread) and put them up. Stay in your place till you have washed, then rise and go to the Lord's table. Stand there until grace is said, then some go for water, some hold the towel, some pour water over the Lord's hands.

1480. (*Lytylle Childrenes Lytil Boke.*)

> And yif thi lord drynk at that tyde
> Drynk thou not but hym abyde;
> Be it at Evyne, be it at noone;
> Drynk thou not tylle he have done.

Tudor.

1577. (Hugh Rhodes. *Boke of Nurture.*)
Instructions to Butler or Panter.

Take a towel about your neck, put cloth, basin, ewer and towel on cupboard. Cover table, set on bread, salt and trenchers; lay every man a trencher, a napkin, a spoon and a cup.

Carver. Come in either before or bearing the first dish. Make obeisance, set down dish, uncover, and carve. Have "voyders" ready (large dishes or baskets) to collect the bits left on trenchers, removing them with your trencher-knife, and remove trenchers when wet. [Sodden bread obviously will not protect the tablecloth.] For a knight, set down the cup covered and when he takes it hold the cover and set it on again when he has finished. Keep his cup filled.

When cleaning, start at the lowest mess (usually four persons to a mess) and take first spoons and then dishes, then the ale and wine. Sweep off crumbs, etc., with trencher-knife or napkin, then take "voyder," bread and salt.

Put a towel on the cloth at the hand of the Lord, basin and ewer before him, and pour out water. Take away first the basin and ewer, then the tablecloth with

the towel within it. If there is dessert set a towel on the board, with a loaf or two and trenchers and spoons.

Then make obeisance.

When the table is cleared, put trenchers and leavings in " voyder," take up crumbs with napkin and knife and put napkin in " voyder."

Grace is said after the table is cleared and before washing hands.

1595. (*Instructions to the Household of Lord Montague.*)

The Usher bows twice to the table when approaching to set it and twice when leading the Carver to the table.

Forks are introduced in Elizabeth's reign but not popularised for some time ; people still often use their own knives, and the washing before and after each meal, at table, is correct in any household of decent people, though of course the ceremonial applies only to nobles.

The main points to stress in each period are :

Respect.

1. To the Lord's table. 2. To your fellows.

Points of Courtesy.

1. Use your left hand for food. 2. Use both hands for cup. 3. Never turn your back on your fellows. 4. Never speak while your superiors drink. 5. Always rise to bow when addressed by your superiors.

ALMS GIVING

Great men seldom bear their own purses : this is the office of page or squire.

CHILDREN'S MANNERS

(The term Children includes all young people still in a state of tutelage.)

Mediaeval and Tudor.

The keynote of children's behaviour must be Respect. Respect to all elders, and an attitude which may seem to us verging upon servility towards parents, without which the point of many old plays will be lost. I have seen a production of *Romeo and Juliet*, in which Juliet sat while her father was standing. Now, it is not easy for an audience of today to understand the relations between parent and child in earlier times, and the producer will only add to this difficulty unless he does everything in his power to make it clear that daughters —sons, too, for that matter—are chattels having no wills of their own, bound to stand in humility before those having absolute power over them.

Children curtsy or bow and kiss their parents' hands at morning or night, and Juliet, though old enough to marry, would certainly kiss her father's hand when she kneels to ask his pardon. Laertes kneels for his father's blessing and should kiss his father's hand in farewell. No child, and no unmarried daughter of whatever years, would sit at all in the parent's presence unless given permission, and then only on a cushion or stool. For light on parental discipline in Tudor days read Roger Ascham's account in *The Scholemaster* of how Lady Jane Grey explained to him her happiness in her studies. "One of the greatest benefites, that ever God gave me, is, that he sent me so sharpe and severe Parentes, and so gentle a scholemaster. For when I am in presence either of father or mother, whether I speake, keepe silence, sit, stand, or go, eate, drinke, be merie, or sad, be sowynge, plaiynge, dauncing, or doing anie thing els, I must do it, as it were, in soch weight, mesure, and number, even so perfitelie, as God made the world, or else I am so sharplie taunted, so cruellie threatened, yea presentlie

some tyms, with pinches, nippes, and bobbes, and other waies, which I will not name, for the honor I bear them, so without mesure misordered, that I thinke my selfe in hell . . ."

In *Stuart* times discipline seems to have been a little relaxed, if not in the formalities at least in the attitude behind them, but Puritanism, with its emphasis upon Original Sin, retarded the movement towards freedom for the child. Hand-kissing was frowned upon, kneeling was Popish, but the rules about sitting and standing remained in full force.

The Eighteenth and Early Nineteenth Centuries are complicated by the influences of Rousseau, with his advocacy of a new attitude towards children. Contemporary literature is full of complaints about ill-mannered children swarming all over their parents and the family dinner-table, but unless this type of household is stipulated in the text stick to strict formality, which is both historically correct and dramatically effective. Mrs. Sherwood, of *Fairchild Family* fame, says in her *Autobiography* (1818) "I never sat on a chair in my mother's presence," and in one of her *Social Tales for the Young* makes an old lady speak of the curtsy, low and profound, which she made always to her parents; of how she would stand until directed by the eye of her mother to sit down, and of her kissing the hand of her parent when she was reproved for any fault.

Hand-kissing is out of date by *Victorian* days, and discipline gradually lightens, but well-brought-up children do not sit while their elders stand and the rules of politeness are stricter than today. At the same time, children should appear happy and natural in the presence of their elders unless the play indicates otherwise.

CHAPTER IV

CEREMONIAL

Religious; Legal; Feudal; Military.

RELIGIOUS

THERE are three types of play in which a knowledge of *religious ceremony* is likely to be required.

(1) Plays of the Mediaeval or Tudor Periods.
(2) Pageants.
(3) Modern Convent Plays such as *Godstowe Nunnery* (Laurence Binyon) or the *Cradle Song* (Sierra), and of course *The Little Plays of St. Francis*, by Laurence Housman.

Catholic ceremonial is most intricate, and if you are producing a scene for a pageant you will need to read carefully and deeply. The following books are recommended: *The Ceremonies of the Roman Rite Described*, by the late Dr. Fortescue and *The Liturgical Year* by the Very Rev. Dom Prosper Guéranger, but you will be far wiser to ask the advice of a priest.

Fairly full details concerning ordinary vestments are to be found in *Directions for the use of Altar Societies and Architects*. All three books are published by Messrs. Burns Oates & Washbourne, Ltd.

It is essential when presenting anything connected with religion on the stage to treat the scene reverently and do all in your power to avoid hurting other people's susceptibilities.

The following directions will probably be all you need for groups 1 and 3 and will certainly give no offence.

Blessings.

To make the Sign of the Cross. Touch the head (forehead), heart, left shoulder, right shoulder, with the right hand. For Greek Church see Russia, Chapter VII.

A *Bishop* blessing an assembly makes the sign of the cross in the air three times with his right hand at about the level of his own forehead, but of course to the right. He makes the sign with his whole hand, the side being towards the congregation as he makes the downward stroke.

Clergy below the rank of Bishop only make the sign once.

It is customary in the *Church of England* to raise the hand with the thumb, index, and second finger upright, the fourth and little finger bent down, but there is no order for this. It is possibly a survival of a pre-Reformation custom and may be seen in old pictures. The Madonna in Nativity Plays will often acknowledge the offerings of the Kings and Shepherds in this manner, and the effect is very beautiful.

As probably only a very small minority even of the clergy of either church are aware of which position was usual in those times, the choice *in most cases* may be left to the discretion of the producer.

In the *Greek Church* the three middle fingers are upright, the thumb folded across the palm holding down the bent little finger, thus symbolising the enclosing of the Trinity.

Convent bow.

Bend the knees slightly, at the same time bowing the head, hands folded in the sleeves of your robe.

Avoid using your eyes or hands much; there must be a great feeling of quietness and self-control. Walk as if you were accustomed to wearing heel-less shoes; never stride.

Genuflection.

Kneel on the right knee and rise at once.

Music.

When producing a play in which a hymn or chant is of vital importance to the action or atmosphere, it is always wiser to ask the help of a choirmaster, or the conductor of a choral society. This is particularly desirable when there is a question of choice of music.

Plays of the pre-Reformation period or those connected with convent life require the use of Plainsong (Gregorian Chant.) These chants must be sung in Latin.

Plainsong for Schools, Parts I and II, 6½*d.* each, and *Plainsong for Church and School*, by John Brown, 1*s.*, are published by Messrs. Rushworth & Dreaper, Ltd., Liverpool, and contain explanations of the notation and method of singing the chant which should be quite clear to anyone possessing a moderate knowledge of music. Litanies which could be used for *Processions* are (a) *The Litanies of the Saints*, *Plainsong for Schools*, Part II, p. 32; (b) *The Litany of Our Lady* (*Litany of Loreto*), *Plainsong for Church and School*, p. 85. *In Paradisum*, *Plainsong for Schools*, Part I, p. 55, is suitable for a *Funeral Procession*. It is sung as the corpse is carried out for burial and is repeated as often as is necessary. The Monks' Choir of St. Pierre de Solesmes Abbey and The Schola of Ampleforth Abbey have both made records of Gregorian Chant for the H.M.V. Gramophone Co., and Messrs. Rushworth and

Dreaper's Catholic Music Department may always be consulted as to the choice of chant or record suitable for any particular occasion.

Relics.

Catholics do not worship relics or statues; they regard them as one might regard the photograph of a dead friend. You may bow or say a prayer kneeling on both knees if you wish—it is a matter for personal feeling. It would certainly be more satisfactory for a crowd in a pageant to do this, the men of course removing hoods and hats. To kneel and pray is obligatory at a Procession of the Blessed Sacrament.

Rosary.

Hold the beads between the finger and thumb of the right hand, guiding with the left. On no account should a monk or nun wear the Rosary round the neck.

Here is the Paternoster (Lord's Prayer). You must find someone to help you with the pronunciation. There are many occasions when a murmured prayer is required, whether fingering a Rosary or not. There is no need to learn more than a couple of lines.

Paternoster qui es in cœlis
Sanctificetur nomen tuum
Adveniat regnum tuum
Fiat voluntas tua
Sicut in cœlo et in terra
Panem nostrum quotidianum da nobis hodie
Et dimitte nobis debita nostra
Sicut et nos dimittimus debitoribus nostris
Et ne nos inducas in tentationem
Sed libera nos a malo.

Salutations.

Clergy and laity alike, including royalty, genuflect and kiss the ring of a *Cardinal or Archbishop.*

A canon bows (hands may be clasped in front, elbows bent), inferior clergy and laity genuflect, and kiss the ring of a *Bishop.*

A monk may genuflect and kiss the ring of his *Abbot* on a more or less ceremonial occasion and would probably bow on going to execute an order, but do not emphasise ceremony.

A monk may always stand with his hands folded in the sleeves of his robes, eyes lowered to the ground.

In Mediaeval and Tudor times there are several points worth noting in connection with funerals and weddings.

Funerals.

Note that a hearse is a canopy carried over the coffin. The latter is black, with bundles of yew and rosemary tied to the sides. Bearers were bound—before Protestantism—to pray at each cross or wayside shrine they came to, for the soul of him whose corpse they carried. In Act I, Sc. 2 of *Richard III* this fact can be used to give point to Lady Anne's "Set down, set down your honourable load," and it permits the bearers to pray in the background during the wooing scene.

Music *and Lamentations* are part of the due ceremony to be observed. Mourners, in fact, are expected literally to mourn. The number of mourners permitted: for a King, 15; Queen or Prince, 13; Duke or Marquis, 11; Earl or Viscount, 9; Baron, 7; Knight, 5; Esquire or Gentleman, 3.

Weddings.

Flowers are strewn in a bride's path after the ceremony, and the guests pluck off her garters and the true lovers' knots of ribbon which are sewn loosely over her dress.

A Word or Two as to **Superstitions.**

In Tudor times and presumably as long as the plague was known and continued, it was customary to cross oneself at any mention of a cold, that being one of the symptoms.

MARGARET. There's goodly catching of cold.
BEATRICE. Oh, God help me! God help me. (*Crossing herself.*) How long have you professed apprehension?
(*Much Ado About Nothing.*)

To avert the evil eye—in the presence of a witch or a suspected witch, etc., cross the index and second fingers, or cross the index fingers of both hands (Exit of Dromio with Antipholus of Syracuse, *Comedy of Errors*, Act IV, Sc. 3). This would be done openly in the past, surreptitiously in country places up to the present day. See also *Italy*, Chapter VII.

The use of the *Language of Flowers* is hardly a superstition, but may be considered here. Some knowledge of it is of use in the correct management of Ophelia's mad scene. Stage tradition gives rue to the Queen, but there seems some doubt about the other flowers, and I have seen Horatio insulted by the offering of fennel and columbine (force and folly). The daisy stands for cheerfulness, the violet for faithfulness, and either would be far more suitable for him.

LEGAL

It is not proposed to spend very much time on *legal matters* for two reasons.

(1) In the case of a pageant or an ambitious production on a large stage—the only occasions on which realism would be possible—the producer would need to read extensively on his own account.

(2) When a play contains a really important trial scene, e.g. Shaw's *Saint Joan*, it will generally be found that the author's instructions are very, very definite.

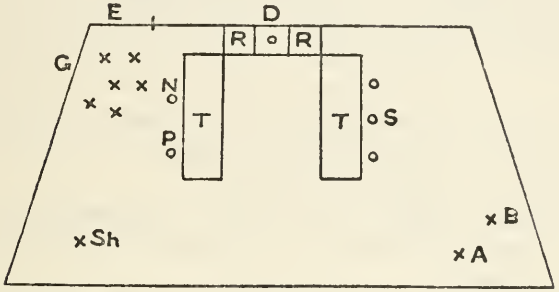
When working on a small stage try to suggest the dignity of a court of law. *Always arrange for the president or judge to sit above stage level*—if nothing better is available you can place his chair on a strong table. A clerk or two should be seated below him or at a small table at his side, and the plaintiff and defendant should stand right and left respectively.

When the interest of the scene is centred in the trial itself, or in the weighing of the claims of two opposing parties, e.g. the Trial Scene of *The Merchant of Venice*, then the judge *must* sit up stage centre, as it were holding the balance of justice; *but when we are more intent upon the reactions of a single character*, e.g. Queen Catherine in the court scene in *Henry VIII*, or Saint Joan in Shaw's play of that name, then the setting must be planned in such a way as to isolate and therefore concentrate attention upon that character, and the judge's dais must *not* be placed centre.

So very much may be achieved by means of significant grouping; compare these two settings, both of which carry out the precepts laid down in the last

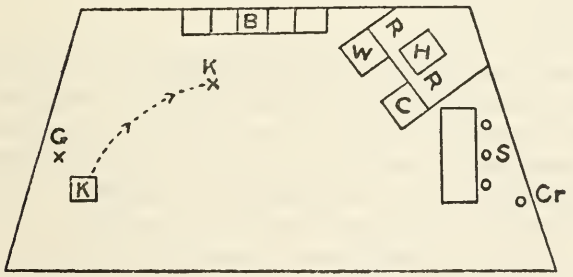
paragraph, and are intended for use on small stages and under difficult conditions.

The "Merchant of Venice," Act IV, Sc. 1



E—Exit
T—Tables
R—Raised dais
D—Duke
S—Scribes
P—Portia
N—Nerissa
A—Antonia
B—Bassanio
Sh—Shylock
G—Gratiano and others

"Henry VIII," Act II, Sc. 4



R—Raised dais
S—Scribes
C—Crier
H—Henry (President)
W—Wolsey } Judges
C—Campeius }
K—Katherine
G—Griffith
B.—The Archbishop of Canterbury and the Bishops.

The following notes on various Mediaeval and Tudor Courts may be of use.

Manor Courts.

Held in the Lord's Hall or in the open air, under the manor oak. The Steward presides, with his clerk to take down the proceedings, and they would be the only two seated. There is a jury (assessors) of free tenants, who would probably stand on the right of the table. The offenders are brought in by the bailiff. If the matter is really serious, they would be guarded by two men. Besides dealing with crimes and offences against rules the Manor Court dealt with matters of inheritance, transfer of land, etc.

For interesting accounts of actual proceedings see N. J. Hone—*The Manor and Manorial Records* (Antiquary's Books).

In matters of great importance or in small manors the Lord might himself preside. A German woodcut of 1552 shows the Baron seated on a dais with men standing before him in two groups, right and left.

The Steward also presided over the "Court of Pie Powder" at fairs, markets, etc.

Local Courts.

In a French MS. of the fifteenth century the Judge is shown sitting alone on a dais. On floor-level before him is a table with books and papers, but no clerk. Plaintiff and defendant stand in front of table, plaintiff on Judge's right. There is no jury shown.

A woodcut of Tudor date shows the Judge behind a long table. This plate is probably transposed, as the clerk, bareheaded, and in doublet and hose, sits at the end of the table on the Judge's *right*, and an elder man in cap and long gown, probably an associate magistrate, is on the Judge's left. The plaintiff and defendant stand in front of the table and again the plaintiff is on the left. It would be safe to ignore this

example and in all cases place plaintiff and all seniors on *right* of Judge.

Royal Courts.

A note on *costume* is perhaps in order. The present wig and black gown date from the death of Queen Anne, the mourning then adopted for her never having been cast off.

JUDGES.

Robes, as present-day King's Bench Judges, the colours scarlet or violet according to the season, and the lining of the cape changeable, taffeta in summer, miniver in winter. A coif of white taffeta (similar in shape to a barrister's wig) and over this a black velvet or silk skull-cap the same shape but smaller, to show the edges of the coif. In some pictures the Judges do not wear this cap—which must not be confused with the present-day "black cap," a limp square of material.

SERJEANTS.

Robes something like the modern dressing-gown, a small shoulder-cape lined with lamb and a small hood. They wear the coif, and on the front of the gown two white "labels"—the white bands now worn by counsel. In Mediaeval and Tudor times the gowns were parti-coloured, right and left. A Lord Chief Justice under Elizabeth said of this: "By the parti-coloured garments being both of deep colours and such as the Judges themselves in ancient times used . . . by tradition, is signified soundness and depth of judgment, an ability to discern of causes what colour soever be cast over them."

In pictures of the courts under Henry VI the gowns are a deep green and blue, some with double or triple narrow white diagonal stripes across one colour. Later they are red, violet or black.

COUNSEL (not Serjeants)

Are bareheaded. In the early pictures their gowns have large leg-o'-mutton sleeves and are fitted to the waist, then full to the ground. In Tudor times we know that they were heavily pleated at the back and probably much the same as the gown of a Junior Barrister of today. They were at first parti-coloured (blue and mustard-yellow, yellow and green are shown, with the same occasional occurrence of diagonal stripes) and what looks like a very small black hood but might possibly be a high collar coming down to a peak at the back. Later they are directed to be "of a sad colour."

In Elizabethan times both Serjeants and Counsel have ruffs showing above their hoods.

The pictures of the Courts under Henry VI already cited show in each case the judges sitting on a high dais with wainscoting behind them on which hang shields with

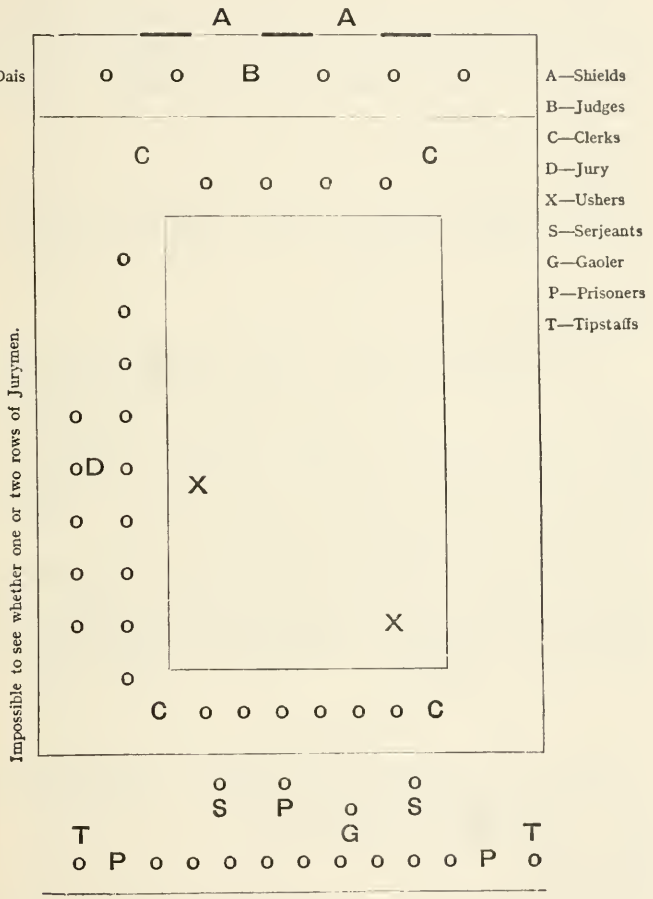
(1) The arms of Edward the Confessor. (2) The Royal Arms. (3) The Arms of England.

Before them on the floor level is a large square table, before that the Bar, a solid low wooden wall, of a height that just shows the head of those seated beyond it. This wall extends on each side of the table, to the dais. A detailed description of each picture follows. A picture of 1733 shows much the same arrangement except that the sides are higher.

KING'S BENCH: THE CRIMINAL COURT.

Five Judges on dais, in scarlet. At the side of the table, to Judges' right, a jury is being sworn by an usher in a dark-coloured robe (blue and yellow); he holds a roll in his right hand and a short wand in his left. Another usher is the other side. (Actually,

both are shown standing *on the table*, but I think this may be ignored ! It would certainly upset an audience



to see it.) Clerks are sitting at the table making up indictments on long rolls; they wear parti-coloured

gowns (blue and yellow, yellow and green) and are bare-headed. Outside the bar stands a prisoner with a Serjeant (his Counsel) on either side, and a gaoler (in mustard-yellow) with a short sword and long stave. In the extreme foreground is a bar—literally a bar this time—by which tipstaffs in mustard-yellow guard chained prisoners.

COMMON PLEAS.

Much as above, except that there is only one prisoner and no jury.

CHANCERY.

The Chancellor sits on the dais in the centre, wearing a scarlet robe and turban; on his right is an ecclesiastic in scarlet, and on either side other tonsured ecclesiastics in mustard-yellow (Masters in Chancery). The table below is spread with green cloth, and at it are clerks, three Serjeants and two Counsel. [1] Reporters sit in the back row.

In all cases the clerks wear the same gown as counsel, but no hoods. For further information see F. A. Inderwick, *The King's Peace* (Social England Series, 1895) and A. Pulling, *The Order of the Coif*, 1897.

FEUDAL

The main ceremonials of *Feudal times* are connected with allegiance and knighthood.

Homage.

Kneel before your superior and place your hands, palms together, between his hands as you repeat the

[1] See Glossary.

oath to be his true man until death. To "take seizin" is to receive a clod of earth or turf which symbolises the lands you hold.

The Accolade *or conferring of knighthood.*

The recipient unsheathes his sword until the point is just clear of the scabbard.

He then takes the centre of the blade in his left hand, thumb on top, the four fingers flat underneath, and places the back of his right forearm bent parallel with his body just below the hilt (offering position) at the same time kneeling on the right knee with bent head.

The sovereign takes the sword and lays it on his left shoulder. The knight takes his sword again in the palms of his hands, rises and resheathes it.

Degradation *of a Knight.*

Two scaffolds are prepared; one decorated for the tribunal, the other bare except for a post (on the side nearest to the judges) on which hangs the escutcheon (coat of arms) of the Knight, upside down and smudged with black. The Knight, in full armour, kneels left of the post, with Heralds in attendance. Priests in surplices sit nearby chanting the Vigils of the Dead (Dilexi to Miserere), pausing at the end of each psalm while the Heralds strip the Knight of a portion of his armour, beginning with his helmet. This is held up on high with, "Behold the helmet of a traitor and disloyal Knight" and then broken to pieces, and so on until he is unarmed. Finally the escutcheon is taken down and broken while the priests rise and chant Psalm 109. The Pursuivant (Herald) brings a basin of dirty water; the King-at-Arms (Chief Herald) demands of him three times the name of the Knight whom the Pursuivant in answer describes by name

and titles of nobility. The King-at-Arms announces that he is deceived and that this person is no true Knight but a disloyal traitor and demands sentence from the Judges, the eldest of whom replies that by sentence the traitor named shall be degraded and put to death. The Pursuivant then empties the basin full of dirty water over the Knight's head. The Judges rise and go from the tribunal to the church; the victim has a cord passed under his arms and is flung on to a hurdle and dragged after them under a pall as one already a corpse, the priests following chanting the prayers for the dead. At the church door he is delivered over for execution.

Heralds.

Remember that a Herald, especially a Royal Herald, is a person of great importance, and do not make him blow his own trumpet, but allow him, if possible, one or more attendants and trumpeters.

Precedence.

Questions of Precedence may arise in arranging processions, etc., and the following list, made in 1440 for the seating of any great feast, can be referred to: Pope; Emperor; King; Cardinal; Prince and Archbishop (equal); Royal Duke (these dine apart in Chamber, not in Hall). Bishop, Marquis, and Earl (equal); Viscount (two to a messe). Baron; Mitred Abbot; Chief Justice; Mayor of London; Speaker (in Chamber or in Hall, two or three to a messe). Cathedral Prior; Abbot Unmitred; Knight Bachelor; Dean; Prior; Archdeacon; Esquire of the Body (Knight); Master of the Rolls; Puisné Judge; Clerk of the Crown; Mayor of Calais; Doctor of Divinity; Protonotary; Pope's Legate; Doctor of Laws (three

or four to a messe). Ex-Mayor of London ; Serjeant of Law ; Master of Chancery ; Preacher ; Masters of Arts ; members of Religious Orders ; Parsons and Vicars ; Parish Priests ; City Bailiffs ; Serjeant at Arms ; King's Herald ; other Heralds ; Merchants ; Rich Artificers ; Gentlemen ; Gentlewomen ; Squires ; Franklins (four to a messe).

A lady of Royal blood keeps her rank, a lady of low blood takes the rank of her husband. Royal blood *always* has precedence.

A messenger from the King should be received as if one degree higher than his actual rank. The King's groom may dine with Knight or Marshal.

The parents of Pope or Cardinal may not eat with him ; Bishops may not eat with Archbishops ; the two Archbishops must be served separately.

Knights take precedence by property, Abbots, Priors and Mayors by the size and importance of the place they represent (Westminster, Canterbury, Cathedral Churches and London always first). Doctors and Aldermen rank by seniority, not wealth, and the Master of a Craft goes before an ex-Warden.

Ceremonial indicating honourable status may not be used in the presence of a superior. (E.g. you must drop your train when before Royalty. The use of covers at meals and of canopies are other examples.) The reason given is that it is incorrect for any person to receive honours while at the same time paying them to another.

The etiquette observed today at a *reception given in honour of a Foreign Ambassador* would be quite suitable for almost any period play. The guests all arrive first. When the Ambassador is announced dancing or conversation ceases. He is greeted by the host and hostess and various people are presented to him. Dancing

does not recommence until the Ambassador starts to dance, partnered by his hostess.

MILITARY

For all modern *military ceremonial*, salutes, etc., consult a member of His Majesty's Army, if possible a sergeant-major.

The use of swords in costume plays is always picturesque and heightens the feeling of adventure and romance.

Escort of Prisoner.

An officer enters first, followed by the prisoner, without hat or belt, a guard on either side, their swords held at the carry, i.e. right arm bent right angle, elbow close to side, sword upright. The officer halts the party ("Escort halt!") and moves to the side of the examining officer, facing the prisoner, who takes one step forward.

At the close of proceedings prisoner steps back to place, and officer gives the command "'bout turn." The escort do not salute. The officer goes out behind the escort and prisoner.

Guards.

All guards, sentries, etc., hold their swords at the carry.

Receive Orders.

At the carry, and salute. This is as in fencing, but the arm must not move in curves. From the carry, straighten the arm forward, and bring hilt to mouth, back of hand to audience; lower point to ground, arm and sword in one straight line. Resheathe.

To retire *from* the presence of the Sovereign.

In any period retire three steps obliquely backwards, salute, 'bout turn and exit.

Surrendering of Sword.

Unsheathe, take the centre of the blade in left hand, thumb on top, the four fingers flat underneath, and place the back of right forearm parallel with body just below the hilt (offering position; see Accolade). Remain standing. The sovereign, [1] or commanding officer or conqueror as the case may be, takes the sword and either returns it or hands it to an attendant according to circumstances.

Up to the Napoleonic wars he might first break it over his right knee, throwing the pieces on the floor.

Swearing on the Sword. *Mediaeval, Crusader, Civil Wars.*

Unsheathe, proceed as for "holding the sword to show the hilt as a cross" (1); kneel on left knee and kiss the cross, bending over it.

In *modern* times it is usually a question of swearing on someone else's sword. The Administrator unsheathes and holds sword in the Offering Position (see Accolade). The person to whom the oath is administered puts his right hand on the hilt. Both men are standing.

To hold the sword showing the hilt as a cross.

Useful in crusader plays, or for armed angels or warrior saints.

[1] Note that this and the accolade are the only occasions *in any period* of an offering direct to a king or reigning Prince. All petitions, letters or gifts must be handed first to one of his retinue.

1. Unsheathe, catch the middle of the blade with the left hand, support sword with the right placed just below the hilt. The backs of both hands are towards the audience, fingers up blade. The cross can be held at head level or higher, but only directly in front of the face when in profile; otherwise slightly to the right.

2. From the sword upraised (triumphant) position, i.e. body square to audience, weapon pointing slightly forward towards the ceiling, arm and blade in one straight line. Drop point of weapon with the help of a slightly dropped wrist, catch the centre of the blade with the left hand, place the right hand just below the hilt as in 1.

CHAPTER V

MANAGEMENT OF WEAPONS INCLUDING A DUEL AND WRESTLING BOUT

Fights and the management of weapons generally present great difficulties to amateur producers. When possible, call in a military friend to help with all guards, sentries or escorts—precision and neatness do not come easily to most people.

As regards actual fights, "discretion is the better part of valour." If you are unused to weapons yourself and there is no fencer or swordsman in your district, or if your actors are unskilled, avoid plays in which a duel plays a prominent part, e.g. *Cyrano de Bergerac* by Rostand.

On other occasions it is nearly always possible to bring your characters on guard and then continue very swiftly with the main action before they have time to display their weakness.

Always try to disguise the fact that a bout has been planned beforehand; it is so disconcerting when all the little boys in the pit begin to chant, "One, two, hit; one, two, three, hit!"

FOILS

Foils may be used for almost any duel on the stage, and although it is really impossible to teach fencing on paper these written instructions carefully followed

should be sufficient, supposing you are unable to obtain practical help.

Work out the positions very precisely and neatly, and see that the actors do the same before even thinking of the actual engagement.

Hold the foil with the guard or hilt—the little built-on piece which protects the hand—in a vertical position, and with the convex side of the grip—the part you hold—uppermost. Don't grasp it like a walking stick, but by means of pressure between the *whole length* of the thumb and the fingers, the grip not sinking into the palm of the hand; nails should be turned upwards, wrist free and flexible.

Always remember Bob Acres's remark, "I will stand edgeways!" It is absolutely essential when fencing; the right foot points to the opponent, the head is turned towards him, but *the left shoulder must always be drawn back* in order to present the smallest target possible.

Preliminary Position.

Right foot pointing and head turned towards opponent, left foot drawn up at an exact right angle. Unsheathe—raising arm and foil in one high straight line obliquely towards opponent, point of foil directed towards ceiling. Left arm remains close to side, palm outwards, and left shoulder is of course drawn back.

On Guard.

Right arm bent at elbow, but not tucked into the ribs; forearm and foil in one straight line, inside of the forearm facing upwards, point of the foil directed towards the opponent's mask. Raise the left arm on a level with the shoulder, bending the elbow and curving the wrist towards the head—this will assist balance. Keep "edgeways."

Step forward with right foot about twice its own length—still strictly at a right angle ; at the same time bend both knees and lift the heels just off the ground, weight evenly divided. This is particularly important ; it is necessary to be able to move forwards or backwards, to lunge and recover at lightning speed. Arms and feet take up position simultaneously.

Thrust.

Lower point to opponent's heart, turning hand slightly so that the thumb is on top, straighten arm vigorously. Be sure the hand is above the level of the point.

Lunge.

Having given the thrust, step forward with, and on, the right foot, bending the knee. The left leg is stretched to its full length ; the left arm is straightened and lowered parallel with the left leg to assist balance. It is important that both heels should be on the ground. Having delivered your attack recover at once to the on-guard position, knees bent, heels just off the ground. If you over-reach yourself in the lunge you may lose your balance on the recover and find yourself entirely at your opponent's mercy. It is best to practise legs only at first : on guard, lunge ; on guard, lunge ; using the left leg as a sort of mainspring and making sure every time you return to the on-guard position that the knees are bent and the weight evenly divided.

Advance.

From the on-guard position, move the right foot a short step forward ; move up the left foot a similar distance as quickly as possible, so that you are on guard again, but advanced a step. Move lightly and

smoothly on the balls of the feet and keep the knees bent. You may advance with a tiny jump if you prefer it, taking off and landing in the on-guard position.

Retire.

Exactly as advance, except that you move backwards starting with the left foot.

To acknowledge a hit *in a friendly bout.*

Face your opponent heels together and keeping the forearm and foil in one straight line, bend your right elbow until your hand is opposite and close to your mouth. *Either* lower the point of your foil to the floor in one oblique line in front of you *or* lower the point of your foil to the floor in one oblique line to the side.

En quarte.

When two opponents come on guard each blade crossing the other's blade on his own right, they are said to be on guard en quarte.

En sixte.

When two opponents come on guard each blade crossing the other's blade on his own left, they are said to be on guard en sixte.

Terms of Attack.

Beat thrust. Lightly tap your opponent's foil aside and thrust. Don't batter it aside.

Disengage thrust. If you are on guard en quarte, dip the point of your foil, bring it up the other side (your own left) of your opponent's blade (en sixte) and thrust. Use the same method to disengage from sixte to quarte.

Terms of Defence.

Parry en quarte. Supposing you are on guard en quarte, i.e. your blade on your own right of your opponent's. When he thrusts he will therefore " come in " on your left ; to prevent this, bend your wrist to the left and so deflect his blade. The point of your foil will not be directed straight ahead, but towards the right. Return to the on-guard position at once. Most people at first want to hit wildly, carrying their whole arm and foil blade violently to *the left* ! All your opponent would then have to do would be to disengage and run you through as you would be completely unguarded. Try it ! ! !

Parry en sixte. Your opponent will be coming in on your right. Bend your wrist to the right (this is difficult) and deflect his blade. The point of your foil will now be towards the left. Return at once to the on-guard position.

To practise Parries.

1. Hold the foil as if on guard, then bend your wrist from left to right until it is really flexible, i.e. until you can make the parry without using your arm much. 2. Come on guard en quarte with a partner. You thrust, he parries and at once thrusts ; you parry and at once thrust again. Continue this see-saw business (which is most effective in stage duels) for some time, then disengage and repeat the performance en sixte.

To disarm an Opponent.

Disengage into sixte. Bring the fine end (the foible) of your blade over your opponent's blade close to the hilt ; twist the point round and up the other side with a sort of serpentine movement, and a jerk, which will cause the foil to fly out of your opponent's hand. This

movement must be done very quickly and neatly, and in stage work the opponent assists (1) by holding his foil just firmly enough to offer a firm surface to wrap round and (2) by releasing his grip at the psychological moment.

A SIMPLE DUEL

A is the hero, B the villain. They come on guard en quarte (all the attacks will be en quarte unless otherwise stated) and proceed to feel blades, i.e. either to tap very lightly and continuously on each other's blades or to rub them together with a grazing noise. The former is preferable and very effective. Then:

A beat, thrust — *B parry*
Both return to "on guard" position.
A beat, thrust — *B parry*
Both return to "on guard" position.
B advance, one step, thrust, lunge — *A retire one step and parry*
Both return to "on guard" position.
A disengage, thrust, and lunge en sixte — *B parry en sixte*
And at once *without* returning to "on guard" position.
B thrust and lunge en sixte — *A parry en sixte*
A disengages back to quarte, they feel blades and then thrust and parry rapidly several times (the see-saw described under the heading To Practise Parries) terminated by
A beat, thrust — *B parry*
Both return to "on guard" position.
A advance, two steps, thrust, lunge — *B retire two steps and parry*
As they return to the "on guard" position.
A disarms B

A Duel should open with ceremony, but this salute will be sufficient for inexperienced fencers, and is preferable to something more elaborate badly done. Either :

(*a*) Unsheathe to a high oblique line, right foot and foil towards opponent, foil and arm in one straight line, point of foil directed towards ceiling. Sweep the arm and foil down, and as the hand approaches the body, turn the wrist up sharply so that the fine end of the foil may be caught on the fingers of the left hand. Continue to swing the arms back in this circular sweep, the grip of the foil held in the right hand but the point still resting on the left, then lift the arms above the head and forward. As the right arm reaches the on-guard position bend the knees, release the point of foil and bring it over towards the opponent's face ; advance the right foot with two little stamps. The effect should be (1) straighten arm sharply ; (2) a long sweeping circle ; (3) knees bend ; (4) stamp, *stamp*.

(*b*) Unsheathe to a low oblique position at the side, the point of foil, of course, being towards the floor ; raise foil and bring hand to mouth as when acknowledging a hit ; return foil slowly to low oblique position at side ; come on guard with a jump.

Always fight stage duels at a greater distance than when protected by mask and jacket—eyes are precious !

Seconds or Umpires stand with weapons unsheathed—they may raise them when declaring a hit.

When stopping a fight, either knock up, or beat down the antagonists' foils with your own, and stand between them arms outstretched, e.g. *Romeo and Juliet*, Act III, Sc. 1 :

ROMEO. "Draw, Benvolio, beat down their weapons."

When the actors are skilled fencers, there is no more effective termination to a duel than a *coup de ré*. As

the one performer lunges in the other dives beneath his blade, lunges in himself so low that his left hand comes forward on the floor to support him ; and drives his blade to his opponent's heart in an upward direction. The foil is held with the finger-nails pointing down instead of up. N.B.—This is dangerous, unless the duellists really know their business.

For further details, see H. A. Colmore Dunn, *Fencing* (1924). The All-England Series.

In *romantic and musical comedy* it pays to be a little florid. The hero has accepted a challenge and needs a gallant and impressive exit. Stride to the door and turning unsheathe to a high oblique line, sword pointing to the ceiling ; bend your right elbow and bring the hand opposite the mouth as when acknowledging a hit. (Try to accompany this movement with a little twist of the wrist—just sufficient to make the point of the sword move in a tiny circle.) Straighten the arm, bringing the sword to a low oblique line at the right side and bowing with an air of fine contempt ; replace sword with a sharp decisive movement as you turn to go.

These directions are not suitable for use with Italian foils, i.e. foils having a circular guard. Italian methods of fence are quite different from the French ; they include among other things, the use of a straight arm throughout, and a jump into the lunge position.

TWO SHAKESPEARIAN DUELS

The two Shakespearian duels about which one is most frequently questioned are those in *Hamlet*, Act V, Sc. 2 ; and *Twelfth Night*, Act III, Sc. 4. The former on account of the stage directions, and the latter because it is a comedy affair.

The Duel in "Hamlet."

LAERTES. Have at you now!

(Laertes wounds Hamlet; then, in scuffling, they change rapiers, and Hamlet wounds Laertes.)

KING. Part them; they are incensed.

The usual method, and that reported to have been used by the late Sir Henry Irving is for Hamlet to disarm Laertes, and having therefore rendered him defenceless, to hand him his own foil, bend and pick up the fallen one on which he has placed his foot, and resume fighting at once. The action might be interpreted, "Sir, we will continue. Allow me!"

Remember that to all intents and purposes these young men are engaged in a perfectly friendly match, but the audience know that what they are really watching is a carefully planned murder plot with the three murderers (for Osric was undoubtedly an accomplice) playing their double parts before them on the stage.

It is a gloriously ironical situation, obvious enough to a generation familiar with the traditions of courtesy which govern foil play. Laertes is helpless, he is bound to take the generously proffered weapon, and to see the unbated envenomed point, a graze from which would prove fatal, in the hand of his adversary. The new desperate quality in the fighting is at once apparent, but there should be no question of lost tempers; the King's cry, "Part them; they are incensed" (uttered *before* Laertes is wounded), is a quick-witted effort to avert calamity.

Another interpretation that is frequently used is as follows:

As Hamlet feels himself wounded—usually in the arm—he claps his hand to the spot, looks at the blood in surprise, then shows it to Horatio as if to say, "So

that's his little trick! We'll play him at his own game." (All this happens very quickly, of course.) He then returns to the duel with renewed vigour, disarms Laertes and deliberately exchanges weapons. It will be seen that the business is practically the same —the spirit behind it differs. To my mind, the former is infinitely preferable, for although there is a definite thrill when Hamlet discovers the blood, Horatio's remark, "They bleed on both sides," seems unnecessary, and Laertes' "The treacherous instrument is in thy hand Unbated and *envenomed*," and Hamlet's "The point envenomed too!" (i.e. as well as unbated) need particular and rather unexpected stressing.

This of course is a matter which each producer must decide for himself, but whatever happens the foils *cannot* be exchanged in mid-air in a sort of impromptu wrestling match.

The duel between Viola and Sir Andrew in "Twelfth Night."

Comedy business is largely a question of temperament; what suits one cast will certainly not suit another.

Twelfth Night, both in its serious and humorous moments, is inclined to bubble away from reality, and the extent to which burlesque is introduced into this scene depends upon personal taste and the balance of the production as a whole. Some companies make very little of the duel—Antonio enters almost at once —but a great deal of the earlier part of the scene, with Sir Andrew and Viola alternately and/or simultaneously stealing off and being retrieved by their respective tormentors.

Two points should be born in mind. (1) Both Viola and Sir Andrew must have seen plenty of foil play—in fact Sir Andrew would probably be quite a stylish

performer so long as there was no shadow of danger attached. Don't approach the duel as if the characters were completely ignorant of what was expected of them. (2) The humour of the situation depends entirely on the active co-operation of Sir Toby and Fabian. The duel must not only be funny in itself but designed with a view to providing these two with opportunities.

Here are some suggestions:

(*a*) The opening ceremony may be very much lengthened out by Sir Andrew in an effort to gain time, and every movement he invents or repeats will be slavishly copied by Viola until Sir Toby takes matters into his own hands and indicates that they had better get to business.

(*b*) Sir Andrew may come on guard with a terrifying leap—and immediately retreat several steps; Viola will half scream and nearly drop her foil at the shock!

(*c*) They will most probably turn their heads away and fight blindly behind their backs gradually drawing right away from one another. Or

(*d*) Their parries will rapidly degenerate into repeated sideways hits at one another's blades in an effort to push the hated things away somehow.

(*e*) On one of these occasions one antagonist will certainly miss the other altogether and hand a blow "flat-along" on the almost hysterical Sir Toby and Fabian.

Add to these happenings uncontrollable shivering on Viola's part and very collapsible bravado on Sir Andrew's and you should have enough ideas with which to start work.

Brief Notes on the Elementary Management of Other Weapons

Two-handed Sword (*Mediaeval*).

To carry—hold with left hand in centre of grip, point upwards, with the flat of blade against left shoulder.

To salute (1) Pass right hand across body and seize grip close to quillons (guard). (2) Bring sword perpendicularly in front of body with quillons in line with mouth. (3) Carry sword over to right side, lower point to front about four inches from ground, draw back right foot about six inches. (4) Raise sword to perpendicular at right side. (5) Carry sword over to left shoulder as before.

On guard—right foot forward, arms straight, right arm forward and over left arm, right hand near quillons. Pommel of sword points to middle of stomach.

Sword and Buckler (*Mediaeval and Tudor*).

A sword shorter than the rapier and with a double edge, held with the forefinger or right hand over the quillon. The buckler is a small round shield (not more than 14 inches diameter) held in the left fist and not resting on the arm.

To salute—walk with right foot first towards your enemy, raise hilt of sword in line with your mouth, then extend sword high to front, arm straight. Step back one pace, beat twice on buckler with back of sword.

On guard—left foot forward, buckler in front of body, arm extended but not stiff. Sword arm closer to body and under shelter of buckler, with sword diagonally across body, point to enemy.

Those wishing to arrange fights with these weapons (which may be used in the last acts of *Macbeth* or

Richard III for instance) might find the simple instructions given for the old sword-dance Les Matachins very helpful.

Feinct—jump on both feet holding swords without touching.

Estocade—when the dancer draws back his arm and advances the point of his sword to strike.

Taille haute—see en quarte (foils). *Taille basse* as Taille haute, but sword pointing down instead of up, and at arm's length.

Revers haut—see en sixte (foils). *Revers bas*—as Revers haut but sword pointing down instead of up, and at arm's length.

Rapier and Dagger (*Tudor and Early Stuart*).

The draw is effective but needs practice, as it involves crossed arms, right to sword on left hip, left to dagger on right.

Hold rapier in right hand, forefinger over quillon. The *point* of the rapier is used. Hold dagger in left hand, point upwards, thumb extended and resting in spoon-shaped cavity in blade. The dagger is a defensive rather than offensive weapon in this case.

To salute—use foil salute.

On guard—*either* face opponent right foot forward, body bent forward at waist, rapier held hilt above head, edge up, point to opponent. Left arm bent, dagger point towards opponent at chest level. Or, turn body with right side to opponent, right foot forward, leg straight. Extend right arm so that sword crosses opponent's, hilts at waist level and blades diagonal. Left arm bent, dagger point to opponent at shoulder level.

(Rapier and dagger fighting is definitely inadvisable except under expert tuition.)

Rapier and Cloak.

Manage rapier as above. Turn the cloak twice round left arm to cover elbow, holding the collar in left hand, with the folds of the cloak hanging down on the outside of arm. Parry with these folds and *not* with the arm. (This is effective in street brawls, and a certain amount of foil technique can be used for the rapier effectively, though experts may criticise this.)

Pike.

(The information for Pike, Halberd, and Musket belongs to the seventeenth and eighteenth centuries, but may safely be used for earlier periods. Some of the movements have been much simplified.)

Note (1) that pikes are raised, lowered, etc., by a hand-over-hand movement similar to that used when climbing a rope; (2) that when the right hand only is on the pike the left hand should rest on the sword-hilt.

Order. The usual standing position, sometimes used by sentries. Feet together or right foot advanced; right hand near head of pike; pike held perpendicularly to right almost at arm's length, butt on ground; left hand on sword-hilt.

To advance. This is used as a *Salute.*

1. Stand at order.
2. Without moving right hand, lift pike to front of body close to face and take hold of it with left hand at chest level; the right hand is just above head level, elbows sticking out each side.
3. Lift pike to left side with left hand and catch butt with right hand. The pike is rigidly perpendicular throughout; left arm is now

bent, upper arm close to body, forearm perpendicular, right arm stretched almost straight diagonally across body.

4. With left hand pass pike across body (right hand still grasps staff), supporting upper part of pike on right arm near shoulder. Left hand returns to sword-hilt, right hand holding butt of pike is on hip; elbows therefore stick out each side with arms akimbo effect.

To return to the Order position—

5. Straighten right arm downwards, thus lowering pike nearer the ground; grasp the pike fairly near the head with the left hand and draw the head towards the left side. The pike is now held diagonally across the body.
6. Move the left hand lower; grasp the pike (above the left hand) with the right at the height you held it for Order, at the same time moving the pike to a perpendicular position at arm's length in front of you.
7. Set pike on ground at right side. (Order.)

To Shoulder (marching or standing). From Order—

1. Lift pike with right hand, and bring forward in a perpendicular position; right upper arm close to side, elbow bent at right angle. Grasp lower down staff with left hand.
2. Raise horizontally just above right shoulder level, point to rear.
3. Lower on to right shoulder, and slope pike diagonally, slipping right hand lower down staff and returning left to sword-hilt.

To return to the Order position—

1. Straighten right arm downwards thereby lowering the slope of the pike to a vertical position against the right arm Take hold of staff with

left hand above right hand, and slope pike diagonally across body, point to the left.

2. Change right hand to above left hand and bring pike vertically about a foot in front of body.
3. With right hand set pike on ground at right side. (Order.)

To Cheeke—used by sentinels and when marching in and out of men. Left hand grasps staff near head, right is slipped lower down, and the pike is carried diagonally across body, head to left.

To Trayle—on the march. Right hand holds pike near head, butt trails behind; left hand on hip.

To Porte—used when charging or receiving an infantry charge.

1. Bend body, stepping forward with left leg bent, and put pike as far forward as possible with right hand. Take pike in palm of left hand from below. Leave go with right hand and grasp staff again lower down; continue changing hands, raising body as you do so until butt is in right hand.
2. Stretch right arm out behind and rest left elbow on hip.

Reverse motions to get back to Order.

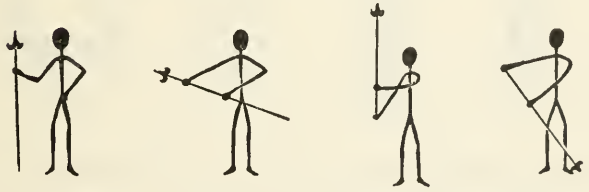
Against horsemen. Set butt against right foot and hold head of pike breast-high with left hand, drawing sword with right hand *over* left arm. Left leg forward in lunge position (see foils).

To Lay Down Pike. Place butt end on ground just outside right foot.

Halberd.

Use exactly as a pike, except for the *salute*, which is as follows :

1. Order position.
2. Grasp staff about 18 inches lower down with left hand, at the same time straightening right arm into an oblique position and taking butt across body.
3. Transfer right hand to butt and hold halberd perpendicularly to right side.
4. Turn head of halberd to ground on left side, butt held in right hand at arm's length to right side.



Reverse positions to (1) and take off hat.

Musket.

To carry on march. Carry on left shoulder, match (lighted at each end) between last two fingers of left hand. [1] Rest carried either (*a*) in right hand and used as walking-stick ; or (*b*) carried in left hand.

To carry at funeral. Musket under left arm with barrel downwards, rest trailing on left. The left arm is bent and the musket is held about the middle.

[1] See Glossary.

To carry as sentinel. Stand with musket on rest.

For further details and illustrations, see A. Hutton, *Old Sword Play* (1892); F. Grose, *Military Antiquities and History of the British Army* (1812) and F. Gravé, *Fencing Comprehensive* (1934).

A SIMPLE WRESTLING MATCH

The antagonists must move sharply all the time, and when they take a grip should slap each other hard. When falling, slap the ground hard with the free palm. (This also breaks the fall.)

1. Move round each other looking for an opening. They may grip each other's wrists once and then break away.
2. Each man's left arm grips the small of the other's back, while his right hand pushes the other's face back. This can be done several times with breaking away between.
3. Dance round again, and finally let each man's right hand grip the back of his opponent's neck, while left grips small of back. They

may continue stepping round trying to trip one another.

4. A pulls in B with his left hand, clasps him round waist with both hands and lifts him off ground. B puts left forearm across A's chin, with right arm round his shoulders. A has to drop B.
5. B slides round and picks up A with A's back against his chest. B drops A.
6. A turns round very quickly, bends, and picks up B under knees so that B falls backwards.
7. A takes B's right arm between his own legs, which are both on the far side of B's recumbent body. A now falls back. His left leg holds B's head and B's arm is now held so that it can easily be injured unless he gives in. B taps mat with free hand in token of surrender.

On no account must the actors in a bout of this sort *really* try their strength against one another. It is sometimes very difficult to convince the inexperienced that a real fight is rarely convincing. Tense the muscles, and so give the impression of a fierce struggle, but actually only exert enough force to help one another with the feeling of opposition.

It is a bad mistake to allow Orlando to wrestle in a shirt; both he and Charles must be bare to the waist.

CHAPTER VI

DANCES

The Pavane; Brawl; Galliard; Mr. Hott's Minuet and Jigge; Varsovienne.

In an earlier chapter of this book it was remarked that a ball-room foxtrot needs to be specially adapted for exhibition purposes. This is because all ball-room dances are social dances—that is to say, performed for the dancers' own amusement—whereas the first object of every exhibition or stage dance must be to amuse other people.

Nearly all the representative Mediaeval and Tudor dances, Pavane, Galliard, Courante, etc., and those of the nineteenth century—Waltz, Polka, Varsovienne, etc.—were social in origin; they consist of a few characteristic movements repeated *ad lib* and generally straight round the room. The obvious thing to do, therefore, when adapting for the stage, is to introduce interesting figures and variations of step which must, however, be strictly in the feeling of the original. The Pavane and Minuet probably suffer most from this lack of characterisation—a collection of "stately" or "graceful" movements to "The Earle of Salisbury" or Beethoven's Minuet in G are usual in quite 95 per cent of the performances one sees—not that that would matter if the effect were not hopelessly unconvincing and fancy dress.

So first of all try to discover the outstanding

characteristic of a particular dance, and then consider the capabilities and costumes of your players; unless you keep everything very, very simple they will be far too occupied thinking of steps to sustain their parts, and that after all is the chief thing. Remember, a dance which fails to heighten the atmosphere of a play is a dramatic failure.

MEDIAEVAL OR TUDOR

The Pavane—originally a processional and part of the Basse dance which went out of fashion about 1538. The Pavane, embellished and lightened, continued to be danced at the end of the sixteenth century, but is by no means the representative Elizabethan dance.

The outstanding feature of the Pavane is its regular rhythmic pattern, which is further emphasised by a monotonous beating of tabor or drum which continues throughout. On no account omit this, it is queerly effective. Avoid using a piano; pipe and tabor, strings or orchestra with some sort of drum or tom-tom, or best of all, voices in parts accompanied only by the steady beating.

"Belle qui tiens ma vie" from Arbeau Orchésographie, or "The Earle of Salisbury" are both pleasant to dance to. The former is to be found in *Nellie Chaplin's Court Dances* (Curwen Edition, No. 8579), arranged (*a*) as a four-part song, and (*b*) for piano. It also appears as No. 2 of the *Capriole Suite*, by Peter Warlock (Curwen Edition, No. 99059 [piano duet]; No. 90818 [string orchestra], No. 90836 [full orchestra]).

The Pavane and Galliard "Earle of Salisbury," by William Byrd, is contained in *Nellie Chaplin's Elizabethan Dances* (Curwen Edition, No. 8636). The directions given are for the former music; when

using "The Earle of Salisbury," for every "bar" read "half-bar." Count two beats to a bar; the tabor taps one two-and (taa ta-té) throughout. Here are explanations of terms used in Mediaeval and Tudor dancing:

SIMPLE. Step with one foot, draw up the other; advancing, retiring or sideways.

DOUBLE. Three steps and draw up the free foot; advancing, retiring or sideways.

PIED EN L'AIR. Step on one foot lifting the other slightly in front (in the air) knee straight.

FLEURET. Three pieds en l'air; count one-and two (i.e. two quick steps and a slow one).

This is the *Pavane* step which gives the characteristic pattern before mentioned:

Simple starting right foot—2 beats to each movement 2 bars
Simple starting left foot—2 beats to each movement 2 bars
Double starting right foot—2 beats to each movement 4 bars
8 bars in all (or 4 of "The Earle of Salisbury").

Repeat, starting with left foot if moving backwards. Lady and gentleman use the same foot unless otherwise stated. It is best to introduce variations into the double only.

The following arrangement is intended for pageant work and should be danced by a great number of couples, but multiples of four. The players may enter dancing, or the gentlemen may lead their partners into a huge circle and then start. In the latter case the ceremony would be as follows: Each gentleman approaches the lady of his choice, sweeps off his hat with his left hand, at the same moment "making a leg" and offering his right hand to the lady who curtsies and takes

it. He replaces his hat, and they take their places. All this may be accompanied by fanfares of trumpets.

When dancing the Pavane you should "step like a cat"; each step was only 4 inches long, the feet 2 inches apart when closed, but this is not bold enough for out-of-door work. For the same reason, three fleurets have been substituted for the three steps of the double in this arrangement, thus enabling the dancers to cover more ground.

Fig. 1. (16 bars.)

The Pavane step as follows:

2 simples forwards (starting right)	4 bars
3 fleurets and a close forwards (starting right)	4 bars
2 simples backwards (starting left foot)	4 bars
3 fleurets and a close forwards (starting right)	4 bars

Fig. 2. (16 bars.)

Man takes a simple backwards with right foot, turning diagonally to offer left hand at arm's length to Lady, she not moving. 2 bars

Lady takes a simple to turn diagonally to take Man's left hand with her left hand. 2 bars

Both take 8 pieds en l'air (one step to one beat) holding left hands at arm's length and moving round in a wheel back to places. 4 bars

Repeat this but turning to give right hands across. 8 bars

Fig. 3. Repeat Fig 1. 16 bars

Fig. 4. (16 bars.)

Move into groups of 4, giving right hands across and wheeling back to places. 2 simples and 8 pieds en l'air. 8 bars

Repeat left hands across. Dropping hands on last bar. 8 bars

This means that all the ladies are facing the way in which the procession has been dancing, all men facing the opposite way.

N.B. This figure is simply a variation of Fig. 2.

Fig. 5. (16 bars.)

All dance 2 singles and a double, starting right foot, ladies dancing in one direction, men in the other ; the effect is of two circles moving in opposite directions (or two lines if processional only. Turn to face the other way on close of double). 8 bars

Repeat, dancing in the opposite direction, starting left foot. Partners end opposite one another again ; ladies turn to face direction of dance on close of double. 8 bars

N.B. This is really the only new figure to learn.

Fig. 6. As Fig. 1. 16 bars

Fig. 7. As Fig. 2. 16 bars

Fig. 8. (16 bars.

As Fig. 1, but with pieds en l'air instead of 16 bars fleurets. On the 3rd and 4th pieds en l'air of the last repeat gentleman begins to draw lady across him, on the 5th he has transferred her left hand from his right to his left. On the 7th they pause, she with feet together, he with right hand round her waist, standing on right leg. He kisses her over her left shoulder.

They step apart, bow (hat in left hand) and curtsy, and he leads her away.

There is a difference of opinion as to whether mediaeval dancers made the circuit of the room to left or right (widdershins !).

Some inspiration may be gained from Brantôme's description of an exhibition pavane danced by or before Henry II and his sister. " Turns were so well danced, the steps so deftly executed, that one knew not which was most to marvel at, the fine part in movement or the majesty in repose, the former a picture of hilarity and the latter of gravity and dignity."

A Branle or Brawl.

The branles or brawls were originally the country dances of certain French provinces which were brought to court and sometimes altered out of all recognition. The Minuet, for instance, was originally a branle of Poitou. Right on until the first half of the eighteenth century in France the court balls opened with a branle danced by the company in two ranks, ladies and gentlemen opposite one another, the couples in strict precedence. There was a definite " set " of brawls which was used until the end of the sixteenth century to open wedding and other festivities, the dancers performing either in one long line, or in a circle, men and women alternating.

The following arrangement is especially suitable for Shakespearian plays and for small stages ; it is founded on the Branles de la Guerre and de la Haye and the early form of Gavotte. It is better danced on a floor than on grass, because the patter of the feet should be heard in Section B.

Notice that when the double is danced sideways it

becomes step to the side ; bring the other foot nearly to the first ; step again to the side ; close feet. Always take bigger steps to the left than to the right ; the close (feet together) in the tapped-out B section really becomes a beat against the supporting ankle. Use the feet as in country dancing and act the whole time. The pieds en l'air must be made jumping instead of walking.

For 8 dancers standing in a circle holding hands, the leading man and woman being nearest the audience.

Fig. 1. (8 bars.) Music. Use Section A.

All double to left—2 beats to step 2 bars
Repeat to right, left, right 6 bars
This should be slow and stately.

Fig. 2. (8 bars.) Music. Use Section B with tabor.

Notice that not only is the speed doubled but a step is taken to each beat. Very tiny steps, the effect like a sort of step-dance.

Double to left. Double to right 2 bars
Simple to left, simple to right, double to left 2 bars
Simple to right, simple to left, double to right 2 bars
Simple to left, wait ; on last note of last bar, bounce and clap hands 2 bars

Fig. 3. Repeat Fig. 1.

Fig. 4. (16 bars.) Music. Use Section C.

Starting with leading man, moving to the left round the circle and therefore ending with leading woman, each dancer by him or herself makes two fleurets to turn round in his or her place, everyone clapping and bouncing at the end of each 4th bar.

16 bars

Fig. 5. *The Haye.*[1] All dancers make a haye, or if the stage be very small the leading man and woman may make a haye one after the other in and out of the remaining dancers. Use jumping pieds en l'air, 2 beats to a jump. Bars to complete circuit

Fig. 6. Repeat Fig. 1.

Fig. 7. Repeat Fig. 2.

Fig. 8. Repeat Fig. 3.

Fig. 9. (8 bars.) Music. Use Section B.

Leading man and woman kiss one another, then the woman moves left round the circle kissing the other 3 men, the man moves right kissing the other 3 women and so back to places. 8 bars

Conclusion.

Music. Use Section A or B. Bars as necessary. All join hands, excepting leading man and the lady on his left. He then turns backwards, moves up stage, across and down the other side followed by the other dancers in a chain and thus reforms the circle but with backs to the centre. He then leads on out by lower exit stage left, and after the last dancer has disappeared the music dies away in a series of drum beats.

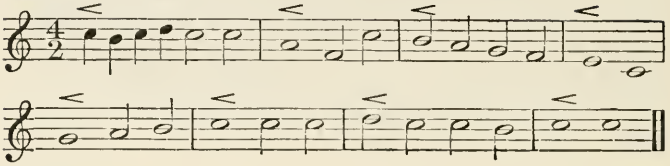
or

Music. Use Section A. Double to left, double to right, double very slowly to left. Then men kneel on one knee and take their partners on the other all facing audience, of course, but still in a circle. 8 bars

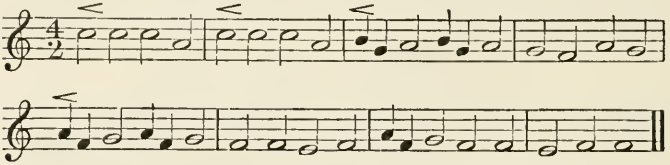
[1] See Glossary.

Branle or Brawl.

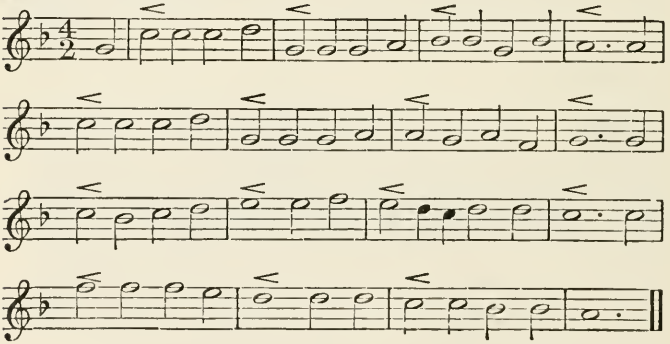
Section A. *Moderato.*



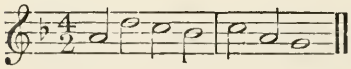
Section B. *Double time.*



Section C. *Moderato.*



The Haye.



Repeat as often as is necessary.

This may be played on pipe or violin, well-marked and with plenty of spirit; a drum or tabor always accompanies B. tapping on the 1st, 3rd and 4th beats.

TUDOR

The Galliard

was probably the most popular Elizabethan dance. Arbeau tells us that it was a riotous dance in which nothing mattered so long as the time was kept, and that therefore a great many of the best steps had been forgotten or lost. The French name was gaillard—one must feel " gai " and well to be able to dance it. Like the Tordion and Volta it belongs to the cinque-pas family and is in $\frac{6}{4}$ time. It changed character towards the end of the seventeenth century and was then performed in common time—the well-known " Romanesca " therefore is not suitable for an Elizabethan play.

Here are two new terms:

Grève. Like a pied en l'air but more vigorous—almost a kick.

Cadence. A jump finishing one foot in front of the other, weight even.

The *standard cinque-pas* (*five-step*) was as follows: 4 pieds en l'air or grèves, cadence on the 5th beat, rest on the 6th. Repeat with the opposite foot.

This you see is an even more individual ground step than that of the Pavane.

The Galliard started with a reverence and a turn or two round the hall, often just walking. Then the lady went dancing away, and waited, but continuing to dance on the spot. The man followed her and performed his best steps, she danced away, he followed and so on till the music ended.

Having given a processional and a round dance, it may be more useful to conclude this period with a Galliard arrangement for two.

Music. "The Earle of Salisbury," by William Byrd (see p. 89). 1st 8 bars twice, then to end. Use strings or a spinet rather than a piano; the music must be played very vigorously to support the dancers, but not too quickly as the jumps and springs should be fairly high. Every step in a galliard is performed with a jump. Arms are held easily out to the sides at shoulder level; the lady uses hers in the same way, or just rests them on the edge of her farthingale about 15 inches apart.

Reverence—then face audience.

Fig. 1. (4 bars.)

Half turned towards partner, but not holding hands, dance the standard cinque-pas down towards audience, turning up stage away from audience on the jump. 1 bar
Repeat away from audience 1 bar
Repeat towards audience 1 bar
Repeat away from audience 1 bar

Fig. 2. (4 bars.)

1st beat—spring obliquely to right on right foot, left foot raised in front (pied en l'air left).

N.B. Although you spring obliquely to the right, you remain facing audience.

2nd beat right pied en l'air.

3rd beat left pied en l'air.

Really a sort of springing pas de basque, and taking half a bar to perform. When you spring to the right your body curves to the left, and vice versa. Four of these towards and facing audience both starting right foot. 2 bars
Four of these away from and back to audience. 2 bars
End facing.

Fig. 3. (8 bars.)

1st beat. Step on right foot, and hop, left foot raised behind, right arm raised above head.

4th beat. Step on left foot and hop, right foot raised in front, right arm across body, left arm raised behind. 1 bar

Repeat. 1 bar

Lady runs round in a little circle to the right, looking back at man, he follows arm outstretched. Twelve pieds en l'air. This brings them back to their respective places. 2 bars

Man bows, lady curtsies twice, half turned towards one another. The man does not remove his hat. Don't take too big a step, and recover neatly on each 6th beat. 2 bars

1st beat, tap right toe on ground.

2nd beat, tap right heel on ground.

3rd beat, tap left toe.

4th beat, tap left heel.

5th and 6th cadence but with tiny jumps and feet together. 1 bar

Repeat. 1 bar

Fig. 4. As Fig. 1. 4 bars

Fig. 5. (4 bars.)

1 bar as Fig. 2. 1 bar

Sixteen pieds en l'air revolving up stage on your own axis 3 bars

ending with a jump on the cadence note of the last bar, man's right hand above his head, left across body, lady's hands on her farthingale. They are both facing audience but have their heads turned to look at one another.

Alternative Steps for Experienced Dancers.

If you are a dancer, the following more difficult movements will be an improvement.

Fig. 3. *Bars* 1 *and* 2.

1st beat. Step on right foot and hop, left foot raised behind, right arm raised above head.

3rd beat. Step on left foot and hop, right foot raised in front pied en l'air.

5th beat, left pied en l'air. 1 bar

6th beat, right pied en l'air.

Repeat. 1 bar

And *for last* 3 *bars of dance* read 12 pieds en l'air revolving up stage on your own axis. 2 bars

Pause (both dancers and musician).

Take 3 pieds en l'air down stage 1 bar in an oblique direction, lady passing in front of man. On 4th step, he being just behind her, puts his hands on her waist; they both bend knees. 5th beat, she springs and he lifts her as high as possible in the air. Pose, his hands still on her waist; she leans back sufficiently for him to kiss her over the right shoulder without upsetting the farthingale.

EIGHTEENTH CENTURY

The **Court Minuet** according to some writers represented the highest ideals of chivalry; it should be danced with courtesy. The step is simple and very few variations were permitted; the figures are also simple, but if you can walk a minuet really well, you have little to learn about the art of movement. The *minuet step* takes two bars of the music to complete, i.e. six beats.

1. Bend the left knee at the same time advancing the right foot.

2. Put down the right foot.
3. Bend the right knee at the same time advancing the left foot.
4. Put down the left foot.
5. Take a small stiff-kneed step with the right foot.
6. Take a small stiff-kneed step with the left foot.

Count.

Sink step, sink step, step, step.

Both men and women begin with the right foot. Note that the bend of the knee is not to drop you into the earth, but to help you to lift your weight from one foot to the next. Feel upwards and onwards, like a bubble rising and floating smoothly along; then rising again. Toes and knees should be well turned out and the head and shoulders held beautifully.

The Balance.

1. Step to the right.
2. Hold it.
3. Bend right knee and bring up left foot ready to
4. Step to the left.
5. Hold it.
6. Bend left knee and bring up right foot ready for the next step.

There is a very clear description of the Court Minuet in Edward Scott's *Dancing for Strength and Beauty.*

There were six figures which seem to have remained unchanged during the whole time (nearly 150 years) that this dance was in vogue:

1. Leading in the lady.
2. Principal figure in which each dancer traced an S or a Z.
3. Giving of the right hand.
4. Giving of the left hand.

5. Repetition of the principal figure.
6. Giving of both hands.

There were a great many "figured" minuets for varying numbers of people, in some of which it was easy to trace the influence of the Court Minuet, while in others the figures were entirely original but always beautiful—country dancing was so popular.

Mr. Hott's Minuet and Jigge.

Here is a very much simplified version of Mr. Hott's Minuet and Jigge, which although published in 1711 is perfectly suitable for inclusion in plays of the latter half of the century ; 80 bars of any minuet of the period, followed by 32 bars of a country dance in $\frac{6}{8}$ time, or Giga by Corelli published by Stainer & Bell No. 107 The Polychordia String Library.

Use the Minuet Step unless otherwise stated. For two couples, standing behind one another and facing the audience. The 1st (front) gentleman is on the wrong side, i.e. the right of his lady.

Chord. Bow and curtsy to the audience,

Chord. To partners,

Chord. To opposites. Gentlemen replace hats and offer their hands to the ladies.

Fig. 1. COUPLES CHANGE PLACES. Each couple takes one minuet step backwards, i.e. away from one another, 3 minuet steps to change places with opposite couple, all dropping hands and ladies passing inside. Turn left on the last step to face again ; take hands. When passing draw back the right shoulder, look at the opposite gentleman (if you are the lady) as you pass, and look back at him over your shoulder for one or two bars.

Fig. 2. COUPLES CHANGE PLACES TRACING AN S SHAPE ON THE FLOOR. Holding his partner by the

hand, each gentleman bears to the left, then after passing opposite couple, bears to the right, 3 minuet steps, then drop hands and separately turn left into places. 8 bars

Fig. 3. LADIES CHANGE PLACES. *Ladies* change places with 4 minuet steps, turning left to face centre again. Draw back right shoulders when passing. *Gentlemen* (1) small minuet step to centre, (2) balance, (3) minuet step backwards to places, (4) balance. 8 bars

Fig. 4. GENTLEMEN CHANGE PLACES. *Gentlemen* change places with 4 minuet steps, turning left to face centre. Draw back right shoulders when passing.

Ladies (1) small minuet step to centre, (2) balance, (3) minuet step backwards to places, (4) balance. The first couple are now behind instead of in front. 8 bars

Fig. 5. RIGHT HANDS ACROSS. 4 minuet steps in circle right hands across. 8 bars

Fig. 6. LEFT HANDS ACROSS. 4 minuet steps in circle left hands across. 8 bars

Fig. 7. LADIES CHANGE PLACES. As Fig. 3. 8 bars

Fig. 8. GENTLEMEN CHANGE PLACES. As Fig. 4. 8 bars

Fig. 9. BOTH HANDS. Join hands in a circle, 4 minuet steps to left. 8 bars

Fig. 10. COUPLES CHANGE PLACES. Repeat Fig. 1. 1st couple are now behind. 8 bars

End of minuet.

Orchestra hold the first (odd) note of the Jigge to give the dancers an opportunity to start with a flourish exactly on the beat. Use skipping steps, two to a bar.

Jigge.

Fig. 1.

Couples change places, 1st couple (now behind) going outside, 2nd couple holding hands and going between. 4 bars

Change again, 1st couple going between holding hands. 4 bars

Fig. 2.

Gentlemen 4 steps to centre turn and 4 steps out again. Ladies stand still. 4 bars

Ladies 4 steps to centre turn 4 steps out again, gentlemen stand still. 4 bars

Fig. 3.

Gentlemen wave their handkerchiefs turn right about and outside the ladies to change places 8 steps. 4 bars

Ladies turn right about and outside the gentlemen to change places 8 steps. 4 bars

Fig. 4.

Opposite ladies and gentlemen dance 8 steps round one another and back to places. 4 bars

All join hands, 8 steps round to left, break into a semicircle facing audience, bow (removing hats) and curtsy. 4 bars

End of Dance.

The ladies hold their skirts, the men use their hands and arms easily at about shoulder level, keeping the happy medium between flamboyancy and limpness. The "figure 8" movement advised by the dancing-masters as an accompaniment to the minuet step be-

comes both monotonous and irritating unless employed with the greatest discretion ; it is best omitted from written instructions in a book of this sort which must be comprehensive rather than detailed.

SECOND HALF NINETEENTH CENTURY

Varsovienne. This simple little dance suits the crinoline period particularly well ; it was danced straight round the room in couples. The gentleman's right hand should be on the lady's waist—he can't get nearer because of the crinoline—her left arm lies along his right. The lady's right hand rests on the gentlemen's left, suggesting a clasp, but quite loose ; the arms are held almost at full stretch, but slightly curved. The music is in triple time, " La Varsoviana " by F. Alonzo, published by F. Pitman Hart & Co., Ltd.

Play 1st 26 bars, then omit 8, play next 8, repeat 1st 16 (omitting the 2 introductory bars). The gentleman's step is as follows :

Facing partner but head turned in line of dance.

1st beat. Slide forward with left foot.
2nd beat. Close right foot.
3rd beat. Hop on right foot left raised in front, knee bent.
Repeat this twice. 3 bars

Then 1st beat. Step across lady with left foot making a half-turn.
2nd beat. Bring right foot across and set down in line of dance.
3rd beat. Close left foot. 1 bar

The whole movement has taken 4 bars, and partners have now changed places, and are ready to continue round the room, but looking over the " arms on waist," and starting with the other foot. After completing

the next 4 bars of the music they will be once more on their original sides. Ladies and gentlemen do the same steps but with opposite feet; the turning step is really half of the waltz turn.

Count.

Slide, close, hop; slide, close, hop; slide, close, hop; turn.

Two bars introductory.

Fig. 1.

Four varsovienne steps round room, ending centre as far up stage as possible. 16 bars

Fig. 2.

Drop hands. Gentleman starting left foot dances 4 varsovienne steps in a little circle to the left, while lady, starting right foot dances 4 varsovienne steps in a little circle to the right. When coming down the middle they face, when moving up the side to complete the circles they turn their backs, but look across their shoulders at one another. Each 4th bar becomes a whole (pirouette) instead of half-turn. Lady holds her skirts. Gentleman may extend both arms sideways or only the left, right at hip. 16 bars

Fig. 3.

Hold partner once more and repeat Fig. 1, ending with bow and curtsy. 16 bars

This arrangement is of course intended for 2 dancers. *When required for* 4 the two couples follow one another round the room in Fig. 1, ending in square formation.

Then 1st gentleman and 2nd lady change places back to back, ending with complete turn or

pirouette (4 bars). 1st lady and 2nd gentleman do likewise (4 bars). Repeat back to places. 8 bars.

Fig. 3. Is exactly like Fig. 1 ending in square formation for bow and curtsy. 16 bars

Dance research covers an immense field and can only be adequately studied at the British Museum. Having arrived there, take out *A Bibliography of Dancing*, compiled and annotated by Cyril W. Beaumont—this is most comprehensive. It is published by the Dancing Times, Ltd., price one guinea, and contains the names of many hundred books on dancing together with dates, British Museum reference numbers and short, illuminating notes on the contents and illustrations which enable one to reduce catalogue work to the minimum.

Two Short Notes on Music

1. When playing pipe and tabor, play the pipe with the left hand. The tabor is hung from the left arm and played by a stick held in the right hand.

2. If you *must* have actors pretending to play instruments, see that the " music off " corresponds. A lute and recorders (dumb) on the stage and the sound of violins only from the orchestra pit is bad. I *have* seen a spinet so perfectly timed with a gramophone record off that the illusion was complete, but in general it is far better to omit instruments altogether unless you possess musicians to play them.

In the case of a singer accompanying himself it is always possible to have a lute tuned in such a way that he may easily learn two or three chords to serve as prelude and then proceed unaccompanied.

CHAPTER VII

OTHER COUNTRIES

This chapter does not profess to contain more than a few useful hints in each case; the remarks apply mainly to isolated characters in English plays. It is inadvisable to produce a play of any period in which the scene is laid wholly in another country *unless* the play possesses a universal appeal; it then becomes possible to stress individual character rather than national type, using nationality as dramatic background only. For instance, the people of *The Doll's House* (Ibsen) or *The Lady from Alfaqueque* (Quintero) are not so very "foreign"—though in the former case they are definitely "period."

It has been said that a woman playing the part of a man is impersonating rather than acting, because the two sexes differ so entirely in their fundamental outlook on life. This also applies to people of different nationalities. It is really impossible to understand the attitude of mind of another nation without having lived in the country for a considerable time, and to attempt to present a foreign mode of life without the necessary inside knowledge and sympathy is to be content with surface work only, and to ignore that basic truth which is the foundation of all art.

ANCIENT

Biblical (*see Modern: Arab*).

EGYPT.

Meals were taken sitting, often with one knee up, on mats on the ground; there were no tables, and the dishes were brought round by attendants to each guest.

To salute superiors bow forward with hands on knees. Before the King kneel and put forehead to the ground.

Remember that the court life of Cleopatra's time was largely Hellenised, and Greek manners were fashionable.

See Sir W. Flinders Petrie, *Social Life in Ancient Egypt* (1923). Sir G. Wilkinson, *Manners and Customs of the Ancient Egyptians*, 3 vols. 2nd ed., 1842. Vol. II has clear illustrations of dances and musical instruments.

GREECE.

Meals were taken reclining on couches, supported by left elbow among cushions. Each couch held two people and had a small table before it, but tables were used for dining only—when writing the raised right knee should be used as a desk.

Greet friends with a smile, do not bow or shake hands unless on some special occasion, such as your return from a journey; then kiss also. A hand-clasp is also used as the symbol of a pledge. On occasion, kiss the hand, knee or breast of a superior. For dance movements, see Ruby Ginner, *The Revived Greek Dance* (1933).

ROME.

Recline for meals. Salutations are with the right arm extended at full length in front at shoulder level. In many productions the arm is extended above the head; this is generally accepted and is, on the whole,

more impressive, if less correct. Friends clasp each other's elbows, not hands.

MEDIAEVAL

Mediaeval manners run in strata of Society rather than by countries, so that if for the Continent you follow the directions for England you will not go far wrong. By the time you come to the Renaissance and later, stress the national characteristics further. Extreme stiffness and gravity with sometimes a touch of the fantastic, for the Spaniard (Don Armado in *Love's Labour's Lost*); coarseness and boorishness for German or Dutchman; foppery for the Frenchman; for the Italian an air of passionate gallantry or bravoism —remember that "An Englishman Italianate is the Devil Incarnate" in Tudor times and note that Iachimo (*Cymbeline*) is a perfect sample of the contemporary English view of this nation. The Scot apes the English, but is gawky and ill-dressed at court—again this is the contemporary English view!—and he is, as a matter of historical fact, still in the Middle Ages when the rest of Europe has gone forward into the Renaissance. The Irishman is even further behind the times and is touchy about it ("My nation? What ish my nation?" *Henry V*, Act III, Sc. 3). For Saracens, see Modern: Arab.

MODERN

(*The information in this section is in all cases for pre-War times.*)

ARAB.

As salutation, with right arm at side raise hand from elbow, palm upwards, and touch forehead. To

superiors use both hands. On special occasions elaborate by placing right hand on heart first, then carry fingers to lips, then raise hand to forehead and bend head slightly. The ceremonial kiss is by touching cheeks together, first one side and then the other, with the senior's hands on the junior's shoulders. A girl greeting an older woman takes her right hand in her own right hand, raises it to each of her own eyes and then kisses it. Women meeting in the street touch hands.

Austria and Germany.

Much as in France but militarise the bow with heel-click ; Germany requires a stiffer carriage than Austria.

China.

Remember to preserve extreme gravity when greeting your friends and repeat your bows at parting several times. Slowness and dignity at all times. Short steps for both men and women, unless peasants. When offering or receiving anything, even the smallest cake or cup of tea (handle-less cups) always use both hands. Do not try to use chop-sticks unless you can get a personal lesson in the art. The " Kow-tow " is only used on ceremonial occasions or as the flattery of beggars. Kneel and place palms of hands on ground, then gently knock head on ground two or three times.

Men—bow stiffly from the waist and do not speak while doing so. An old-fashioned salute to superiors is as follows : raise hands to chest level, clasp them, bend head slightly, raise hands to forehead several times.

Women—the tottering walk of a woman with bound feet is not easy to imitate consistently, but it is possible to walk on tip-toe only in shoes specially made to fit

(*not* ballet shoes) and to keep the heels hidden in the trouser legs. This should be practised throughout rehearsals. Foot-binding is out of fashion where there is contact with Western thought, and has never been practised by the Manchus. Peasant and serving-women have slightly bound or unbound feet. If the character is of high rank and the binding presumably complete it is correct for a serving-woman to give her support when walking. In greeting your friends bow and shake your own hands.

Old-fashioned hostesses lead their guests in by the hand. The household salutes its chief lady by curtsying so that the left knee touches the floor. When sewing pin the work to your bosom and sew away from you, and wear your thimble between the first and second joints of the second finger.

Remember that if the character is Westernised English manners must be used in the main. It is effective if the Chinese manner is reverted to under emotional stress, e.g. if the character shakes hands on entry and then if angered retires with the Chinese type of bow.

See T. Headland, *Home Life in China* (1914). Any of Lady Hosie's books, or Pearl Buck's novels, to get general atmosphere.

EGYPT.

The salutations given under ARAB, or a bend of the head with right hand on chest.

FRANCE.

For present-day use ordinary English manners with slightly more accentuated gesture. The formal bow is made with heels together (not the military click unless in uniform, but with precision as in dancing)

and from the hips. It is permissible to kiss a lady's hand—judge by circumstance and character—but it is becoming provincial for men to embrace and kiss each other on both cheeks. An etiquette book of 1893 gives the following rules for good society at that date and these will cover the pre-War period: Both bow "with grace" at first meeting, the bow being more or less impressive according to the age and rank of the recipient. The curtsy is "out" except at a ball or gala reception. Friends and acquaintances shake hands but not too lingeringly. The man should bow slightly as he shakes hands with a lady or with a man of superior rank or age. If he kisses the hand of a lady it should be "with respect rather than affection" (never kiss the hand of an unmarried girl). Offer the left arm unless in uniform with sword, then the right. Officers should not wear swords at a dance.

INDIA.

Usual salutations as under heading ARAB. To salute extremely important people put your head in the palm of your right hand, bending from the waist. To salute an elder man, or a priest or holy man touch first his feet and then your own forehead with your fingers. Women—embrace, touching cheek against cheek, first one side and then the other. To wish good luck from elder to younger stroke the face of the girl with both hands and then crack your knuckles against your own temples. Mahomedan salutation from girl to older woman as under heading ARAB.

See Fakhr Al Din Abu Bakr al Aidami, *Modern Indian Etiquette* (1921).

ITALY.

Upper classes as in France, but with more elaboration of courtesy. To indicate a refusal or denial shake right hand—with two first fingers loosely raised—from side to side two or three times rapidly, at shoulder height. To avert the evil eye raise the right hand with first and fourth fingers out ("horns") the others in palm under thumb. If possible, point the horns at the person you suspect, but do not let the action be observed by him or her.

JAPAN.

When indoors the salutation is as follows: Kneel down drawing hands together over thighs to keep kimono together; then (1) sit back on heels, keeping front of foot flattened against floor. Place hands flat on floor just in front of knees, men with hands slightly apart, women with thumbs and first fingers touching. (2) Bow forward till forehead touches hands, but be careful not to rise unduly from heels while doing so, or the effect will be comic. Go back to first position, folding hands palm upwards in your lap. Repeat this bow several times without rising from your knees. Finally rise from the bow and help yourself up with your finger-tips on the floor in front of you.

Men. Out of doors remove hat and hold it to one side of the body.

Women. Press palms against thighs and then downwards to knees, and bow from the hips, looking at the ground.

Sugimoto, *A Daughter of the Samurai* gives general atmosphere well.

PALESTINE.

For salutations, see under heading **ARAB.**

RUSSIA.

If the room you enter has an Ikon, bow and cross yourself before it.

The sign of the cross is made with the thumb, first and second fingers projecting, and is to forehead, heart, *right* shoulder, left shoulder (opposite way to the Latin Church). Bow as you sign yourself.

Cross yourself before and after eating, when meeting friends early in the day or when saying good night.

When drinking a toast rise in silence, touch glass with neighbour and sit down again. Upper-class manners otherwise much as in France.

Peasants bow and shake hands repeatedly, and take their hats off to their own class as well as to superiors. It is correct to kiss the hands.

SPAIN.

Manners much as in France and Italy but manner more formal and dignified. Remember always the difference between country (not necessarily peasant) and town manners. Half the point of *The Women Have Their Way* (Quintero) is lost if you have not first the contrast between the immaculate young man from Madrid and the youth who has never stirred from the country town, and then the fun of watching the young man gradually losing his polished formality as he takes his place in the life around him.

A description of a reception (informal) in Madrid early in this century says that the ladies did not rise to greet gentlemen, when introduced; ladies kissed each other on both cheeks or shook hands when they entered, and nodded to any other ladies present whom they did not know.

Children kiss the hand of a priest when asking his blessing. The sign of the cross is frequently made

with the thumb of the right hand on the face only, ending the sign by kissing the thumb.

TURKEY.

Salutations as under heading ARAB, or place right hand on chest and bend head.

Those producing Missionary Plays will find most useful details regarding dressing, hair-dressing and salutation in *The Amateur Playhouse*, by Katherine Herbert and Grace W. La Touche (publishers, S.P.G., 1s.). The countries about which information is given are India, Burma, Corea, China, Japan, Madagascar, Palestine and West, South and East Africa.

In all cases read plenty of the literature of the actual country rather than travel books.

GLOSSARY

Basque . . . . A short piece of material added below the waist-line of a bodice. The presence of a full deep basque on an Elizabethan costume always indicates the need for a French farthingale; the circumference of the top hoop should be just a shade less than that of the basque when the latter is extended almost horizontally.

Bustle . . . . A cushion or pad tied round the waist to lift the back of the skirt.

Cage . . . . The very exaggerated form of bustle which sometimes reached to the bottom of the skirt and was made of half hoops of wire shaped and kept in place by tapes.

Crinoline . . . The Victorian version of the hoop; it reached its fullest extent about 1860. The crinoline was not always circular—it was sometimes slightly held back from the front by ties. *Never* allow it to fall flatter behind than in front.

Cushion Farthingale See Farthingale.

Cutting-in . . . The custom which permits a man to take a girl from the partner with whom she is dancing and continue with her himself until ousted in his turn.

Dress-improver . A term which covers all types of bustle, hip-pad, hoop, etc., though strictly speaking it should be used of the Victorian era only.

Farthingale . . Really any sort of dress-improver, but colloquially applied to the Tudor hoops only. The Spanish farthingale was

shaped like a very wide cone, the French farthingale hung straight from the top hoop. These are the two main silhouettes, but skirts are frequently worn over a padded ledge or CUSHION, which fits closely round the waist, sticks out for about 6 inches at the hips and back, and dies away in front. Any other design than these three would be definitely indicated by the costumier.

Haye . . . . As used in country-dancing. A figure in which the dancers weave in and out of one another passing right and left shoulders alternately, with, or without, touching hands—the chain of the lancers is a haye. One dancer alone may *make a haye* in and out of the others.

Hip-pads . . . Small cushions worn on each hip to lift the skirt very slightly at the waist.

Hoop . . . . Circles of whalebone used to extend the skirt. The eighteenth-century hoop usually spreads far more rapidly from the waist than either the Spanish farthingale or the crinoline. It is frequently used in conjunction with panniers ; indeed, one of the characteristics of the eighteenth-century silhouette is the tendency to, or actual, breadth at the hips.

Lilting walk . . Using the instep ; the opposite of flat-footed.

Liripipe . . . The thin hanging tube-like tail to a hood. For the evolution referred to on p. 38, see *Costume and Fashion* (Herbert Norris), Vol. II.

Padded breeches . The breeches of the reigns of Elizabeth and James I were nearly always padded and so were many of the doublets from the end of Mary's reign and right through Elizabeth's. Often this padding is not

supplied with the costume, and if you receive a doublet which seems impossible to fit it is probably intended to be padded out in front to a Mr. Punch shape. Use tailor's wadding or shaped buckram. Crushed newspaper will do for the breeches but it must neither crackle nor fall out!

Panniers . . . Sometimes the looped-up side-draping of an overdress, as in the conventional shepherdess costume, but more usually cushions or wire contrivances which give prominence to the sides of a dress.

Pomander . . . A box of gold, silver, ivory, etc., often in the shape of an apple or orange, carried in the hand, or worn suspended on a chain from the neck or waist, and containing a ball of crushed spices as a preventive of infection.

Quillons . . . The cross-guards of a sword.

Reporters . . . (Court of Chancery) for the Official Record of the Proceedings of the Court.

Rest . . . . "A contrivance of metal rods a little below shoulder height on which the musket rests when fired." Hence, the sentinel stands with "musket on rest" ready to fire.

Reverence . . . Bow or curtsy.

Romantic Comedy . Roughly speaking, a costume play *not* written by a contemporary author, e.g. *Nell Gwynne*. Your sense of style will tell you to what extent you must keep the balance between "period" and "theatre."

Tabor . . . . A small drum like a tambourine but deeper, without jingles, usually played with one stick.

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