

WILLIAM WYCHERLY'S THE GENTLEMAN DANCING-MASTER:

A THESIS PRODUCTION FOR THE
ARENA STAGE

by

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INTRODUCTION TO RESTORATION COMEDY

In turning over the pages of the best comedies, we are almost transported to another world, and escape from this dull age to one that was all life, and whim, and mirth, and humour. The curtain rises, and a gayer scene presents itself. . . . We are admitted behind the scenes like spectators at court on a levee or birth-day; but it is the court, the gala day of wit and pleasure, of gallantry and Charles II! What an air breathes from the name! What a rustling of silks and waving of plumes! What a sparkling of diamond earrings and shoe buckles! What bright eyes, what killing looks and graceful motions! How the faces of the whole ring are dressed in smiles! Happy, thoughtless age, when kings and nobles led purely ornamental lives; when the utmost stretch of a morning's study went no farther than the choice of a sword knot, or the adjustment of a side-curl; when the soul spoke out in all the pleasing eloquence of dress; the beaux and belles, enamoured of themselves in one another's follies, fluttered like gilded butterflies, in giddy mazes, through the walks of St. James Park!

For forty (40) years after the return of Charles II to the throne of England in 1660, a type of comedy of manners prevailed on the stages of London and the Court. The plays were satirical, witty, and apparently entertaining to the audiences who attended the productions; however, when the moral critics of the early eighteenth century inveighed against the licentiousness of the plays, this Restoration comedy began to disappear from the London stages, and until very recently, revivals in England and the United States were scarce and experienced only short runs.

The Restoration period produced some of the most renowned poets (playwrights) in the history of English drama: John Dryden, William Wycherly, and William Congreve. One cannot read through a history of English literature or drama without being faced with a chapter on

¹p. p. Howe, ed., The Complete Works of William Hazlitt, Vol. 6 p. 11.

Restoration comedy and the qualifications of these three recognized poets of the time. It is doubtful that an anthology of world drama has ever been published without the inclusion of at least one comedy written by Congreve, Wycherly, and/or Dryden. Yet, battles have been waged among critics for almost three centuries over the true literary merits of Restoration comedy.

One of the promises made by Charles II before his return to the throne was that all religions and forms of worship would be tolerated. The merchant group during his reign were still strongly Puritan in their religious and political beliefs. They were sober, serious, hard-working men, and looked upon the fashionable society of London and the Court circles with disdain.¹ Since it was the Court and the fashionable monied class which patronized the theaters during the Restoration, it was only natural that the drama of the age should come in for heavy criticism from contemporary citizens of the working class who were still afflicted with a Puritan conscience. One of the strongest of these moral critics was Jeremy Collier, who, in 1690, published "A Short View of the Immorality and Profaneness of the English Stage." It is peculiar that historical critics of later centuries fell back on Collier for support of their beliefs that the poets drew characters from London society as they really were, because one of Collier's objections to the Restoration plays was that they falsely depicted nobility and people of quality. He asked, ". . .can't they (the poets) lash the Vice without doing so upon the Quality? . . .Why must the Customes of Countries be crossed upon, and the Regards of Honour overlook'd? What necessity is there to

¹Ralph Philip Boas and Barbara M. Hahn, Social Backgrounds of English Literature, p. 136.

kick the coronets about the stage, and to make a Man a Lord, only in order to make him a Coxcorn?"¹

Most of the critics of the late seventeenth century were the poets and dramatists with whom criticism was a sideline. Quite naturally they defended their own work and their own standards of criticism. Dryden's "Essay of Dramatic Poesy" generally concluded that while the works of the ancients were to be admired, contemporary poets were quite capable of improving upon them.² Congreve, in a letter to John Dennis in 1695 stated firmly that ". . .there is more Humour in our English Comick writers than in any others."³ One of the chief faults of English drama was found, by Richard Flecknoe, to be ". . .our huddling too much matter together, and making them too long and intricate."⁴

Until about the middle of the eighteenth century, a few Restoration comedies were produced on the London stages. In 1766, David Garrick altered Wycherly's The Country Wife, renaming it The Country Girl and eliminating ". . .the looseness in the character of Horner and other personages."⁵ This adaptation of The Country Wife was revived frequently during the latter half of the eighteenth century and most of the nineteenth century. Another playwright of the Restoration to receive the approbation of both English and American audiences in the eighteenth and nineteenth centuries was George Farquhar; however, Farquhar cannot be considered as a true Restoration dramatist, since he did not begin to

¹ Joel Elias Spingarn, ed., Critical Essays of the Seventeenth Century, Vol. 3, p. 275.

² Mark Shorer, et al., ed., Criticism, p. 218.

³ Spingarn, op. cit., p. 252.

⁴ Ibid., p. 93.

⁵ David Erskine Baker, Biographia Dramatica, Vol. 2, p. 136.

write until the late 1690's.

Even when the comedies of the late seventeenth century were seldom produced on the eighteenth century stage, literary critics continued to recognize them as works of genius. Thomas Wilkes wrote in 1759:

The English comedy in the hands of Congreve, Cibber, and Vanbrugh, answers Aristotle's definition of antient Comedy, "that it is an imitation of the actions of subordinate characters," I mean subordinate in mannere, not in quality, its intentione being to lash the commonest vices; to detect the general practice of the loosest sort of livers, who by a ridiculous delineation of themselves are to be laughed out of their faulte and follies, while good people are, at their expence warned and entertained. Thus we see blended in Comedy pleasure and utility. To promote these ends the Comic Poet is obliged to prenent you with characters in which vice and folly are happily mixed, and it would be unjust to charge the defects on which they are founded, either to private sentiment or persuaeson of the writer.¹

The Puritan conscience reigned supreme in the age of Victoria.

Critics such as Macaulay branded the Restoration comedies as "earthy, sensual, devilish."² Only gentle Charles Lamb defended the plays and the poets, claiming that they were so divorced from reality they could not be really immoral. He blamed his contemporaries for carrying their fireside concerns to the theater with them, thus spoiling their enjoyment of such comedies by trying to confirm reality in everything.³ Even Macaulay, however, had to admit that the Restoration comedies were clever and very entertaining, though he would hardly consider a volume of these plays as an appropriate Christmas gift for a young lady. William Hazlitt called the period the most spirited era of English comic drama.⁴

¹Thomas Wilkes, A General View of the Stage, p. 56.

²The Complete Works of Thomas Babington Macaulay, University Edition, p. 50.

³Charles Lamb, The Essays of Elia, p. 193.

⁴Howe, op. cit., p. 154.

A new interest in Restoration drama was shown by writers of dramatic history during the period from the turn of the twentieth century to about 1940. A glance at the bibliography of this thesis will reveal the prevalence of such publications in the 1920's and 1930's; however, most of the authors took the view that Restoration comedy was well written, and could be morally justified because of the licentiousness of the age in which they were written. It is doubtful that any of these authors had competent knowledge of the actability of the plays, because only Montague Summers, with his Phoenix Society in England, and the producer of Congreve's The Way of the World in 1924-25 and Wycherly's The Country Wife in 1936-37, had the courage to attempt a revival.

Critics since 1940 have de-emphasized the immoral aspect of Restoration comedy. T. S. Eliot went so far as to say they were highly moral plays, because:

(Restoration Drama) assumes orthodox Christian morality, and laughs (in its comedy) at human nature for not living up to it. It retains its respect for the divine by showing the failure of the human. . . It is only the irreligious who are shocked by blasphemy. Blasphemy is a sign of faith.¹

L. C. Knights was not at all concerned with the immorality of the plays, but accused them of being trivial and dull rather than witty.² However, if one may use Hazlitt's definition of wit, that it is littleness added to littleness and contempt heaped on insignificance by all the arts of petty and incessant warfare, then the "triviality" described by Mr. Knights must be considered a vital part of the brilliant comedy of wit.³

¹Shorer, op. cit., p. 272.

²Ibid., p. 332.

³Howe, op. cit., p. 15.

Two revivals of Congreve's Love for Love were staged in New York theaters in 1940 and 1947, but met with only lukewarm success. The New York critics reviewing the 1940 production stated, almost without exception, that the actors failed to capture the intellectual subtlety of the characters in the play, and tended to "romp through their parts" and resort to slapstick and burlesque. This production even starred Bobby Clark, a burlesque comedian, in the leading role. John Gielgud's production of the same play in 1947 met with more enthusiasm from the critics, but the characterizations again brought dissatisfaction to the reviewers. Brooks Atkinson criticized Gielgud for not playing Congreve artificially, and for giving Valentine the appearance of a well-mannered young man without much strength of personality--more at home in the library than at Will's coffee house.¹ Only two Restoration comedies have had successful revivals on Broadway--The Relapse by Vanbrugh and Wycherly's The Country Wife in 1950 and 1956 respectively--and those revivals were first staged in London successfully before being brought to New York.² American producers seem to have been incapable of handling Restoration comedy in a satisfying manner.

The writer of this paper found in the Restoration comedies she read a brilliance in writing and a point of view which is surprisingly modern.³ The subjects for satire in these comedies are principally character types of the fashionable society of London in the late

¹New York Theater Critics Reviews, 1947, p. 370.

²Joseph Wood Krutch, "Restoration Riches for Today's Theatre," Theater Arts, December, 1957, 41:30.

³A list of the plays read by the writer in preparation for this study are listed in Appendix D.

seventeenth century, and marriage, intrigue, and cuckoldry were the butts of this satire, but the stock characters of the plays and the basic element of comedy still prevail in present day comedies. There are, in this age, character types approaching the fop, the witty woman, the gallant or man-about-town, the heavy husband or father, and the intellectual set who have a disdain for marriage, and these character types are still presented in our comedies of today. An investigation of staging techniques of the Restoration period suggest that the use of the extended stage apron brought the audience close to the action, even though the proscenium stage had been adopted. John Harold Wilson, in his book The Court Wits of the Restoration, described the relationship of the audience and the players.

The small tightly packed audience half surrounding the apron stage, could feel itself an intimate part of the performance. The fops and beaux in the pit were an arm's length from the actors; the ladies in the galleries were only a stage whisper farther away. It was very cozy.¹

This statement of Wilson's suggests that the intimate atmosphere of the arena might serve to make Restoration comedy more meaningful and enjoyable to a present day audience which had no (or very little) background in Restoration literature.

This study, therefore, reports an attempt to use the arena as a medium of staging one of these comedies. In searching for a play to present as a part of this research, one criteria was to select a play which had not been produced as a part of any previous academic research. An investigation was made of studies in Restoration drama listed in Speech Monographs, Dissertation Abstracts, and a two volume bibliography entitled English Literature: 1660-1800. A tabulation of the studies

¹John Harold Wilson, The Court Wits of the Restoration, p. 144.

included in English Literature: 1660-1800, made of the works of the major poets of the period--Wycherly, Congreve, Etherege, and Dryden--indicated that a total of one hundred studies had been published between 1939 and 1950.¹ None of these studies dealt specifically with the actual production of any comedy. The "Index to Graduate Theses" published each year in Speech Monographs listed only four graduate thesis productions of Restoration comedies between the years 1937 and 1957: two productions were of Wycherly's The Country Wife; one each was of Congreve's Way of the World and Love for Love.² None of these productions were staged in-the-round. The Dissertation Abstracts listed only six research studies pertaining directly to Restoration comedy between 1953 and 1958.³ None of these were concerned with the staging of any comedy. As a result of this review of the literature in the field, and the knowledge that arena staging was not popularly used until the late 1930's, the writer was able to select a play for production with the assurance that her work would probably not be a duplication of earlier research.

The qualifications desired in the play selected for this study were that it must be one of the early plays of the Restoration, one which contained a number of strong character types, and a fairly uncomplicated plot. The Gentleman Dancing-Master by William Wycherly met the criteria for production. The succeeding pages of this paper contain a summary of

¹1939 to 1950 were the years covered in the bibliography.

²1948 to 1957 were the volumes of Speech Monographs available in the Kansas State library. The 1948 volume included an index to the studies completed between 1937 and 1948.

³1953 to 1958 were the volumes available in the Kansas State library.

the historical research done to gain an understanding of Restoration comedy in general, and a record of the actual production problems incurred in staging The Gentleman Dancing-Master in-the-round on May 19, 1958, at Kansas State College.

ANALYSIS OF THE HISTORICAL PERIOD IN WHICH THE PLAY WAS WRITTEN

Review of Important Historical Events Leading to the Restoration

The accession of the Tudors to the throne of England in 1485 brought an era of strong monarchs and weak parliaments. Under Henry VIII the Anglican Church shook off papal control, and the Act of Supremacy in 1559, under Elizabeth, placed the English monarch as supreme governor of the church of England. Henry VIII was able to control Parliament, for he selected the religious peers in the House of Lords, exercised his power in the creation of new peerages, appointed the Speaker of the Commons, and exercised the veto power. In addition, he summoned and dismissed Parliament at will. Even so, Parliament was not completely overshadowed, and many members were working toward a return of the powers they had lost. Elizabeth I yielded to some of their demands, for she needed the Parliament to sanction her acts.

There were some in England who felt that the break with the church of Rome had not gone far enough. These views made progress among townsfolk, the commercial class, and the lower clergy who made up the House of Commons.¹ These people had an intense dislike of anything that hinted of popery, and while some sought to reform the English Church from within, others turned Presbyterian or Independent, and were classed

¹Rene Albrecht-Carrie, Europe: 1500-1848, p. 111.

collectively as Puritans. To the Puritan the willfulness of life, in which the men of the Renaissance had revelled, seemed unworthy of life's character and end.¹ His aim was to attain self-command, to be master of himself, of his thought and speech, and acts. A certain gravity and reflectiveness gave its tone to the lightest details of his converse with the world about him.²

These radicals were kept in comparative check and quiet under Elizabeth, but when James I ascended the throne in 1603, the Parliament and Puritans expected him to side with them, since he came from strongly Presbyterian Scotland. When James, in 1604, angrily declared he would "harry them (dissenters) out of the land," he caused a breach with Parliament he could never mend.³

James firmly believed in the divine right of kings, and set out to act as his predecessors had done in their relations with Parliament. The Parliament, however, held the purse strings, and used this power to limit the power of the monarch. The Puritan forces continued to grow in James' reign, and there was growing dissatisfaction throughout the land when James died.

When Charles I succeeded James in 1625, the struggle between the Crown and Parliament was resumed after a short time. Charles, too, wanted conformity in the Church of England, and set about trying to enforce this conformity in Scotland, where Anglicanism had no hold. Presbyterian Scotland rose in revolt in 1638, and the King was forced

¹John Richard Green, History of the English People, Vol. 3, p. 21.

²Loc. cit.

³Albrecht-Carrie, op. cit., p. 112.

to call upon Parliament for financial aid. Parliament took advantage of the Scottish revolt and the King's need for money to remain in session long enough to vote itself some special privileges. When the King attempted to arrest some of the members of the House of Commons for disloyalty in sponsoring this legislation, that angered body raised an armed force of its own, and a civil war ensued. The Parliamentary army, under the leadership of Oliver Cromwell pursued the war until the King surrendered in 1646. It was this "Long Parliament" that effected the closing of the London theaters in 1642. In 1648, the army purged the relatively moderate majority from their Parliamentary seats, leaving only about sixty members of the more extreme Independent groups. It was this "Rump" parliament, sitting in self-appointed, self-righteous judgment, which passed the sentence of death on Charles I. The King was executed on January 30, 1649, leaving Charles II as his rightful heir to the throne of England, but young Charles was forced to flee the land and take refuge in France.

As leader of the victorious army, Oliver Cromwell emerged as "Protector" of the new Commonwealth formed after the death of Charles I. A religious zealot, Cromwell supposed that God in his providence had thrown the whole right as well as the power of government into his hands.¹ He dismissed the Rump Parliament, and summoned in its stead one hundred twenty-eight (128) persons of different counties and towns of England, five of Scotland, and six of Ireland. He put upon them the whole power of the state for fifteen (15) months, and they were to choose their successors.²

¹David Hume, The History of England, Vol. 5, p. 440.
²Loc. cit.

There were great numbers at that time who made it a principle always to adhere to any power which was uppermost, and to support the established government. There prevailed a hypocritical phrase for expressing so prudential a conduct; it was called "waiting upon providence." Since providence was so kind as to bestow on those men assembled together the supreme authority, they would have been ungrateful indeed if they had been wanting in complaisance toward it.¹

This parliament took into consideration the abolition of clerical function as savoring of popery and the taking of tithes, which they called a relic of Judaism. Bills were introduced and considered to relieve the country of anything which might encourage sympathy toward a monarchy or conformity to the Anglican Church. Even learning and the universities were deemed heathenish and unnecessary.² The only one of the extraordinary schemes the parliament had the leisure to effect was to declare that marriage could be legally solemnized by civil authority.

During the variety of ridiculous and distracted scenes which the civil government exhibited in England, the military force was exerted with vigor and unanimity, and never did the country appear more formidable to all foreign nations.³ The British navy reached a position of strength surpassing its glorious days under Elizabeth. The first movement of English industrial trade activity was made during the

¹Loc. cit.

²Ibid., p. 442

³Ibid., p. 446

Protectorate of Cromwell. The commercial policy of the Protector was to cripple all possible rivals and to secure a sole market for Britain. It was at this time that the American plantations made great progress, that the East India Company began to obtain enormous dividends, and that generally the mercantile marine of England was revived, strengthened and extended.¹

In the army was laid the sole basis of the Protector's power, and the management of it constituted the chief art and delicacy of his government.² This same army, so often taught that the office of king was a usurpation of Christ, began to suspect their leader's intentions when he was offered the crown and dallied about before refusing it. Although Cromwell did not accept the crown, he reserved the right to pass on the Protectorate to his son Richard. Curiously, it was the army of Cromwell, under the leadership of General Monk that, in 1660, besieged London, restored the old Parliament, and effected the Restoration of Charles II to the throne of England.

Political, Religious, and Social Atmosphere of England After the Restoration

Charles II, when he ascended the throne of his ancestors, was thirty (30) years of age. He possessed a vigorous constitution, a fine shape, a manly figure, a graceful air, and though his features were harsh, his countenance was lively and engaging. The revolution, which restored him to his regal rights, had also restored the nation to peace, law, order,

¹James E. T. Rogers, The Industrial and Commercial History of England, p. 14.

²Hume, op. cit., p. 465.

and liberty. No prince ever obtained a crown under more favorable circumstances, or was more blessed with the cordial affection and attachment of his subjects.¹

A good measure of Charles' popularity was a result of the Declaration of Breda. In this document, sent to his subjects before his restoration, Charles declared that he had forgiven the past and granted free pardon to all except those who should be expressly excluded from such pardon by the Parliament itself.² Charles further guaranteed that his subjects should be allowed full liberty of conscience in all respects and that nobody should be molested in any way because of religious faith.³ In effect, Charles granted voluntarily what his subjects had fought to gain under his predecessors, and everyone was happy with the return of the Stuart monarch.

The relationship between Charles and the Parliament was fairly amicable throughout most of his reign. The House of Commons exercised its strength through its power of the purse, but Charles held on to some of the prerogatives of the crown: (1) absolute control over the military forces of the kingdom; (2) the right to maintain ministers in office; (3) the right to summon, prorogue, and dissolve parliament; (4) the right to appoint judges during pleasure; (5) the right to veto legislation, and (6) the right to declare war and make peace, and, in general, to control the foreign policy of the country without recourse to parliament.⁴ It was not until the closing years of his reign that

¹David Hume, History of England, Vol. 6, p. 1

²Jacob Abbott, History of King Charles the Second of England, p. 209.

³Ibid., p. 210.

⁴David Ogg, England in the Reign of Charles II, Vol. 2, p. 455.

tension began to increase, and that was a result of the development of the "Whig" and "Tory" factions in Parliament. The Whigs advocated a constitutional monarchy, and the Tories maintained a preference for absolutism. The Whigs were strong enough to gain several legislative concessions from Charles II, which limited his power and paved the way for the Revolution of 1688.

Although Englishmen of the seventeenth century enjoyed many personal and civil liberties which were denied their ancestors, they had many duties to the state which were well enforced. The state was not thought of as an instrument of social service, nor an establishment for the political education of the masses, but as an authority to enforce law and order. There was no "right to work," nor "right to live," but there were many obligations: the obligation to conduct one's trades in the manner prescribed by common and statute law; to serve one's turn in unpaid parochial offices; to clear out one's ditches or mend the roads; to present one's neighbors for their sins; to eat fish on Fridays and in Lent; and, when destitute, either to live precariously on the dole meted out by the churchwarden or overseer, or to retreat under the blows of the constable, to the place of one's birth, there to die and be buried in woolen.¹ There was no such thing as liberty of the press; personal opinion was limited by laws of treason and of the press.

The liberty of the subject was controlled and determined by courts and laws, and it was influenced by the character of the men who served on juries or sat on the bench. Because poor men might be influenced easily, or be incapable of discerning matters in question, jurors were

¹Ibid., p. 486.

substantial freeholders with an annual income of at least £20 from freehold lands.¹ The appointment and terms of office for judges was dependent upon the pleasure of the Crown.

If, because of these legal restrictions, the seventeenth century under Charles II did not produce the free and enlightened common man, it did produce some of the outstanding thinkers and writers in the history of England. Among the well known contributors to the world of thought and knowledge were Christopher Wren, scientist and architect; Robert Boyle and Sir Isaac Newton, scientists; Hally, the astronomer; Purcell the musical composer; Prince Rupert, inventor, patron of exploration and adventurer; Clarendon, Burnet, and Prynne, historians and archivists. In addition, one cannot ignore the literary contributions of William Petty, John Evelyn, Samuel Pepys, John Bunyan, Thomas Hobbes, John Locke, and George Savile (marquess of Halifax). So far as it is possible to describe in one phrase the intellectual character of a generation, the phrase "sustained curiosity" might be applied to the England lying behind the religion and politics of the reign of Charles II.²

It was from London and the Court that fashion was dictated, for there gathered the nobility, the idle rich, and the men of letters. The city, with a population of about half a million, was densely packed. The Thames provided the most common avenues of transportation, and, as the city was spread out like an arc imposed on one of its banks, no point was far distant from the river.³ Hackney coaches became an

¹Ibid., p. 519.

²Ibid., p. 692.

³Ibid., p. 94.

established feature of Restoration London, and provided an easy means of communication. Pepys mentions the use of both the river and the hackney coach as means of transportation in his Diary.

The most popular gathering places for London high society were Whitehall palace, the theaters, and the coffee houses. The Court offered balls and dramatic entertainments to its guests, while the theater provided a show-place for the elaborate dress and manners of the gallants and ladies, as well as a place where such dramatists as Dryden, Etherege, Wycherly, and Congreve could display their wares. Because of the censorship laws, men of wit gathered at the coffee houses to express their opinions and discuss topics of current interest.

Most of the leisure class of Restoration London had received at least a grammar school education in the classical tradition, and there is evidence of "good she-schools" at Putney and Hackney.¹ It was this class which made up the audiences for the plays of the Restoration period, and, because the plays satirized the actions of the upper class, it has been too often assumed that all of society were loose livers. If one takes into consideration all of the facets of English society, however, it will be noticed that the period was one of commercial development, territorial expansion in America, scientific discovery, and excellent literary contribution. The Court life of Charles II was only a minor part of life in England, but, it was a major influence on the drama of the period because the poets received the favor and patronage of the king.

¹R. J. Mitchell and M. D. R. Leys, A History of the English People, p. 330.

Under these social circumstances Wycherly's The Gentleman Dancing-Master was written and staged. The dialogue of the play contains numerous references to religious, political, and social conditions of the time, and though the references are probably too overdrawn to be taken literally, they help give some insight into the period.¹ In general, the play reflects the spirit of fun which must have existed in Charles' court circle and among the fashionable society of London, and, had it not been for the artistry of Wycherly in creating enduring characters and universally witty dialogue, the play probably would not be understood today.

The Author and His Place in Restoration Society

William Wycherly was born in 1640, the eldest son of Daniel Wycherly, at Clive Hall near Shrewsbury. At the age of fifteen, he was sent by his father to Angoumois, France, to study. While there he fell under the influence of Julie Lucine d'Angennes, a leader of "les Precieuses" group, and to please her became a Roman Catholic. While in France, and under the patronage of Julie d'Angennes, young Wycherly met and associated with French and exiled English nobility, and apparently made some valuable social contacts there.

When William returned to England in March of 1660, his father sent him to Queen's College, Oxford, but he stayed only until July of that

¹In Act I, Scene 1, Hippolita mentions "the protestant nunnery. In Act I, Scene 2, Monsieur's tirade against the Dutch is a comment on prevailing sentiment resulting from the recent wars with that country. In Act II, Don Diego rails at the hypocrisy of the clergy. Social customs and fashion are referred to in many of the conversations between Moneieur and Hippolita, and between Gerrard and Hippolita.

year. He was, at his father's insistence, reconverted to the Protestant faith during his short stay at Oxford, and, also at his father's insistence, he entered the Inner Temple in November of 1660 to begin a study of the law. Young William had little taste for the law, and preferred to spend his time going to the theater and conversing with men of quality and wit in the coffee houses. He dallied with the study of law for over ten years (probably to retain his father's financial support), before he became fully recognized as one of the circle of Court Wits in association with such notables as the Duke of Buckingham, the Earl of Rochester, the Earl of Mulgrave, Lord Buckhurst, Sir Charles Sedley, Sir George Etherege, Sir Carr Scroope, John Sheffield, and Henry Savile.

As a member of The Wits, Wycherly shared in their fun and pranks, and in the favoritism they received at Court. After the production of his first play, Love in a Wood, in 1671, the Duchesses of Cleveland, one of the king's favorite mistresses, thought so highly of Wycherly's wit and manly figure, that he soon became her favorite. The Duchess was a great help to Wycherly, both financially and through her influence with King Charles. It was during the years of his affair with the Duchess that he wrote his other plays, each of which surpassed its predecessor in literary merit. The Gentleman Dancing-Master was produced in 1672, The Country Wife in 1675, and The Plain Dealer in 1676.

After the short spurt of genius during which he wrote his plays, Wycherly seemed to have spent the rest of his life in a state of debt and dissipation. He suffered through one short marriage with the Countess of Drogheda, and, after her death, spent all his money on law suits trying to get possession of a part of her estate. In 1685 he was sent to debtors prison where he stayed until his debts were paid

by King James II and the Earl of Mulgrave in 1686. Financially, Wycherly suffered many indignities, but his prestige as a Wit continued almost to his death in 1715. His prestige as a playwright of genius has continued for almost three hundred years.

John Wilmot, Earl of Rochester, wrote his admiration of his fellow Wit, Wycherly in a little poem in 1678:

Wycherly earns hard whate'er he gains;
He wants no Judgment, and he spares no Pains:
He frequently excels; and at the least
Makes fewer Faults than any of the rest.¹

In 1691 Gerrard Langbaine wrote in An Account of the English Dramatick Poets that, except for Jonson, Wycherly was first among the comic writers, and that he had employed his pen with that success that few before or after could match.²

Later critics, such as Adolphus Ward and Oswald Crawford praised Wycherly for his vigour in creating characters and the naturalness of his language.³ Taine, who did not seem to like Restoration comedy at all, called him the "coarsest writer who has polluted the English Stage."⁴ Of Wycherly's characters, Hazlitt said:

. . .we remember Wycherly's characters and the incidents they meet with, just as if they were real, and forget what they say, comparatively speaking. . .in Wycherly, the casting of the parts and the fable are alone sufficient to ensure success.⁵

Critics of the twentieth century tend to find Wycherly's humour brutal. Bonamy Dobree, along with other writers of the 1920's called

¹Charles Wells Moulton, Library of Literary Criticism, Vol. 2, p. 603.

²Ibid., p. 604.

³Ibid., p. 606.

⁴H. A. Taine, History of English Literature, Vol. 1, p. 480.

⁵Howe, op. cit., p. 76.

Wycherly a Puritan at heart and a man who hated the life he led.¹ If he did hate his life, the letters he wrote to his friends at the coffee houses during the times he had to stay at Clive Hall must brand him as the worst kind of hypocrite. His lifelong desire to maintain his residence in Covent Garden, and his participation in the gleeeful antics of The Wits (as reported by Willard Connely in Brawny Wycherly) must be taken as signs of a psychopathic desire to punish himself. Regardless of the interpretation of Wycherly's hidden spirit, critics of today admit him into the ranks of accomplished writers of English drama, and his The Country Wife has been the favorite choice for revivals of Restoration comedies during the last two centuries.

William Wycherly appears to be not only an excellent playwright, but is one so closely associated with the fashionable society about which he wrote, that it was felt that the production of one of his plays would ensure an entertaining and enlightening production.

THE STAGING OF RESTORATION COMEDIES

Theatrical Developments from 1600 to 1660

Early Theaters. The Curtain and the Theatre are acknowledged as the earliest English theaters. Even before Elizabethan drama, as it is understood today, was born, Stow wrote of "two publique houses for the acting and shew of Comedies, Tragedies, and Histories for recreation. Whereof the one is called the Courtein and the other the Theatre, both standing on the south side towards the field."² Some of the most

¹Bonamy Dobree, Restoration Comedy, Chapter 6.

²Henry Barton Baker, History of the London Stage, p. 4.

celebrated companies of the time appeared at the Curtain, among which were the Lord Chamberlain's, having Shakespeare as a member.¹ The Theatre was torn down by Burbage and his actors, and the lumber was used to build the Globe, which opened in 1597. A contemporary letter stated, "I hear much speech about this new playhouse, which is said to be the fairest that ever was in England."²

Within the precincts of the blackfriars at the time of the Reformation, stood a church dedicated to St. Ann, which at the dissolution of the monasteries under Henry VIII was seized upon by Sir Thomas Carwardine and converted into a storehouse for the properties used in Court entertainments, as well as a place where the children employed in these spectacles were rehearsed.³ It was about 1660 that Shakespeare and his colleagues succeeded the Children of the Queens Revels as actors at the Blackfriars.

Philip Henslowe built a theater called the Rose about 1592. This structure served as the summer house to the Fortune, the theater next in importance to the Blackfriars and the Globe. The Fortune was destroyed by fire in 1621, but was immediately rebuilt. During this period some of the most famous plays of the period were staged at the Fortune. It was finally pulled down in 1656, after it had fallen into a state of decay under the Puritan regime.

Other theaters of importance at the time of James I and Charles I were the Red Bull, the Cockpit in Drury Lane, and Salisbury Court. The Cockpit (Phoenix as it was renamed after a fire) was used for

¹Ibid., p. 6.

²Ibid., p. 8

³Ibid., p. 11

D'Avenant's production of The Cruelty of the Spaniards and continued to be used after the Restoration until the opening of the new theater in Drury Lane. Salisbury Court was the last theater erected prior to the Restoration. It fell into decay during the suppression of the theaters, but was rebuilt in 1660, only to be destroyed by fire in 1666.

Three of the Jacobean and Caroline theaters were private, and were chiefly patronized by the nobility, who rented boxes or rooms of which they kept the keys. These patrons even enjoyed the privilege of sitting upon the stage during the play. The private theaters were the Blackfriars, the Cockpit, and Salisbury Court, all of which had sheltered pits and could be used during the winter. The public theaters, with open air pits, were used only in the summertime.

The only theaters which survived the suppression by the Puritans and which were available for use at the time of the Restoration were the Red Bull, the Cockpit (or Phoenix) and Salisbury Court. The Cockpit referred to after 1660 in Pepys' Diary was not the theater in Drury Lane, but the royal private theater in Whitehall Palace.

Scenes and Machines. Most of the history of the development of a technique in the decoration of the English dramatic stage during the period from the death of Elizabeth to the Restoration centers about the work of Inigo Jones. During the reigns of James I and Charles I, masques were a very popular form of court entertainment. Usually they were given to celebrate some important event, and the essence of the masque was the arrival of certain persons visored and disguised to dance a dance, or present an offering.¹ It was in connection with the court

¹Enid Welsford, The Court Masque, p. 2.

masques that Jones was able to design and effect the elaborate scenic effects for which he is noted.

Jones was one of the earliest of the English architects to go to Italy to study, where, from his use of perspective scenes, he apparently came under the influence of Serlio. From Italy, he went to the court of Denmark, whence James' queen, Ann of Denmark, may have called him back to England.¹ In 1605, Ben Jonson and Inigo Jones worked together to prepare for Twelfth Night the "Masque of Blackness," and there was at once established the principles of the concentrated scene arranged on a stage built at one end of the hall. This production may well have marked the first use of a curtain to conceal the stage until the beginning of the performance.²

Jonson and Jones collaborated on court masques for several years, but Jones became very high-handed in his dealings with the poet, and a quarrel developed between the two.³ At the beginning of the Stuart period, Ben Jonson was powerful, Inigo Jones almost unknown. Now the positions were reversed, and the whole literary value of the masque was sacrificed to give the fullest possible scope to magical transformation scenes.⁴

As to the use of scenery for plays in the public and private playhouses, we have little information, but Richard Flecknoe's comment in 1664 indicates that scenes and machines were no new invention for "our masks and some of our Playes in former times (thought not so ordinary)

¹Lily B. Campbell, Scenes and Machines on the English Stages During the Renaissance, p. 162.

²Ibid., p. 167.

³Walsford, op. cit., p. 220.

⁴Ibid., p. 240.

having had as good or rather better than any we have now."¹ That the stage arrangements of the "public" theaters were of a very plain description may be very well believed, but that no attempt was made to introduce scenic effects into the private houses, and above all the Blackfriars, seems incredible.²

The Closing of the Theatre. The suppression of the theatre by the Puritan influenced Parliament of Charles I was not a sudden development. As early as 1577, John Northbrooke published a treatise condemning immoral, obscene, and profane plays, as well as the presentation of plays on Sunday.³ Similar objections were published by Stephen Gosson in 1579 and by Philip Stubbes in 1583.⁴ Sir Philip Sidney wrote "The Defense of Poesie" in 1595, but even he deplored the fact that comedy had come to "etirre laughter in sinfull things."⁵

Perhaps the strongest attack upon the stage in the seventeenth century came with the publication of William Prynne's Hietrio-Mastix, The Players Scourge in 1633.⁶ This book attempted to prove that the English stage was an evil damned by scriptural and classical authority. Plays were called the work of the devil and the subject matter labeled filthy and profane.⁷

The actors and playwrights of the period retaliated with their best possible weapon; they satirized the Puritan on the stage. In most of the plays from 1600 to 1642, the treatment of the Puritan was in the

¹Spingarn, op. cit., p. 96.

²H. B. Baker, op. cit., p. 24.

³William P. Holden, Anti-Puritan Satire, p. 94.

⁴Ibid., p. 95.

⁵Ibid., p. 99.

⁶Loc. cit.

⁷Ibid., p. 120.

nature of a cartoon. He was of humble occupation, of small size, but great in noise. He was sourvisaged, squint-eyed, contrary, and stubborn, able to see Rome everywhere; he was eager to impose his moral judgment on the whole community.¹ Repetitious details were used to identify the stage Puritan, and he was endowed with comical stock devices. At the mention of bells or crosses, or the word Christmas (a combination of Christ and mass), the stage Puritan would panic: the pope was at his heels.²

This addition of public insult to the Puritan served only to intensify the hatred of the Puritans for the theater. The final suppression of the theaters was in 1647, but the first edict was issued on September 6, 1642. In the second edict all actors were threatened with imprisonment, and a third declared all players to be rogues and vagabonds. Even spectators of a dramatic performance could be fined five shillings.³ Finally in 1643 the actors published a lengthy pamphlet in their own defense, setting down their grievances against the restraints on their profession, but it had no effect.

There were sporadic attempts made between 1642 and 1660 to revive plays in London, but the first one to be sanctioned by the Commonwealth government was D'Avenant's The Siege of Rhodes at Rutland House in 1656.⁴ When it became apparent that the Stuarts would return, the actors gathered together and playing recommenced in earnest in all three remaining theaters.

¹Loc. Cit.

²Ibid., p. 105.

³H. B. Baker, op. cit., p. 30.

⁴Allardyce Nicoll, The Development of the Theatre, p. 157.

Theatrical Facilities After the Restoration

The Theaters. In July of 1660, King Charles II issued to Sir William D'Avenant and Thomas Killigrew, patents establishing the two major theaters in London which endured until the first half of the nineteenth century.¹ Killigrew's group acted for two or three days at the Red Bull, and then, on November 1, went into Gibbons Tennis Court, which their manager had been able to fit up in pre-Commonwealth style. D'Avenant, until he was able to get sufficient backing to complete the remodeling of Lisle's Tennis Court in Little Lincoln's Inn Fields, engaged the old private house at Salisbury Court as a stopgap. The establishment of these two houses placed the English theater under roofs for good.²

A Theatre Royal was opened at Bridges Street, Covent Garden, on May 7, 1663, but this playhouse burned down in January of 1672. A new Theatre Royal was opened in Drury Lane in 1674, and was used until 1794, when it was completely rebuilt. In 1669, Prince Cosimo III of Tuscany visited the first Theatre Royal at least twice, and his official diarist, Count Lorenze Magalotti, recorded the theatrical impressions of the princely party as follows:

. . .to the King's Theatre, to hear the comedy, in his majesty's box. This theatre is nearly of circular form, surrounded, in the inside, by boxes separated from each other, and divided into several rows of seats, for the greater accommodation of the ladies and gentlemen, who in conformity with the freedom of the country, sit together indiscriminately; a large space being left on the ground-floor for the rest of the audience.³

¹Nicoll, op. cit., p. 158.

²Arthur Hobart Nethercot, Sir William D'Avenant, p. 350.

³A. M. Nagler, Sources of Theatrical History, p. 204.

D'Avenant's actore, known as the Duke of York's company, remained in the theatre in Lincoln's Inn Fields until a new theatre was opened at Dorset Garden on November 9, 1671. Francois Brunet described the Dorset Garden theater in his Voyage d'Angleterre:

The auditorium is infinitely more beautiful and functional than those in the playhouses of our French actors. The pit, arranged in the form of an amphitheater, has seats, and one never hears any noise. There are seven boxes, holding twenty persons each. The same number of boxes for the second tier, and higher still, there is the paradise.¹

In November 1660, records show that money was expended to improve the old Cockpit theater in Whitehall Palace for private court entertainments.² In 1665 a court theater was constructed in the great hall of Whitehall under the direction of John Webb, and according to Samuel Pepys' Diary, the first play was acted there on April 20, 1665. On October 29, 1666, Samuel Pepye paid his first visit to the Hall Theater, and described the house as being "very fine, yet bad for the voice for hearing." The stage of the Hall Theater was thirty-two (32) or thirty-three (33) feet deep, raised five feet from the pit, and extended from wall to wall at one end of the room. At the other end of the hall was the King's dais and twelve boxes.³ Plays at Whitehall were staged at night, rather than in the daytime as they were in the public theaters. Pepye mentioned that the play on October 29, 1666, ended at ten o'clock.

Onstage and Backstage. The use of elaborate scenery became popular in the Restoration theaters, and crude as the scenic effects may seem

¹Ibid., p. 203.

²Eleanor Boswell, The Restoration Court Stage, p. 14.

³Ibid., p. 31.

by present day standards, they were unique and pleasing to contemporary audiences. Both the Theatre Royal and the Duke's playhouse had sets of etock flate which could be used for many plays. Scenae for tragedies included the Grove, the Palace, and the temple; for comedy the Room, the Hall, the Garden, and the scene of London life were used.¹ The scenes were arranged by meane of flats eet in grooves which could form either side wings, or be pushed together for full etage effect. The acting, however, was done on the extended apron. Colly Cibber commented on the advantage of the extended acting because,

. . .in almost every scene, (the actor) was advanced at leaset ten foot nearer to the Audience. . .when the actors were in possession of that forwarder space, to advance upon, the voice was then more in the centre of the house, so that the most distant ear had scarce the least doubt, or difficulty in hearing what fell from the weakest utterance; all objects were thus drawn nearer to the sense; every painted scene was stronger, every grand scene and dance more extended; every rich, or fine-coloured habit had a more lively lustre: nor wae the minutest motion of a feature (properly changing with the passion, or humour it suited) ever lost, as they frequently must be in the obscurity of too great a distance.²

The actore on the Restoration stages could not come in for praise on their virtue, but they enjoyed considerable social prestige because of the patronage they received from the King and Duke of York. The tiring or green rooms backstage were open to any theater patrons who cared to visit there, and were a gathering place for the fope of the age. Pepye recorded one visit on October 5, 1667, in his Diary, when the actreee Knipp took him below into the scene room. He commented on the excessive paint worn by the actreeses and of the "base company of men who come among them, and how lewdly they talk."

¹Nicoll, Op. cit., p. 165.

²Colley Cibber, An Apology for His Life, p. 212.

Box, Pit, and Gallery. The Restoration theaters were the literary and social centers of London. Plays were presented at about three o'clock in the afternoon, but the audience usually arrived by one to gossip and enjoy the preliminary music. The plays were attended by idle courtiers, officials, members of Parliament, bureaucrats, aspiring tradesmen, country gentlemen, ladies, prostitutes, and Mr. Pepys.¹ Most of the patrons came to see the audience as well as the play. Pepys never failed to mention the appearance of the King or Duke of York at a performance, and he made much ado about the quality of the audiences. On September 14, 1667, Pepys described the play as being but a "mean, sorry play; but the house very full of gallants." The year 1668 started off all wrong for Pepys, for when he went to the Duke of York's playhouse on New Year's day, he found the pit full of citizens, apprentices, and others.

Both theaters were divided into four seating sections, each with its own price and prestige factor. The most popular place in the theater was the pit, for there the gallants and fops could climb atop the benches and preen and comb their curls in full view of the rest of the audience. The critics, a group made up of the Court Wits and the poets, also preferred the pit, for there they could make their comments heard. On February 6, 1668, Pepys observed the Duke of Buckingham sitting in the pit with Lord Buckhurst, Sedley, and Etherege, and heard Etherege find fault with the actors. (The play, incidentally, was Etherege's She Would if She Could.) The admission price in the pit was half a crown.

¹Wilson, op. cit., p. 142.

Individual seats could be purchased in the boxee for four shillings, and were usually occupied by the nobility. The middle gallery seats cost eighteen pence, and the upper gallery admission was one shilling. Prices were usually doubled for the opening performance of a new play, and the third day's receipts went to the poet.¹

The average run of a play was about six days, and it was not unusual for a theater patron to see two or three performances during a run. Pepys saw Dryden's Sir Martin Mar-all acted six times in less than a year, the first two times having been on August 16th and 19th in 1667. Restoration audiences were apparently both critical and appreciative, if Samuel Pepys can be considered an average patron. Except for the incorrigible fops and the prostitutes, the audiences were genteel and educated. John Dennis summed up the attitudes and nature of the theater audience of the Restoration in a commentary published in 1702:

In the Reign of Charles the Second, a considerable part of an audience had such an education as qualified them to judge of comedy. That Reign was a Reign of Pleasure, even the entertainments of their Closet were delightful. . . in the Reign of King Charles the Second, a considerable part of an audience had that due application, which is requisite for the judging of Comedy. They had first of all leisure to attend to it. For then was an age of Pleasure, and not of Business. They were serene enough to receive its impressions: for they were in Ease and Plenty. . . that they who were not qualified to judge in King Charles reign were influenced by the authority of those who were; and that is of the Court, which always in a peculiar manner influences the pleasure of the gentry.²

¹Montague Summers, Restoration Theater, Chapter 2.

²Nagler, op. cit., p. 250.

Stage History and Criticism of The Gentleman Dancing-Master

For almost three hundred (300) years, The Gentleman Dancing-Master has been associated with the word "indifferent." Downes reviewed the first run in his *Roscius Andlicanus* as "being lik't but indifferently it was laid by (after six days) to make room for other new ones."¹ David Erskine Baker in Volume II of *Biographia Dramatica* (page 261) said that it was "one of the most indifferent of all our author's pieces." Nothing is known of the original cast, but there has been much academic speculation about the allusion to Nokes and Angel, the comedians mentioned in Act III. One of Wycherly's biographers, Willard Connely, based his opinion that the parts of Don Diego and Monsieur de Paris were taken by Edward Angel and James Nokes on Genest's supposition of the same in his Account of the English Stage. According to Connely, these two men were the drollest comic actors of the day, and Nokes in particular was an astonishing mimic of the French.

The Theatre Royal, Bridges Street, where Wycherly's first play was produced, had been burned down in January 1672, and the author was forced to carry his second comedy to the Duke's Company at Dorset Garden where it produced in March of 1672. The play was revived at Drury Lane in 1693 and again in 1702, at the Maddermarket Theatre, Norwich, in 1924, and at the Regent Theater, London, by the Phoenix Society on December 20, 1925.²

¹Wilson, *op. cit.*, p. 160.

²Willard Connely, *Brawny Wycherly*, p. 91.

³Montague Summers, The Playhouse of Pepys, p. 315.

Montague Summers, a member of the Phoenix Society, which produced the play in 1925, described the characters as full of life and drawn by hand, and called it a "capital acting play."¹ Adolphus Ward described it as a "capital farce, written with vigour and freshness of humour; and to my mind this is by far the most agreeable of Wycherly's plays."² Dunham S. Aetley's comment recorded in The Library of Literary Criticism was that it sparkled with wit, but observed that it was founded for the most part in fugitive manners, and being deficient in the more durable elements of nature, its popularity ceased with the age in which its points and allusions were familiar to the audience.³ Two other critics whose comments were noted in The Library of Literary Criticism took violent objection to the play. Charles Cowden Clarke wrote in The Gentleman's Magazine in 1871 that it is "preposterously improbable in plot, overcharged, and yet feeble in character; and the dialogue not merely 'flat, stale, and improbable;' but what is the greatest of all defects in a play, there is frequent repetition in it." An excerpt from a general criticism of Wycherly in Taine's History of English Literature said, "If he invents an almost innocent girl, Hippolyta, he begins by putting into her mouth words that will not bear transcribing."

The experience reported by Summers seems to parallel that of the project being reported here. The characters are so full of life that even the most inexperienced actors learned to do them justice, and it was, indeed, "a capital acting play."

¹Loc. cit.

²Adolphus W. Ward, A History of English Dramatic Literature, p. 463.

³Moulton, op. cit., p. 601.

PHILOSOPHY AND PROBLEMS OF PRODUCTION

Directorial Concept and Approach

General. Before The Gentleman Dancing Master was chosen as the representative comedy of the Restoration period to be produced for this thesis, the director read several plays with a view to arena production. As witnessed by previous material in this thesis dealing with staging practice of Restoration comedy, arena production is a departure from the original form. However, it was hoped that by moving the audience into an intimate area with the actors, the dialogue would be clearer, the action easier to follow, and the audience would be afforded the opportunity to enjoy the spirit and flavor of Restoration comedy at close range.

The stage directions offered in the manuscript printed in Montague Sumners edition of The Complete Works of William Wycherly, Volume I, for The Gentleman Dancing-Master were limited largely to entrances and exits; therefore, an almost complete freedom of imagination in direction was afforded. It was not necessary to read the play first with a view to proscenium staging and then try to adapt the play to the arena stage. In accordance with the conventions of the period, Wycherly cleared the stage of actors at the end of each act, which was perfect for arena staging. Thus, in one respect, the script, as published, was ideal for planning the action, but, in another, changes had to be effected.

The latter half of the seventeenth century was an era providing much leisure time for the wealthy and titled people who made up the theater-going group. Plays started in the afternoon, and people seemed content to spend as much time as necessary to see a play through. The

impatience of modern audiences when a play or movie runs into a three hour span, made it advisable to do some cutting and editing of this play.

The cost of costuming and the shortage of acting personnel at the time of casting brought about another necessity--eliminating characters. It was necessary to examine the script and the characters very closely, to get rid of any non-functional characters. As a result, all servants and attendants were dropped, and any speeches made to them were either cut or changed to suit the sense of the scene. Two complete scenes involving prostitutes were omitted, both because of lack of personnel and cost of costuming, and because the position and nature of the "kept woman" has changed over the last three hundred years. The retention of these two superfluous characters might tend to make the audience think of them as individual evils and the play licentious, rather than helping them to appreciate the two scenes as a commentary on seventeenth century custom.

It would be impossible to exclude every reference to local places and events in Restoration comedy, unless the play were to be completely rewritten; however, it was possible to remove some names and references which would have served only to muddle the audience. Fortunately, as Hazlitt said, Wycherly's strengths in writing are fable and characterization, and it was not difficult to edit the script of The Gentleman Dancing-Master in this respect.

Apparently, the Restoration actors and their talents were well known to contemporary audiences, and there must have been much discussion in the coffee houses about who was the best in his art. Pepys often mentions his favorites--Betterton and Ianthe for tragedy, and

Lacy and Nell Gwynn in the comic parts. Wycherly allows some of this critical speculation to creep into The Gentleman Dancing-Master in a lengthy discourse on the acting merits of the comedians Angel, Nokes, and Scaramouche. To the experienced reader of Restoration comedy, these references are important and meaningful, but to the average theater goer, they would probably pass unnoticed or not be understood. Therefore, it was necessary to shorten that particular discussion, as well as a long commentary on the Dutch and their comestic habits. The raillery directed at the Dutch was timely in 1672, since the English had just ended a second war with the Dutch, and were about to embark on a third. While one must give credit to an audience for knowing something of history, one cannot expect the average audience to be familiar with the lesser wars of foreign powers, and the social attitudes and implications thereof.

The result of this editing and cutting was to shorten the play to approximately two and one-half hours total playing time, spare the expense of nine costumes at an average cost of \$10 each, and to avoid, as much as possible, references and issues which would tend to confuse an audience. With the script to changed and adapted, it was then possible for the director to proceed with the finer points involved in directing the play.

Direction. The director of any period play must serve his cast as authority, not only in the mechanics of action and exposition of proper emotion, but as interpreter of expressions and meanings which are archaic and obsolete to them. This responsibility, of course, required another careful examination of the script to anticipate the needs of the actors and to be prepared to help them with the pronunciation of words,

the meaning, and, consequently, the interpretation of obscure passages of dialogue.

To enhance his characterizations, Wycherly had Monsieur de Paris use many ridiculous French expressions, and Don Diego some Spanish oaths. Reference to Hugh Percy Jones' Dictionary of Foreign Phrases and Classical Quotations and a consultation with a modern languages instructor on the Kansas State College faculty helped to solve the translation problem. The one or two expressions which were obsolete and probably colloquial were sufficiently translated in context to render them usable.

The Gentleman Dancing-Master is a costume play which deals with costumes to a great extent. It was necessary for the director to be thoroughly familiar with the appearance of these costumes, and to make pictures available to the cast, that they might know how to stand, walk, and act with the costumes before actually having them. This meant that from the time the actors began to walk through the action with a script, they had to be made aware of their physical appearance and deportment.

With audiences on all four sides, the actor must, naturally, be conscious of his character from head to foot. Artificially contrived movement and false business used to dress the arena stage are easily detectable by an audience. Care must be taken to have the characters move in relation to each other and in keeping with their characters. These points had to be stressed from the beginning, and the movement planned from this point of view. Therefore, character relationships had to be firmly entrenched in the minds of the actors along with the idea of bodily consciousness.

The director's term "stylized" is not a meaningful one in referring

to the general tone or mood of the play, the acting, and the setting. However, it is generally accepted as descriptive of any type of presentation which is opposed to realism, and selects only the high points of a period or style to give the essence of realism within fantasy.

"Stylization" was the first general concept of the director of this production. Closer definition was achieved after careful consideration of the play, the characters, and the general desired effect to be created. The fable in The Gentleman Dancing-Master is too far-fetched to be presented realistically; the dialogue is too witty and well contrived for realism; the characters are too well drawn and lack the emotional qualities to be played realistically. The presentation of an artificial wit must be, unmistakeably, just that. The clever dialogue must not be overshadowed by the action, nor the action bogged down by the dialogue. The play needs a spirited interpretation of the dialogue and a quaint, almost dancelike, rhythmical accompaniment in the action.

To achieve the desired effect with actors inexperienced in Restoration comedy, it was necessary for the director to demonstrate movement and business for the actors, and to insist on certain interpretations of lines. However, to give the actors "the feel" of their characters, each act was walked through two or three times with free movement. In other words, the actors were allowed to move and react as they felt necessary and expedient. This method proved helpful to both the actors and the director, for all became conscious of opportunities for movement and business, and the director was able to smooth out the action using the most desirable visual effect and the natural tendencies of the actors. Because of the smallness and simplicity of the set, the experience in free movement proved to be quite beneficial. It was

never necessary to count steps or restrict one's movement, because even if a scene, in the heat of action, became reversed 180°, the actors were able to carry on and extricate themselves gracefully. It was particularly advantageous on the night of production when the actor playing Gerrard had to be replaced by a reader who was not only unfamiliar with the blocking, but with the play.

Pacing is important in the production of any comedy, and is very important in Restoration comedies, because of their length and verbosity. A poorly paced scene can become extremely tedious. Making the actors conscious of timing and picking up cues should be a constant consideration to any aspiring director of Restoration comedy. Many scenes, ideas, and expressions are repetitious, and sometimes a clear cue can not be discerned. The turn of words is peculiar to twentieth century actors, and difficult to memorize. Naturally, when actors are concerned with lines, they tend to sacrifice the pace. With only two experienced actors in the cast of The Gentleman Dancing-Master, the problem of pacing was great, and, in the short rehearsal time allotted the production, the director was never able to conquer the problem to her satisfaction.

Preparatory research cannot be minimized in the direction of a Restoration comedy. When the director can speak authoritatively about the customs and peculiarities of the period and the precise manner in which the play is to be produced, the cast has more confidence in what they are doing, and have a clear cut image of the goal they are to achieve.

Acting. The acting of a Restoration comedy requires intellectual understanding on the part of the actor, because most of the characters have little emotional depth. William Wycherly is noted for careful definition of character, as pointed out earlier in this paper, and each of the six main characters has a number of strong distinguishing traits which help the actor in his interpretation. The actor must also have a full understanding of his character's relationship to the plot and to the other characters.

The six main characters--Hippolita, Gerrard, Don Diego, Caution, Monsieur de Paris, and Prue--form such a close-knit interdependent ensemble, that it is difficult to decide just which one is the leading characters. With the exception of Prue, each of these characters has over two-hundred speeches, is functional and important in forwarding the plot, and makes decisions on his own which lead to the eventual denouement. It is therefore important that each actor receive close attention and instruction in his part, and that none be sacrificed to the benefit of another.

Hippolita, the protagonist, is a young girl and, by her own statement, fourteen years of age. She has received some education at Hackney School, but for the past twelve months has been kept inside the house. She has not been allowed to go abroad to enjoy the pleasures of the town, or even to go to Church for sometimes men are there. This confinement has been at the instigation of her father, Mr. James Formal, an English merchant with Spanish tastes, who has entrusted his sister, Mrs. Caution, with the care of his daughter. Hippolita's only companion during the twelve months has been her maid, Prue. For three days prior to the beginning of the play, however, she has become acquainted

with her cousin, Mr. Nathaniel Parie, to whom her father has directed she shall be married.

Hippolita is witty, clever, and conniving. She is high spirited, but displays unusual understanding and intelligence for one so young and so confined. She is capable of dissimulation and intrigues to gain her own ends, and she is ambitious for a well-bred husband and a life of pleasure. The director wished to create in Hippolita an air of mischief combined with lovely innocence. Her actions had to be quick and lively, and her face had to portray, in rapid succession, innocence, knowing, humour, and distaste. The achievement of a light, gay, lyrical vocal quality was strived for in completing the characterization.

Nathaniel Parie, or Monsieur de Paris, is a young English fop, so impressed with the delights of French society, that after three months in Paris he returns to England with a French accent, a disdain for anything English, and a rabid affinity for anything French. Basically, he is crude and not too intelligent, although he features himself as a wit and a prize catch for any young girl. It is mentioned in the play that his father owned a brewery, which is probably indicative of his being one of the nouveau riche with little cultural background. The director conceived of Monsieur de Paris as being a swaggering fool with a Narcissus complex, but a character not to be overdrawn to the point of burlesque. He is fool enough in his very creation, and if the character is underplayed by the actor, gimmicks and extra comic business are unnecessary to make a satisfying portrayal.

Mr. James Formal, or Don Diego, is an English merchant who has spent much of the last fifteen years in Spain. He is as foolish in

doting on Spanish custom and habit as is Monsieur de Parie about the French. He dresses in the grave Spanish habit, uses Spanish oaths, and has adopted the strict Spanish attitude in his treatment of women. He is almost humourless in his discourse, and very deliberate and unyielding in his behaviour. The director felt that he should be played in a manner which would give the impression of being a gull and yet one thoroughly convinced of the rightness and correctness of his beliefs. A military posture and a vocal quality affecting undue solemnity were felt to be desirable qualities in the actor portraying the part.

Mrs. Caution, sister of Don Diego, is the housekeeper and guardian of Hippolita. She is a widow, probably around fifty, and exemplifies her name, "Caution." She seems to have characteristics of the satirical picture of the old Puritans who were all goodness and light on the outside, and who use this goodness to disguise a mean and wicked soul. Caution is suspicious of all things and all people, and is quick to pounce upon any suggestion of wickedness. In fact, Caution takes great delight in being able to discover evil or ill motives. The director felt that Caution should be played with an air of grandeur because of her age and position, but be capable of muttering a sharp tongue, blustering nature, and a suspecting look when motivated.

Gerrard, the object of Hippolita's pursuit, is supposedly typical of the wellbred, educated, young English gallant who is capable of being both worldly and gentlemanly. His intentions toward Hippolita, at first, are anything but pure. Doubtless he has incurred the attention and approbation of young ladies before, and thinks only to delight himself with a few amorous hours and depart. He is gentlemanly in

not allowing Hippolita to suffer the consequences of her folly alone, and, eventually, through either affection or stalwart determination succeeds in marrying her. Gerrard, in the opinion of the director, should be played as a dauntless hero, but possessing the qualities of a roue and a true man of wit.

Prue, Hippolita's serving maid, is a young girl, but more experienced and worldly wise than her mistress. She is quick-witted and quick spoken, but often comes up with sage advice for her mistress. She is not too happy with her plight as a serving maid, but is loyal to Hippolita. Life is not too complicated for Prue, and she would probably be content with her pint of beer, some comfortable society, and an occasional man to make use of. This part affords an excellent opportunity for a comedienne to display her skill in comic characterization. Prue was played by the director of this production, who attempted to endow the character with the spirited, earthy, and humorous qualities she deserved.

The three minor characters retained in this production of The Gentleman Dancing-Master have so few lines, it is barely possible to become acquainted with them, but while they were on stage, it was necessary that their characters be portrayed with skill. The Blackamore, Don Diego's servant, appears several times in Acts II, IV, and V, but says little except in the scene in which he instructs Monsieur de Paris in the deportment of a proper Spanish gentleman. This character should be small in stature, maintain a serious countenance throughout, and be but a mirror of Don Diego.

Martin, a friend of Gerrard's, appears briefly in the tavern scene, and must give the impression that he has a similar station in

life, is intsligent, and a gentleman. The Parson appears only in the last act, and should behave as a kindly soul, awed by the confusion, and anxious to do the job for which he has been summoned. Basically, he is a Milquetoast type of fellow.

Analysis of the Play. In presenting a complete analysis of the action of The Gentleman Dancing-Master, as edited for this production, the writer referred to Marian Callaway's book, Constructing a Play, for proper terminology and content. Specific reference is made to Chapter Eight of that book for the skeleton outline of the course of action presented below. A detailed summary of the action by acts follows the outlines.

COURSE OF ACTION

(STATUS QUO: Hippolita, a young girl of fourteen, has been kept in seclusion for twelve months by her aunt, Mrs. Caution, at the direction of her father, Mr. James Formal. The father has arranged a marriage between Hippolita and her cousin, Mr. Nathaniel Paris, which will take place within a day or two after Mr. Formal, or Don Diego, returns from Spain. BUT, Nathaniel Paris is an undesirable Frenchified fop.)

THEREFORE

Hippolita resolves she will find another husband more suitable to her tastes.

BUT

She knows no other men.

THEREFORE

She tricks her cousin into describing the most handsome, young gallant of the town.

AND

On the pretence that the gallant, Gerrard, has made advances to her from a tavern window which faces her chamber, Hippolita persuades Paris to send Gerrard to her, that they might make a fool of him.

AND

Paris, believing the plan to be a good jest, agrees to play along.

THEREFORE

He seeks out Gerrard in a tavern and persuades him to call on Hippolita at six the next morning.

THEREFORE

Hippolita meets Gerrard and leads him to believe she will go away with him.

BUT

They are prevented from going by the arrival of Don Diego, who threatens to kill Gerrard for dishonoring his daughter.

BUT

Hippolita convinces her father that Gerrard is a dancing master sent by her cousin.

THEREFORE

Don Diego is pacified, and asks to see them dance.

BUT

Gerrard does not know how to dance.

THEREFORE

Hippolita convinces her father that she dances so poorly she is ashamed, and that he shall see them dance the next time the dancing master comes.

THEREFORE

Don Diego is satisfied, and Gerrard is induced to call again.

THEREFORE

Hippolita tells Paris, or Monsieur de Paris, of the events, and enlists his aid in carrying out the joke.

BUT

They are interrupted by the entrance of Don Diego, who disapproves of his nephew's French tastes.

AND

Monsieur is told he will change his dress to the Spanish habit and speak and swear like an Englishman or not marry Hippolita.

THEREFORE

A delay in the wedding plans allows Hippolita to pursue her objective-- to marry Gerrard.

BUT

When Gerrard arrives in the guise of a dancing master, Caution tries to convince Don Diego that Gerrard is a fake and a cheat.

BUT

Don Diego will not be advised by anything but his own conscience.

THEREFORE

He forces Caution to leave the room.

AND

Gerrard and Hippolita are left alone to make their plans for escape.

BUT

They are interrupted when Don Diego returns to see them dance.

BUT

Caution will not allow them to dance in her presence.

THEREFORE

The young couple is given another reprieve.

AND

Gerrard is given an excuse to return again that night.

BUT

Monsieur de Paris gradually changes from a Frenchified fop to a Spanish fool.

AND

Hippolita must take positive action to gain her objective quickly.

BUT

When Gerrard arrives, she refuses to go with him.

THEREFORE

Gerrard, in an ill humor, almost betrays Hippolita to her father.

BUT

Hippolita and Monsieur convince Don Diego that the dancing master is only out of humor.

AND

Don Diego announces that Hippolita and Monsieur will be married the next morning.

AND

He asks Gerrard to come and bring musicians with him to play at the wedding.

BUT

Gerrard is reluctant because he believes Hippolita will only make a bigger fool of him if he returns.

AND

Hippolita has to pretend indifference to Gerrard in front of her father.

BUT

She whispers to Gerrard to return and bring back friends armed with weapons instead of musicians with instruments.

THEREFORE

Gerrard is confused by the turn of events, but is obliged to return.

BUT

When he returns, Monsieur rails at him for being made a fool by Hippolita, and having to lower himself to the state of a dancing master.

AND

Gerrard draws his sword in anger and forces Monsieur to dance a jig.

BUT

Hippolita enters in time to prevent any bloodshed.

AND

She persuades Monsieur to keep her father out until she has put the dancing master in a better humor, lest he betray them all.

AND

She tells Gerrard she is ready to leave with him.

BUT

Don Diego returns to find Gerrard kissing Hippolita's hand.

THEREFORE

He changes his attitude toward the dancing master, and pronounces him a fake.

AND

He draws his sword to kill Gerrard.

BUT

The Parson who is to perform the wedding ceremony arrives.

THEREFORE

Monsieur takes courage in the presence of the Parson, believing Don Diego will do him no harm in front of the clergy.

THEREFORE

He comes to Gerrard's defense.

AND

He forces Gerrard, Hippolita, and the Parson to go into another room while he explains the situation to Don Diego.

BUT

While Monsieur is trying to convince Don Diego that no harm has been done, Hippolita, Gerrard, and the Parson return.

AND

The young couple reveal that they have just been married.

AND

Monsieur is satisfied, because he is free to return to his French fancies.

BUT

Don Diego must reverse his position, and convince his family that the match had been his contrivance all along.

THEREFORE

Equilibrium is restored, since everyone has saved face, and the protagonist has achieved her objective.

Summary of the Action by Acts. Act I, Scene 1, opens with a conversation between the protagonist, Hippolita, and her confidant and maid, Prue. An exposition of the status quo is handled in the first twenty speeches of the play. Hippolita and her maid are young girls who have not been allowed to leave the house during the past twelve months to enjoy the pleasures of the town or even to go to church. Hippolita's father, an Englishman with Spanish preferences, is expected to return from Spain immediately, and at his direction, Hippolita will

marry her cousin within a day or two after the return of her father. It is revealed that Hippolita has no more faith in her father's choice of a husband than she would his choice of a new dress, and that by any standards, Hippolita's cousin is a fool. Hippolita points toward the succeeding action of the play by insisting that she will find an acceptable husband somehow. The entrance of Nathaniel Paris, or Monsieur de Paris, begins a new motivational unit in the scene. By his own conversation and action he brings about further exposition of his own character, and Hippolita reveals her own cleverness and Monsieur's gullibility by dragging from him the name and description of the handsome young gallant, Gerrard. The careful exposition of Gerrard's character points to an eventual appearance of that character. Hippolita is satisfied with the description of Gerrard, and plans to meet him with the help of the unsuspecting Monsieur. She shows her ability to connive and dissemble, saying that Gerrard has the hatred of a rival for Monsieur, because Gerrard has admired her from a tavern window which faces her chamber. A minor crisis occurs when Monsieur threatens to call Gerrard to talk, but Hippolita resolves the crisis by enlisting Monsieur's aid in a scheme to bring Gerrard to the house to make a fool of him. The planting of the scheme to make a fool of Gerrard points to the meeting between Hippolita and Gerrard, and provides Monsieur with the motivation for his attitude toward Gerrard in the succeeding acts. The entrance of Mrs. Caution brings a change of relationship among the characters, and provides Monsieur a motivated exit. The conversation between Hippolita and Caution exposes more of the characters and attitudes of each to the other and to their circumstances and environment. Act I, Scene 1, ends with Caution's pointing to the arrival of Don Diego

the next day, and Hippolita's anticipation of her meeting with Gerrard.

Act I, Scene 2, takes place in a tavern where Monsieur, Gerrard, and Martin (a friend of Gerrard's) are seated at a table. Monsieur, in his cups, loudly proclaims his French preferences, to the disgust of his two companions. Gerrard persuades Monsieur to repeat Hippolita's words about their proposed meeting, and in spite of his reservations about the matter, he agrees to go. This points again to their meeting. The remainder of the scene is an exposition of Monsieur's background and tastes, as Gerrard and Martin bait him into admitting that he is the son of a brewer, has spent only three months in Paris, and enjoyed only the society of footmen while there.

Act II opens with a discussion between Don Diego and Caution about the care Caution has exercised in the keeping up of Hippolita during the past twelve months. An exposition of Don Diego's character and attitudes is effected through his own speeches. This motivation unit ends when they leave the stage to go to Hippolita's chamber. The next unit is the scene anticipated in Act I--the meeting of Hippolita and Gerrard. Most of this scene is spent in revealing the reactions of the two young people to each other. Pointing to a continued relationship is evident in Gerrard's desire to "come after her shock dog in Hippolita's affection," and in Hippolita's leading Gerrard into believing that she might go away with him. Hippolita further plants a motivating factor for Gerrard's continued advances by telling him she is an heiress whose fate it is to be carried away. Gerrard's interest is sufficiently aroused by this to venture the deed, but he is prevented by the reappearance of Don Diego and Caution. A crisis follows when Don Diego threatens to kill Gerrard for dishonoring his daughter, and

the two men draw swords. Hippolita resolves this crisis by passing off Gerrard as a dancing master. Another crisis follows when Caution and Don Diego, not quite believing that he is a dancing master, question Gerrard. The crisis is intensified when Don Diego again draws his sword. Once more Hippolita resolves the crisis by saying that Gerrard was sent by her cousin. Harmony is restored until Don Diego insists on seeing them dance, and Gerrard whispers to Hippolita that he cannot dance. Hippolita again resolves the crisis by saying she needs more practice, and insists that Don Diego and Caution leave the room. The motivational unit shifts back to Hippolita and Gerrard, whose conversation forwards the action by pointing to Gerrard's next visit in the guise of a dancing master. Further conversation is prevented by the return of Don Diego, and future complications are anticipated when he directs Gerrard to return "at night again, and so three times tomorrow." When Gerrard and Don Diego exit, Hippolita reveals her objective by having Prue sing a song against delays in love, saying "for 'tis to my purpose now." After the song Hippolita exits after pausing to restate her purpose in verse, ending with the line, "We leave our fathers, and to husbands fly."

Hippolita and Monsieur open the third act with a review of Hippolita's encounter with Gerrard and the resulting complication brought about by the entrance of Don Diego. Hippolita solicits Monsieur's cooperation in continuing the deception, lest her father kill her as the "stain and shame of his honor and family." Monsieur agrees to keep her counsel just before Don Diego appears. There is a comical class of personalities between Don Diego and Monsieur. Tension mounts until Don Diego insists that Monsieur shall not marry his daughter unless

he agrees to leave off his French dress and fancies and become a Spaniard in habit. Hippolita leaves the scene rather than become involved. Beaten, but not subdued, Monsieur leaves the scene to comply with Don Diego's wishes. A new motivational unit begins with Gerrard's entrance. Mistaken identity and double meaning provide much humor in the conversation between Don Diego and Gerrard. When Hippolita returns, Don Diego insists on seeing her dance. The lesson is complicated by Caution's interruptions and suspicions that Gerrard is a fake and a cheat, but tension is relieved when Don Diego and Caution leave the room. This second meeting between Gerrard and Hippolita allows them to plan their escape in a coach and six at nine that night. Just as they complete their plans, Don Diego and Caution reappear. Don Diego wants to see them dance, but Caution's insistence that they shall not saves them from this crisis. Though Caution's suspicions cause some concern to the young couple, they serve to make Don Diego believe firmly in Gerrard's assumed character. After the other characters leave the scene, Gerrard states his objecting--to cheat "old Formality" of his daughter.

Hippolita and Monsieur open Act IV with a contrast of attitudes. Monsieur is morose about having to change his dress from French to Spanish, and Hippolita is highly amused by Monsieur's appearance, for he wears French pantaloons and Spanish doublet. Don Diego enters to censure Monsieur for his negligence in complete compliance with orders, and Monsieur is forced to leave the scene to effect the complete metamorphosis. The ensuing conversation between Hippolita and her father, with interruptions by Mrs. Caution, is humorous because of the double meanings in the dialogue. Hippolita vows she will not marry her cousin because of her father's vow that Monsieur will not marry his daughter

unless he becomes a proper Spanish gentleman. Caution suspects that Hippolita means that she will not marry her cousin because she intends to marry her dancing master. Don Diego opposes Caution simply because he must, by the nature of his character, be contrary in his beliefs. When Monsieur returns with the little Blackamore and dons the final item of Spanish attire, the goliard or Spanish yoke, the action begins to work toward the climax. Since Monsieur is complying with all Don Diego's wishes, Hippolita must act quickly if she is to gain her objective--to marry Gerrard. Prue enters to announce the arrival of caterers and provisions for the wedding, thus providing the motivation for Don Diego, Caution, and Hippolita to leave. The Blackamore is ordered by Don Diego to instruct Monsieur in the ways of a Spanish gentleman. Monsieur clowns through his lessons, but the Blackamore remains firm.

At this point in the play, the author injects another scene of exposition which is one of the most humorous in the play, and reveals another facet of Monsieur's character--his stupidity in relations with women. The exposition points up the feasibility of Hippolita's objective and strengthens Prue's character and position in her surroundings. Up to this point, Prue has served only as confidant to Hippolita, but in this scene she speaks for herself. She is dissatisfied with her plight as chambermaid and the fact that she is to be left with "no comfortable society at all." She resolves to take seconds, and tries to seduce the Monsieur. When he fails to respond to the broadest hints of her desire, she attempts to whisper an open invitation in his ear, but is prevented by the entrance of Gerrard. Prue leaves the stage in disgust. The conversation between Monsieur and Gerrard is the first they have had since their meeting in the tavern. Monsieur tries to apologize for the

inconvenience he has caused Gerrard, but Gerrard, confident that Hippolita will go away with him, insists that all is well. When Caution and Don Diego enter, Monsieur plays into the hands of the young couple by insisting that they be left alone to practice. Gerrard's expectations that Hippolita will go away with him fail to materialize in this scene, for she makes a complete reversal in her attitude and refuses to stir from the house. A minor climax is reached when Gerrard attempts to carry her off the stage, but he is prevented by Prue's alarm at his boldness and her summoning of Don Diego. Gerrard's patience with the ruse has worn thin at this point and the action is tense. Don Diego insists that the couple dance, but Gerrard complies with ill humor and antagonism. Hippolita and Monsieur try to placate Gerrard, lest they all be discovered. Another crisis occurs when Don Diego asks Gerrard to play the violin, and Gerrard openly admits that he cannot. Once again Hippolita's cleverness saves the day when she whispers to Gerrard to pretend to tune the violin and break a string. This action resolves the crisis only to precipitate another. Don Diego announces that his daughter is to be married on the morrow, and asks Gerrard to return with several other musicians to play for the wedding feast. Hippolita must now take positive action or lose her objective. Under the pretense of giving Gerrard some advice, she whispers to him in private. The exit lines of Hippolita, Don Diego, Caution, and Monsieur point to the approaching climax in the next act. These lines are:

Don Diego: And be sure you bring the fiddlers as I bid you.
 Hippolita: Yes, be sure you bring the fiddlers as I bid you.
 Caution: So, so, he'll fiddle your daughter out of the house.
 Must you have fiddles, with a fiddle faddle.
 Monsieur: Lord! That people should be made such fools of.

Gerrard closes the act with the recitation of a quatrain which indicates

that he is still convinced of Hippolita's abuse of him.

The opening scene of Act V brings to a crisis the relationship between Monsieur and Gerrard. When Monsieur rails Gerrard about having been made a fool by "a little gypsy who left off her bib but yesterday," and for being reduced to a dancing master, Gerrard draws his sword and teaches Monsieur to do a merry jig by swinging the sword at his legs. Hippolita interrupts the showdown and persuades Monsieur to hold the door against Don Diego until she can put the dancing master in a better humor. The protagonist takes positive action at this point to gain her objective by telling Gerrard she is now ready to go away with him. Another complication arises when Don Diego enters and discovers Gerrard kissing Hippolita's hand. The pace quickens as Don Diego reverses his attitude toward Gerrard, as, for the sake of obstinacy, does Caution. Don Diego draws his sword to kill Gerrard, when Monsieur comes to the rescue and forces Gerrard, Hippolita, and the Parson (who has just arrived) to go into another room. While Monsieur tries to convince Don Diego that all was a joke and that no harm has been done, Gerrard and Hippolita return, fall on their knees, and ask Don Diego's blessing. The final climax is reached when they announce that the Parson has married them. The succeeding action, which restores equilibrium to the situation, allows Monsieur to point to his return to his French fancies. Don Diego, by insisting that this final action had been his plan all along, remains the pompous, ever correct Spaniard he was at the beginning. Caution is satisfied that she had been right in her suspicions all along, and, of course, Hippolita has gained her objective in having a proper gentleman for a husband, as has Gerrard in winning Hippolita.

Technical Concept and Approach

General. The departure from the use of the proscenium stage and the original setting naturally necessitated a philosophy of production different from the original. Since the acting was to be stylized, it was considered fitting that the technical properties should enhance the style of acting. Hence, rather than strive for relentless authenticity in costume, setting, lighting, properties, music, dancing, and program, it was decided to present them in caricature. In other words, the basic elements of the styles of the period were presented, and the details left to the imagination of the audience.

A concerted effort was made to keep production costs at a minimum, since they were necessarily incurred by the director. The effort at stylization lent itself very well to economy in production.

As in directing a period play, a thorough background of knowledge of the period is important to the producer of a Restoration comedy. This is particularly true if effective stylization is to be achieved, for one cannot caricature the original and authentic unless one knows the original and authentic. It was the contention of the director that the audience would appreciate what was typical of the period as much as they would absolute adherence to authentic detail. This contention was based on the Aristotelian idea that the setting and other properties of any production should merely enhance the play, not subdue it, and that any play dependent upon excessive scenic effects is not good drama.

Setting. The smallness of the acting area and the desired method of stage movement required that the set be simple and adaptable to the style of acting. It was decided that the room in Don Diego's house

contain only the essentials for seating the characters and holding necessary props. The tavern scene was to contain only a table and three seats.

With the audience seated on all four sides of the acting area, it was necessary to select and arrange the furniture to allow for flexibility of action, and to permit the playing of scenes to all four sides alternately. The director decided that a bench in the center of the arena would provide a basis for action and that all other pieces should be placed in relation to the bench. As a result, the floor plan in Plate I was decided upon and found to serve the needs of the production quite well. The one scene in the play not staged in Don Diego's house was the tavern scene, Act I, Scene 2.

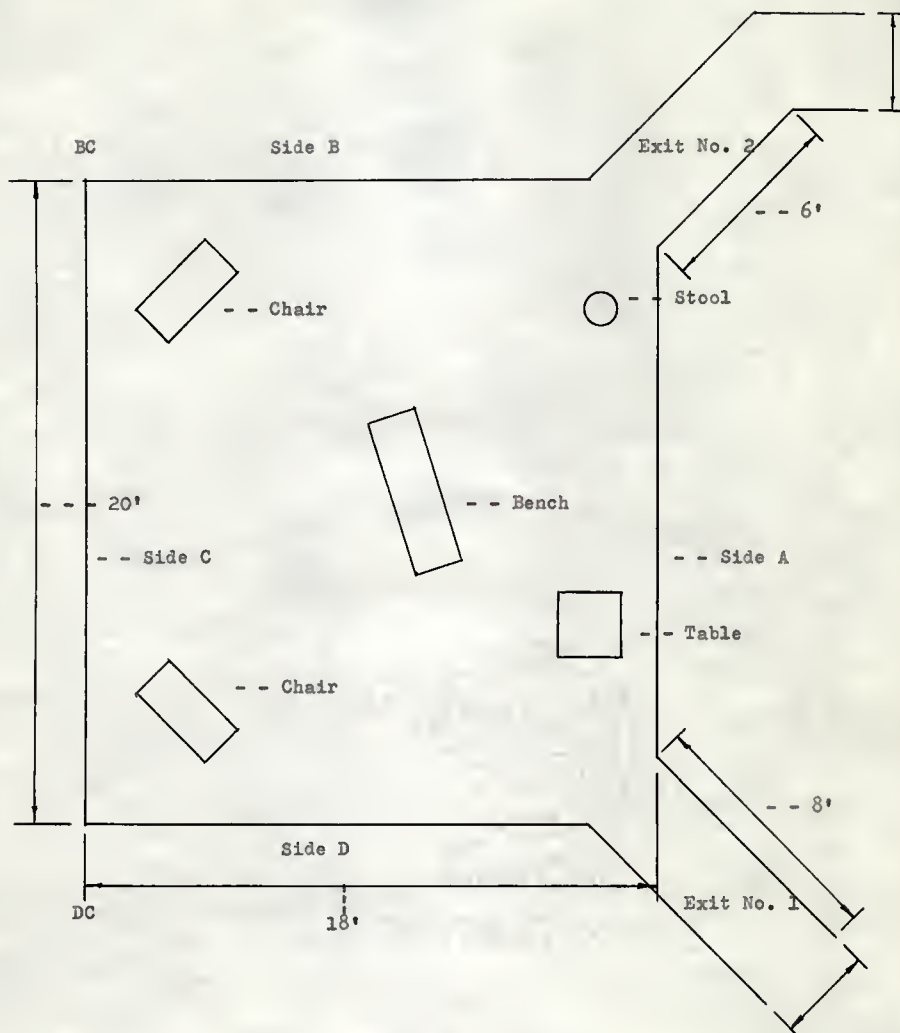
To provide novelty, surprise, and ease of staging, an interesting device often employed in the production of in-the-round musical comedy was used. At the end of Scene I, Act I, the lights were cut and the curtain of a small stage at one side of the room were opened revealing Gerrard, Martin, and Monsieur de Paris seated at a table on which were three large copper mugs. The scene was played against a neutral drop and low key lighting was used. At the end of the tavern scene, the curtains were closed and the lights came up on the arena again. This diversion could be effected in many ways other than by using an actual stage. A raised platform at the rear of one side, or even a cleared corner area could be used. Plate II shows the floor plan for this scene.

Lighting. Lighting the make-shift arena stage quite often presents a problem to the producer, because it is difficult to obtain just the right aesthetic atmosphere from equipment and instruments light-weight enough to be temporary and movable. The concept of lighting this

EXPLANATION OF PLATE I

Floor Plan for Arena

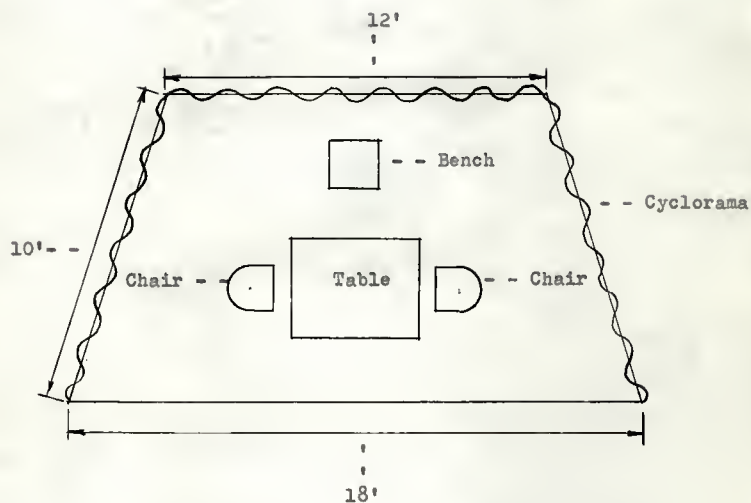
PLATE I

Scale: $\frac{1}{4}$ " to 1'

EXPLANATION OF PLATE II

Floor Plan for Tavern Scene

PLATE II

Scale: $\frac{1}{4}$ " to 1'

production of The Gentleman Dancing-Master was hampered by the knowledge that very little equipment was available, and that the production room was too small to make proper use of the equipment. In fact, the available equipment consisted of two ten-foot standards bearing three 500 watt Frenel spotlights each. Because the exit aisles had to be placed at the southwest and southeast corners of the acting area, it was necessary to place the light standards on the east and west sides of the room. Even when the director placed the standards as close to the wall as possible, they were only six feet from the acting area. The one redeeming factor of the situation was that the spots were connected to a control board and could be dimmed to blackout when necessary. The lighting on the stage proper consisted of one row of border lights with no dimming mechanism.

The entire philosophy of lighting the play, therefore, consisted of spotting the arena well enough to cover all the area, providing a chandelier source light in the middle of the arena for atmosphere, and trying to cut the intensity of the stage lights enough to give the appearance of a dimly lit tavern. Of course, a comedy is usually played in high key lighting, and there is seldom a requirement for special mood, but much can be done to light the characters' faces and add to the beauty of the scene when proper equipment is used.

Costuming. Proper costuming is particularly important in The Gentleman Dancing-Master, because part of each characterization is dependent upon the costume, and costumes motivate much comic business.

Restoration costumes are colorful and elaborate. Rich fabrics such as silk, brocade, satin, and velvet, with an abundance of lace and

ribbon trim were worn by both men and women.¹ The ladies gowns were low necked, liberally displaying the shoulders; the pointed bodices were covered with embroidery, and the short sleeves ended in lawn rufflee or lace cuffs.² Long full sleeves were also worn until about the middle of the Restoration period.³ The outer skirt, which was raised like the sides of a window curtain and fastened by clasps with brilliants or by knots of ribbon, displayed the sumptuous underdress.⁴ The hair was worn with soft curls around the face and drawn into a bun high up on the back of the head.⁵ The lovelock was also in fashion in the 1670's.⁶ Women's shoes were high heeled, and stockings were made of silk for the upper class and woolen for the lower class. Accessories included both folding and ostrich fans, dangling earrings, brooches, and pearls. Most women wore face patches and powder; older women used face enamel. Serving women wore woolen or cotton dress, usually grey, and without trim. They wore their skirts looped back showing the petticoat.⁷

The only specific references in The Gentlemen Dancing-Master to the women's clothing are the mentions of Hippolita's ruffled handkerchief, "Prue's "bowdy stockings" (bowdy means red), Prue's red petticoat, and Mrs. Cautions spectacles.

Bright and beautiful colors were used in the costumes of both men and women. Color prints and paintings show the use of green, red, brown,

¹Carolyn G. Bradley, Western World Costume, p. 204.

²Albert Robida, Yesterday, Ten Centuries of Toilette, p. 126.

³Lucy Barton, Historic Costume for the Stage, p. 285.

⁴Robida, loc. cit.

⁵Fairfax Proudfit Walkup, Dressing the Part, p. 195.

⁶Bradley, loc. cit.

⁷Walkup, op. cit., p. 202.

blue, pink, gold, tan, grey, yellow, orange, and turquoise.¹ Walkup mentions the use of garnet, wine, brown, russet, deep blue, and olive green.² The men of this period were even more colorful in their dress than were the women. Their long collarless coats were made of satin, velvet, or taffeta, and were trimmed with buttons, braid, and ribbons. The waistcoat was also elaborately decorated with braid, and embroidery, and many times had hand painted designs. The breeches were either large and tubular, gartered at the knee with a full ruffle below the knee, or of moderate width and gartered at the knee. A frilly lace or lawn cravat was worn at the neck, and usually was bedecked with a large brooch.³ Dress swords, hung from elaborate shoulder slings, were an important accessory, as were lace handkerchiefs and snuff boxes.⁴ Men's shoes had high heels, outstanding tongues, and metal buckles. At the beginning of the period, the men wore their hair shoulder length but as time went on most men adopted the periwig, which meant they had to have their heads shaved or close-cropped.⁵

The Spanish costume of this period, which figures so strongly in the characterization of Don Diego and the metamorphosis of Monsieur de Paris into a Spaniard, was apparently the same as the Renaissance costume. The doublet, tight fitting breeches or hose, neck ruff, and plumed hat were worn. The hair was evidently rather short, since mention is made of the "ugly Spanish ear." El Greco's paintings show a prevalence of black and dark green in the color of the men's clothing.

¹Albert Kretechmer, The Costumes of All Nations, pp. 88-89.

²Walkup, op. cit., p. 188.

³Loc. cit.

⁴Bradley, op. cit., p. 200.

⁵Douglas Gorsline, What People Wore, p. 86.

Restoration costumes, to be effective, should be made of such fabrics as were used in the originals, although corduroys and cotton sateens could be substituted. However, considering the expense of the material, the trim, and the care that would need to be taken in making costumes for the arena stage, the director thought it more feasible to entrust the costuming of the play to a professional costumer. The costumes for Hippolita, Caution, Don Diego, Gerrard, and the French costume for Monsieur de Paris were rented from the Colorado Costume Company at a total cost of \$63.00, including all accessories. With few exceptions, the costumes were correct, colorful, beautifully made from expensive materials, and could not have been reproduced for less than twice the amount of the rental fee. Descriptions of these costumes, and those of Prue, Martin, the Blackamore, the Parson, and the Spanish habit worn by Monsieur de Paris are included in the succeeding pages of this thesis.

Problems of Production

Description of Scenery and Its Construction. In selecting the furniture and decor of the set, available material from the departmental scene shop was used as much as possible. As mentioned on page 58 of this paper, the prime item of furniture was the center bench. The bench had to be functional, and since it was set center stage, it had to be the piece of furniture most representative of Restoration design. Rather than have an exact replica of a bench of the Restoration period, there was incorporated in this piece of furniture the rich upholstery fabric used during the period, and the typical white woodwork with gold leaf design.¹ As can be seen in Plate III, the bench was curved,

¹Oliver Brackett, An Encyclopedia of English Furniture, p. 5.

EXPLANATION OF PLATE III

Fig. 1 Bench placed at center stage.

Fig. 2 Door frames placed in exits.

PLATE III



Fig. 1



Fig. 2

which helped to break up the squared effect of the acting area. It was painted white and the gilt design added to the lege, after which the top was padded with sponge rubber and covered with an old piece of gold and white damask (probably a remnant of a discarded window drape).

A three-legged stool with legs similar to those of the bench was gilded and topped with a red velvet cushion. This stool's primary function, other than to add ornament and color, was to provide a seat for Prue during the long scenes in which she appeared and said nothing.

In each exit was placed a doorframe to indicate the doors to the room. These frames, pictured in Figure 2 of Plate III, were made of the 1" X 3" white pine used in constructing flats, and the headings were cut from five ply plywood. The dimensions of each frame were 6'6" X 3', with an additional 6" added at the top by the use of the heading. To give the effect of the elaborate molding and leafing which was used in the period, such as was shown on page 135 of Brackett's Encyclopedia of English Furniture and described in Hanchart's Book of Antiques, the director coiled lash line in a similar design and nailed it to the frames. The headings were further embellished with gold leaf design. Each frame was supported by a 2" X 4" block nailed at the bottom of each stile and extended back two feet. The two-by-fours were sufficient to hold the frames upright, and eliminated the use of un-
easily stage braces.

The two chairs and the table pictured in Plates IV and V were borrowed, and had previously been used in a production of Lope de Vega's El Perro del Hortelano. The use of Spanish furniture seemed not only reasonable because of Don Diego's Spanish preferences, but helped to balance the white and gold of the bench, stool, and door frames.

EXPLANATION OF PLATE IV

Fig. 1 Chair placed at BC.

Fig. 2 Chair placed at CD.

PLATE IV

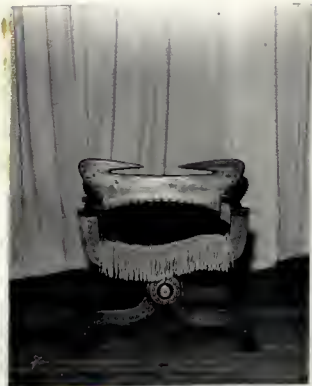


Fig. 1



Fig. 2

EXPLANATION OF PLATE V

Fig. 1 Table, candelabra, and violin placed at A.

Fig. 2 Table, seats, and mugs used in tavern scene.

PLATE V



Fig. 1



Fig. 2

A teal blue velvet cushion with gold fringe was added to one chair and a purple sateen cushion with gold fringe to the other to offset the severity of the design and color of the chairs. Frederick Litchfield's Illustrated History of Furniture pictures, on page 108, a chair very much like the ones used for this play which was used by King Charles I during his trial. A silver candelabra with blue candles added a touch of color to the set, and was in keeping with the seventeenth century decor.¹ The violin shown in Figure 1 of Plate V was a necessary prop.

It may be noticed that several splashes of color were added to the setting--a red cushion on the stool, teal blue and purple cushions on the chairs, gold upholstery on the bench, and blue candles on the table. This use of bright color was typical of the period, and also helped to add warmth to a barren set.²

The table and seats used in the tavern scene, shown in Figure 2 of Plate V, were remnants of a Shakespearian production, and acceptably authentic for a tavern. They had once been painted dark brown, but, as can be seen in the picture, the paint had begun to wear thin. Because of the low key lighting used on these pieces, the paint scars were left in tact, so that a more rustic effect might be achieved.

Lighting Plots and Effects. In spite of the limited facilities, some rather interesting lighting effects were achieved for this production. There were insufficient lighting instruments to double spot each area of the arena, but the acting area was so small, and the standards so close to the arena, that enough spill light was provided by each spot to cover the area adequately. A white and gold chandelier with

¹Brackett, Op. cit., p. 5.

²Kretschmer, op. cit., p. 92.

five amber flame-shaped bulbs was suspended from a rope attached to the top of each standard to provide both general illumination and source light. The spots and chandelier were wired to a rheostat control board, but on separate circuits, so that it was possible to open each act by bringing up the chandelier light before adding the light from the spots. A total of 3,125 watts was used to illuminate the acting area, which, in that small space, was ample to provide the high key lighting necessary for comedy.

Low key lighting was achieved in the tavern scene on the stage by filtering the borders with dark red and dark blue gelatins alternately. A single candle on the table would have added an interesting source light, but fire regulations would not permit the use of one. The rustic furniture and large copper mugs and the low intensity of the lighting did provide a rather realistic setting for an evening in a tavern.

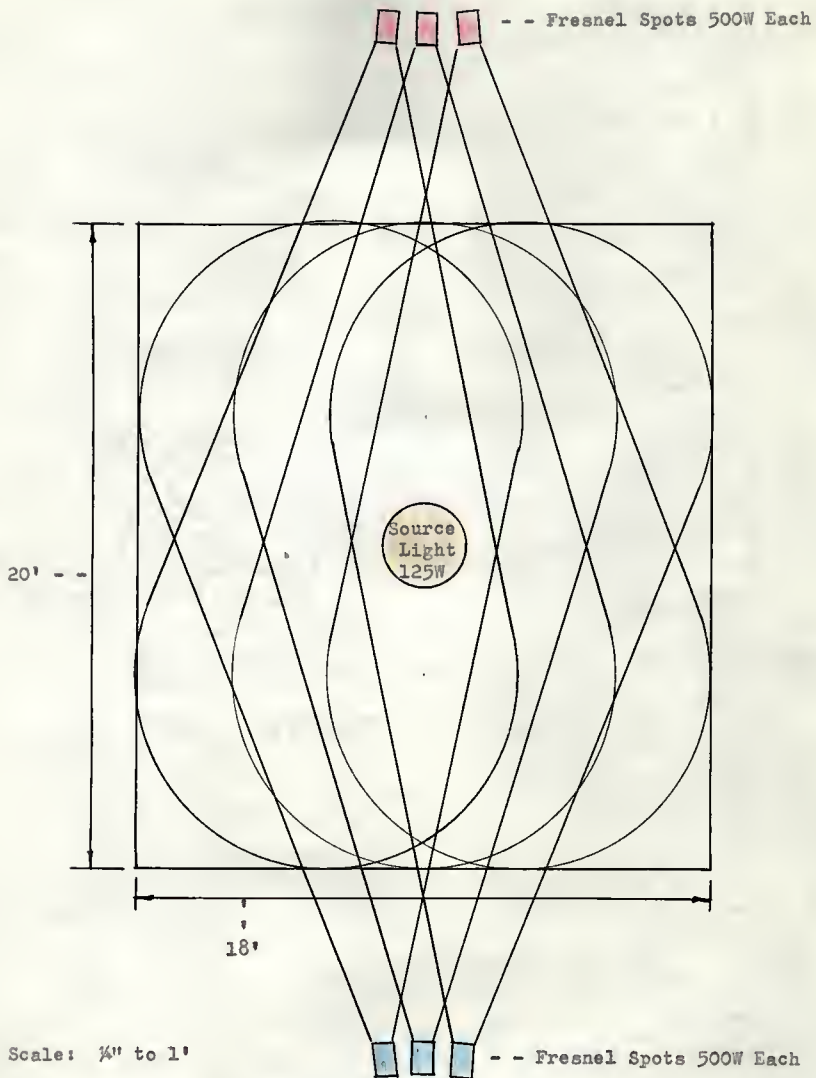
A lighting plot for the arena is shown on Plate VI, but since no specific light was used on the stage, and the general illumination came only from the row of border lights mentioned, the writer did not feel that a plot of this lighting would be of value to the reader.

Description and Construction of Costumes. The importance of proper costuming of this play has been mentioned several times in this paper, and though most of the costumes were ordered from a costume house, it was necessary for the director to be thoroughly familiar with the costumes of the period in order that she might instruct the actors in the art of wearing them before they arrived. The men had to be conscious from the beginning of how they would be dressed, so that they could practice proper posture, hand positions, and the showing of their legs to good advantage. The women had to learn the quick, smooth steps necessary to wearing of long skirts. They also had to learn the fine

EXPLANATION OF PLATE VI

Fig. 1 Lighting Plot for Arena.

PLATE VI



art of using a fan in a graceful and natural manner. Five costumes were made or improvised by the director in addition to the ones ordered, thereby necessitating a knowledge of design and construction. A complete description of each costume used in the production follows.

Hippolita's dress was of pale chartreuse metallic cloth with a dark green velvet yoke, sleeves, and inset in the skirt. The velvet was criss-crossed with stripe of chartreuse, and decorated with beaded appliques. A matching folding fan and white lace handkerchief completed the ensemble. The costume company did not have available women's shoes of the period; therefore, ballerinae were worn. High heels were actually in keeping with the costume, but heels would have made impossible the quick, graceful movement and would have created too much noise on the bare floor. A low necked dress would have been the choice of the director, but the costume furnished was very lovely. This costume is shown in Figure 1 of Plate VII.

Caution's dress was deep red velvet trimmed with gold taffeta sleeve and waist and skirt inset. The gold taffeta was sheered and decorated with a criss-cross pattern of gold sequins. The high stiff Renaissance collar was made from a yellow plastic place mat, and helped to give an out-of-fashion quality to the costume, which would have been typical of Caution's tastes. A bright red ostrich feather fan and silver-rimmed spectacles completed the costume. Both Caution and Hippolita wore buns and lovelocks attached to their hair, and were made up in very pale grease paint, with a beauty spot on the cheek. Caution's costume is pictured in Figure 2 of Plate VII.

The French costume for Monsieur de Parie was truly a magnificent array of color and foppishness. The coat, complete with the wide cuffs, was peach-colored velvet trimmed with emerald green satin ribbons and

EXPLANATION OF PLATE VII

Fig. 1 Hippolita's costume.

Fig. 2 Caution's costume.

PLATE VII



Fig. 1



Fig. 2

hand painted design on the lapels. The grey knee-length waistcoat was trimmed with red and blue braid. The breeches shown in Figure 1 of Plate VIII, which were sent by the costume house, were obviously not full enough to motivate the comments and business called for in the dialogue, so a new pair of pantaloons was made by the director from heavy gold satin. The material was taken from an old skirt in the wardrobe department, and allowed two full yards of fullness in each leg. The pantaloons were drawn in at the knee with emerald green ribbon, and a six inch ruffle extended below the knee. The lace cravat decorated with a pearl brooch, a brown and gold sword belt, white stockings, black shoes with ornate buckles, and the long, black, curled periwig added to the ridiculous beauty of the costume.

Monsieur's Spanish habit, shown in Figure 2 of Plate VIII was borrowed from the Manhattan Civic Theater. The breeches were dark green corduroy; the doublet was black corduroy trimmed with green flannel sleeves, white organdy cuffs and ruff. The hat, ordered from the costume house, was black velvet with a jeweled brooch and ostrich feather trim. Black stockings and shoes with plain buckles added to the severity of the outfit.

Gerrard's coat was burgandy brocade taffeta with gold braid trim. The thigh length waistcoat was russet satin trimmed with gold buttons and braid. The moderate width, knee length breeches were silver-grey slipper satin. A white linen cravat, lace cuffs, white stockings, buckled shoes, and a blue and gold sword belt completed the outfit. Gerrard might well have worn a periwig, but the rental cost made this luxury prohibitive; therefore, the hair style was not in fashion, but did not detract from the attractiveness of the costume. Gerrard's costume is shown in Figure 1 of Plate IX.

EXPLANATION OF PLATE VIII

Fig. 1 Monsieur de Paris in French costume.

Fig. 2 Monsieur de Paris in Spanish costume.

PLATE VIII



Fig. 1



Fig. 2

The richness of black velvet breeches and coat trimmed with white satin frogs and lace cuffs of Don Diego's costume would have made any Spanish grandee swell with pride. The gravity of the costume was enhanced by the stiff white ruff, black shoes and stockings, black plumed hat, and even a black leather sheath for the sword. This costume is shown in Figure 2 of Plate IX.

When Prue's costume was originally planned, it was to have been grey in color, and the overskirt drawn up in front to reveal her red petticoat; however, when the rented costumes arrived, it was decided that a better picture could be effected if the dress were made from dark green cotton to pick up the color of the trim on Hippolita's costume. Since Hippolita's skirt was not of the full, puffed variety, Prue's skirt was allowed to hang straight. The skirt was gathered on a band and hung to the ankles. The blouse featured the low horizontal neckline and elbow sleeves. The petticoat referred to in Act IV was bright red, as were the long stockings encased in black T-strap shoes. Prue's costume is shown in Figure 1 of Plate X.

The Blackamore's costume was created by the director with little information and a lot of imagination. It is known that the English women of fashion kept black house boys and dressed them in fancy coats, waistcoats, and breeches, swathing their heads in turbans.¹ This Blackamore, however, was a servant to Don Diego, who hardly would have sanctioned such frivolous dress. Thus, the long black hose, topped with a grey shirt, purple sleeveless overshirt, and purple turban pictured in Figure 2 of Plate X, served to identify the little Black.

¹Walkup, op. cit., p. 203.

EXPLANATION OF PLATE IX

Fig. 1 Gerrard's costume.

Fig. 2 Don Diego's costume.

PLATE IX



Fig. 1



Fig. 2

EXPLANATION OF PLATE X

Fig. 1 Prue's costume.

Fig. 2 The Blackamore's costume.

PLATE X



Fig. 1



Fig. 2

Since Martin, Gerrard's friend, appeared only in the tavern scene, a costume was improvised for him. He was dressed in brown corduroy breeched (borrowed from the Manhattan Civic Theater), a white dress shirt to which had been attached eyelet lace cuffs and ruffled cravat, long tan hose, and ordinary dress shoes to which buckles were attached.

Clergymen of the seventeenth century wore a long coat, vest, and breeches of black, with black stockings and shoes, for street wear. The collar with this outfit was the jobot or clerk's collar. Dressing the Parson in this fashion would have involved the rental of an extra costume; however, after a consultation with the Reverend J. A. Leach, Rector of St. Paul's Episcopal Church in Manhattan, whose academic specialty is seventeenth century literature, an appropriate costume for the Parson was devised. Since the Parson had been called to perform a rite of the church, it was considered proper for him to wear a double breasted belted cassock (gift of Fether Leach) with a jobot at the neck, long black stockings, and plain black shoes.

An added attraction to the production of The Gentleman Dancing-Master was the use of a black-frocked maid who appeared in the arena between acts bearing title cards announcing the act number and the place and time of action. Her costume consisted of a long black gathered skirt, black blouse, small square white organdy apron, white organdy dust cap, and black shoes.

Other than the \$63.00 paid the costume company for rental of the major costumes, the expense incurred for costuming was negligible, since material was available in the Kansas State Players wardrobe department for the construction of any necessary costume articles.

Properties and Miscellaneous Effects. The list of etage and hand properties remained so constant throughout the play, that a detailed listing of their use by acte would be superfluous. The arena was set with a bench, two chairs, a stool, and table holding a candelabra and violin at all times. The one tavern scene required only a table, two chairs, a bench, and three mugs. With two exceptions, the actors carried the same hand props with them at all times, as listed below:

Hippolits	Handkerchief and fan
Mrs. Caution	Fan and spectacles
Monsieur de Paris	Handkerchief and snuff box
Don Diego	Snuff box

The two exceptions were that in Act IV the Blackamore must carry onstage the golilia, or ruff, to put on Monsieur; in Act V the Parson carries with him a Book of Common Prayer.

One of the stage properties does require special attention, however. The violin must be prepared beforehand to give the appearance that a string has been broken when Gerrard tunes it in Act IV. This was accomplished by attaching one string to the tailpiece without knotting it, so that it would come loose easily. The bridge was tipped slightly, enabling it to pop loose when one string was tightened. The popping of the bridge provided enough surprise and diversion for the audience that Gerrard could pull the loose string without being noticed, thus giving the appearance that he broke the string by winding it too tightly.

In the original script of The Gentlemen Dancing-Master, a "gentlewoman from the next house" enters at the end of Act II to sing a new song against delays in love. The script for this production was changed so that Prue could sing the song, thus the use of an extra character was avoided. The problem was to find an appropriate tune to

fit the lyrics provided in the script. After an examination of seventeenth century themes provided in Harold Barlow and Sam Morganstern's Dictionary of Vocal Themes, and Volumes III of The Oxford History of Music, the director composed a simple tune having the general characteristics of seventeenth century music. A copy of the tune, together with the lyrics of the song, is included in Appendix B of this thesis.

The dance performed by Hippolita and Gerrard is referred to in the script as a corant. Below is a description of the corant written by Thoinet Arbeau in 1588.

To make then a left single, you, who are in a comely posture "contenance decente" i.e., with feet joined in the first position), will hop in the right foot, putting down the left for your first step. Then you will jump on to the right foot, landing with joined feet (first position) for the second step; and thus will be accomplished the left single: the same you will make in reverse fashion in order to accomplish the right single. . .¹

This form of the corant is 'much, too lively for the small arena stage, and it does not follow the directions provided in the dialogue. Curt Sachs, in his World History of the Dance (page 361) describes the courante danced in France during the reign of Louis XIV as a fairly regular step pattern, performed by couples who march around the hall, with or without hands joined. Considering the directions contained in the dialogue, the director assumed that this must have been the form of corant Wycherly had in mind when he wrote the play. A four-beat promenade resembling a minuet was devised, incorporating the couplee (pause with one toe pointed out), the slur, and the bow and curtsy. The choice of a corant by the playwright was logical,

¹Mabel Dolmetsch, Dances of England and France from 1450 to 1600, p. 133.

because it was for decades considered by good masters the basis of dance and was made the center of their teaching.¹

Some special effects, not called for by the script, were employed to help transport the audience back to the seventeenth century in spirit. Preliminary and inter-act tunes were played by musicians in the music lofts of Restoration theaters; therefore, the director felt that appropriate music before the beginning of the play and at intermission would provide a note of authenticity and help to put the audience in a proper mood to enjoy the play.² The most noted composer who lived and wrote near the time of Restoration theater was George Frederick Handel. A long playing record of Handel's Flute Sonatas was purchased at a cost of \$3.98 to use as background music. The sonatas, recorded by Westminster, were played by John Wummer on flute, Fernando Volenti on harpsichord, and Aldo Parisot on cello.

The existence of a playbill with cast before the dawn of the eighteenth century must be denied, and programs, except for the occasional handouts containing explanatory information about the story of the play were never used.³ When, in the early eighteenth century, the acting companies were forbidden the posting of playbills on public posts and buildings, newspaper advertising began to be employed. In 1711 the first listing of the actors in the advertisements appeared.⁴ Later the actors and the parts they played were listed in the advertisements.

Contemporary audiences have become accustomed to receiving a program

¹Curt Sachs, World History of Dance, p. 362.

²Lawrence, op. cit., p. 160.

³Ibid., p. 78.

⁴Ibid., p. 86.

listing the name of the actors and the parts they play; therefore, a program was printed to satisfy the audience, and to show some of the quaint characteristics of the ancient playbills. A newspaper advertisement for Congreve's Love for Love staged at the Naesau Theater in 1753 was pasted to the frontispiece of Thomas Wilkee's A General View of the Stage, which had a clever heading and old fashioned printing. The director copied the basic information from this advertisement, hand-lettered the heading, and typed the cast list and explanatory note in italic type. The program was mimeographed on white 8½" X 11" paper, then trimmed down to measure 5" X 11". A copy of this program is included in Appendix C.

Title boards were apparently used in theaters as early as the sixteenth century, for there is an allusion to one in The Spanish Tragedy (c. 1587).¹ To inform the audience of the setting and time of each act in this production of The Gentleman Dancing-Master, title boards were constructed of 18" X 36" yellow cardboard lettered with red tempera paint. The lettering was similar to that used on the heading of the program, and the title boards were carried into the arena by the maid (described on page 79 of this thesis), who presented the board to each side of the arena with a quick curtsy, and to the entire audience again at Exit No. 1.

Since the play was so long, there was only one intermission--between Acts III and IV. Intermission was announced by the maid who entered the center of the arena at the end of Act II, curtsied and said, "Gracious ladies, Noble sirs, with your kind indulgence we will have a ten minute intermission."

¹Ibid., p. 50.

Casting, Rehearsals, Special Problems, and Performance. At the time try-outs were scheduled for The Gentleman Dancing Master, two other major productions were in rehearsal on the Kansas State College campus. One of these productions had a cast of twenty-five, and the other a cast of fourteen. The pool of experienced actors on the Kansas State campus is not large enough to supply three major productions; therefore, the cast of The Gentleman Dancing Master included a number of inexperienced actors. Fortunately, the actress playing Hippolyta had expressed a desire to be cast in the play months before try-outs. This actress was the only member of the cast, with the exception of the director, who had played more than a minor role in another play. Two of the actors had never been in a college production, and each had played only one minor role in a high school play.

The play was cast on Wednesday, April 9, 1953, with performance date set for May 19th, but, because two of the actors were playing minor roles in one of the other productions on campus, rehearsals could not begin until April 23rd. A reading of the play was held on Sunday, April 13th, at which time the director explained the background of the play, the nature of the characters, and the method of production to be used.

Starting April 23rd, rehearsals were held each weekday evening from seven to nine. When it became apparent two weeks before performance that the actors were having considerable difficulty with memorization, rehearsals were called on Saturday and Sunday, May 10th and 11th, and during the final week and a half before the performance, rehearsals were lengthened to three and four hours.

Dress rehearsals were held Saturday and Sunday, May 17th and 18th.

The first dress rehearsal had to be stopped in the middle of the fourth act because the leading lady was ill and the actor playing Gerrard was suffering from lapses of memory. During the second dress rehearsal everything went smoothly until the third act, when the actors began to fluff their lines during the dance scenes. Because there were spectators at the rehearsal, the actors became embarrassed by their mistakes, and the remainder of the rehearsal was painful to watch.

A line rehearsal was scheduled for the next morning, and most of the difficult scenes were smoothed out at that time. However, the actor playing Gerrard, who was the one most in need of help, did not attend the rehearsal. The director and cast took a realistic view of what might happen if Gerrard was still having difficulty with his lines during performance, and special measures were planned to try to cover for him or to prompt him on stage. While these plans were being made, a telephone call from Gerrard's roommate revealed that he had disappeared the night before and had not been seen since.

The reaction of the cast was one of calm concern. The director and cast discussed the matter and decided to be prepared for any event. An intelligent and experienced actor was asked to read the part if Gerrard failed to appear. Every actor who had a scene with Gerrard volunteered to try to memorize Gerrard's lines in case he showed up and was under such a nervous strain he could not remember his part.

By three o'clock in the afternoon, the director was informed that Gerrard had suffered a nervous collapse and had been taken to a hospital by his parents. The young man chosen to read Gerrard's part was given a script at four o'clock. The director briefed him on the nature of the character, and outlined the action of the play. By

curtain time the reader had read through the first three acts, and had rehearsed the dancing scenes and the sword fighting scene.

The cast was not visibly upset by the substitution, and all joked about how convenient it would be to have a prompter on stage with them. The preeence of a reader, however, worked to their disadvantage in many scenes. The reader was unfamiliar with the play and the dialogue, and unless his cues were letter perfect, he had difficulty following the script. The action lagged, and the actors began to feel unsure of themselves. By the fourth act the strain was noticeable, and as a result, the audience became restless. The actors were so tired and nervous in the fifth act, that lines failed to come, characterizations suffered, and the pace crawled.

The reader's interpretation of Gerrard was so different from that of the original actor, that the other actors were thrown off guard on several occasions. The contrast between the acting etyle of the reader and the rest of the cast was interesting, and the reader's interpretation drew many appreciative laughs from the audience. However, at times it seemed that an amusing wag of the twentieth century had suddenly been thrust in the midst of some quaint hidden society and was trying to play along with their way of life, but was so influenced by his modern knowledge he could never fully adjust.

In addition to the unusual problems incurred by the last minute substitution of a reader, the director was beset with several technical problems of production. Students willing to do technical work on productions without pay are almost non-existent at Kansas State College. Consequently, except for the building of the door frames, the director

personally performed all of the tasks of constructing, painting, and moving of furniture and other properties, and the design and construction of costumes. The lighting technician was not able to lend his assistance until five o'clock the afternoon of performance. He had never set lights for an arena production; therefore, it was necessary for the director to set the lights and to assist the technician in securing the standards by lashing them to the wall with ropes. The weight of the chandelier suspended from a rope tied to the top of each standard necessitated the lashing of the standards to the wall. A rope had to be run from one window, around a section of the outside of the building, and back through another window to secure each standard.

All the problems of production seemed insignificant when the director peered through the curtains of the stage at one side of the room and saw professors, friends of all ages, and even football players smiling, laughing, understanding, and enjoying the performance in spite of the difficulties of the actors and the makeshift arena staging.

EVALUATION AND CONCLUSIONS

The final outcome of this production of The Gentleman Dancing-Master was pleasing. The difficulties experienced in the last minute substitution of an actor unfamiliar with the play, the casting of inexperienced actors in a difficult period play, and directorial weaknesses were evident to the audience, but even those members of the audience who gave exacting criticism after the performance admitted that they were satisfied with the over-all effect, and were highly entertained.

Those forty-two students attending the performance who were enrolled in the Oral Communications classes taught by the director were

asked to write criticisms of the production. The students were assured that there would be no repercussions from their remarks, and that they could be as critical as they liked. The critiques received from the students gave evidence of their understanding of the play and the language. Every critic expressed his delight with the method of staging. Many of the students stated that this was the first arena production they had seen, and that though they were at first dubious about the effect of having the stage in the center of the room, they really felt as if they were a part of the play once the action started. All of the student critics felt that the play was too long, but some were generous in saying that it may have seemed long because the room was hot and the seats were uncomfortable. The use of the stage for the tavern scene was displeasing to three of the critics, but none of the three offered any suggestions for better staging.

The major criticisms offered by expert critics in the Speech department at Kansas State concerned the length of the play, the slow pacing in some scenes, and the failure to build to a strong climax in the fifth act. Because this particular production of The Gentleman Dancing-Master was staged as part of an academic study, rather than for the sole purpose of pleasing an audience, the original script was adhered to as closely as possible, with the exceptions previously mentioned in this thesis. However, there are many scenes which could have been shortened without adversely affecting the sense or original appeal by the elimination of oaths and expressions which occur at the beginning of so many speeches throughout the play. Editing the script in this respect might have made memorization easier, and certainly would have made prompting

more effective and meaningful. Had the actors been surer of their lines, the pacing would have been improved. The director attributes the let-down in the fifth act to the strain on the actors of having a lead character in their midst with whom they had never rehearsed, and who did not know how the play was going to end.

Anyone desiring to produce a Restoration comedy should allow at least five weeks for rehearsals. This longer period of time would permit shorter individual rehearsals, and would allow the actors sufficient time to memorize their parts. This type of comedy is not an appropriate vehicle for the inexperienced actor, and much more satisfying results could be achieved with the casting of actors with good and varied experience in dramatic productions.

One production of one Restoration comedy cannot be used as a basis for proof that this type of comedy should be revived more often, or that the arena stage is the best medium of production. However, if an audience consisting of farmers, businessmen, housewives, professors, and college students specializing in everything from agriculture and engineering to football can understand and express their pleasure in such a production, considering the circumstances under which this one was presented, perhaps one production can be used as an indication that Restoration comedy may not only be revived successfully, but that the arena stage is a desirable medium of production.

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APPENDICES

APPENDIX A

The Prompt Script

The prompt script for this production of William Wycherly's The Gentleman Dancing-Master was reproduced from Montague Summer's text included in his Complete Works of William Wycherly, Volume I. Summer's text was taken from the original edition of the play published in 1673 with the errata listed therein duly amended. In typing the script, the writer of this thesis adhered as closely as possible to the original spelling and punctuation, which accounts for the inconsistency in the spelling of words and the peculiar punctuation. Only when the writer felt that the actors would have difficulty in discerning a word because of the old spelling was the spelling changed; the exorbitant number of long dashes used in the original script was eliminated or replaced with a series of three dots.

The stage directions in this prompt script, which are in capital letters and parentheses, are the director's own, and are those which were actually used in the production of the play staged as a part of this study. The floor plan in Plate I is a key to stage directions "A", "B", "C", "D", "BC", "CD", No. 1 and No. 2.

THE GENTLEMAN DANCING-MASTER

The Persons

Mr. Gerrard.	Young Gentleman of the Town
Mr. Martin.	A Friend of Mr. Gerrard
Mr. Nathaniel Paris, or Monsieur de Paris.	A vain Coxcomb, and rich City-Heir, newly returned from France, and mightily affected with the French Language and Fashions.
Mr. James Formal, or Don Diego.	An old rich Spanish Merchant newly returned home, as much affected with the Habit and Customs of Spain, and Uncle to De Paris.
Mrs. Hippolita.	Formal's Daughter.
Mrs. Caution.	Formal's Sister, an impertinent precise Old Woman.
Prue.	Hippolita's Maid.
A little Black-a-more.	Lacquey to Formal.
A Parson.	

SCENE London.

Act I. Scene I.

Don Diego's House in the Evening.

(HIPPOLITA AND PRUE ENTER FROM NO. 1)

HIPPOLITA

To confine a woman just in her rambling age! take away her liberty at the very time she should use it! (CROSS TO B) O barbarous Aunt! O unnatural Father; to shut up a poor girl at fourteen, and hinder her budding; all things are ripened by the Sun; to shut up a poor girl at fourteen!

PRUE

(WALK TO D) Tie true, Mice, two poor young creatures as we are!

HIPPOLITA

(FACE PRUE) Not suffered to see a play in a twelve month!

PRUE

(FACE HIPPOLITA) Nor to go to Ponchinello nor Paradise!

HIPPOLITA

(FACE B) Nor take a Ramble to the Park nor Mulberry garden!

PRUE

(FACE D) Nor to Tatnam-Court nor Islington!

HIPPOLITA

(CROSS TO CENTER) Nor to eat a Sillybub in new Spring-garden with a Cousin!

PRUE

(CROSS TO C) Nor to drink a pint of wine with a friend at the Prince in the Sun!

HIPPOLITA

(FACE A) Nor to hear a fiddle in good company!

PRUE

(CROSS TO CENTER) Nor to hear the organs and tongs at the Gun in Moorfields!

HIPPOLITA

Nay, not suffered to go to Church, because the men are sometimes there! little did I think I should ever have longed to go to Church!

PRUE

(FACE C) Or I either, but between two maids!

HIPPOLITA

(SIT ON BENCH) Nor see a man!

PRUE

(SIT ON BENCH) Nor come near a man!

HIPPOLITA

(FACE PRUE) Nor hear of a man!

PRUE

(FACE HIPPOLITA) No, Miss, but to be denied a man! and to have no use at all of a man!

HIPPOLITA

Hold, hold. . .your resentment is as much greater than mine, as your experience has been greater; (FACE A) but all this while, what do we make of my Cousin, my Husband elect (as my Aunt says) we have had his Company these three days. Is he no man?

PRUE

(RISE AND CROSS TO C) No, faith, he's but a Monsieur, but you'll resolve your self that question within these three days: for by that time, he'll be your Husband, if your Father comes tonight?

HIPPOLITA

Or if I provide not my self with another in the meantime!(RISE AND CROSS TO A) For Fathers seldom chuse well, and I will no more take my Father's choice in a Husband, than I would in a gown or a Suit of Knots:

so that if that Cousin of mine were not an ill contrived ugly freakish fool, in being of my Fathers choice, I should hate him; (CROSS TO CENTER) besides he has almost made me out of love with mirth and good humour, for he debases it as much as a Jack-pudding; and Civility and good breeding more than a city dancingmaster.

PRUE

What, won't you marry him then, Madam?

HIPPOLITA

Wouldst thou have me marry a fool! An idiot? (SIT ON BENCH)

PRUE

(MOVING AROUND BENCH) Lord! tis a sign you have been kept up indeed! and know little of the world, to refuse a man for a husband only because he's a fool. Methinks he's a pretty apish kind of a gentleman, like other gentlemen, and handsome enough to lie with in the dark, when husbands take their privileges, and for the daytime you may take the privilege of a wife.

HIPPOLITA

Excellent governese, you do underetand the world, I see.

PRUE

(SIT ON BENCH) Then you should be guided by me.

HIPPOLITA

Art thou in earnest then, damned Jade? wouldst thou have me marry him? Well. . .there are more poor young women undone and married to filthy fellows by the treachery and evil counsel of chambermaids, than by the obstinacy and covetousness of parents.

PRUE

Does not your father come on purpose out of Spain to marry you to him? Can you release yourself from your Aunt or Father any other way? Have you a mind to be shut up as long as you live? (CROSS TO B) For my part (though you can hold out upon the Lime from the Walls here, Salt, old Shoes, and Oatmeal) I cannot live so, I must confess my patience is worn out.

HIPPOLITA

Alas! alas! poor Prue! your stomach lies another way, I will take pity of you, and get me a husband very suddenly, who may have a servant at your service; (CROSS TO D) but rather than marry my cousin, I will be a nun in the new protestant nunnery they talk of, where (they say) there will be no hopes of coming near a man.

PRUE

But you can marry nobody but your cousin, Miss, your father you expect tonight, and be certain his Spanish policy and wariness, which has kept you up so close ever since you came from Hackney School, will make sure of you within a day or two at farthest.

HIPPOLITA

(CROSS TO A) Then tis time to think how to prevent him. . .stay. . .

PRUE

(CROSS TO BC) In vain, vain Miss!

HIPPOLITA

If we knew but any man, any man, though he were but a little handsomer than the Devil, so that he were a gentleman.

PRUE

(PACE IN FRONT OF C) What if you did know any man, if you had an opportunity; could you have confidence to speak to a man first? But if you could, how could you come to him or he to you? nay, how could you send to him? for though you could write, which your Father in his Spanish prudence would never permit you to learn, who should carry the letter? but we need not be concerned for that, since we know not to whom to send it. (SIT IN CHAIR AT BC)

HIPPOLITA

Stay! . . . it must be so. . . I'll try however. . .

(ENTER MONSIEUR DE PARIS FROM NO. 2)

MONSIEUR

Serviteur, Serviteur, la Cousine, I come to give the bon Soit, as the French say.

HIPPOLITA

O Cousin, you know him, the fine Gentleman they talk of so much in Town.

PRUE

What! will you talk to him of any man else?

MONSIEUR

I know all the beaux monde Cousine.

HIPPOLITA

Mister. . .

MONSIEUR

(CROSS TO D) Monsieur Tailleur! Monsieur Esmit, Monsieur. . .

HIPPOLITA

These are French men. . .

MONSIEUR

(FACE A) Non, would you have me say, Mr. Taylor, Mr. Smith, fie, fie, teste non. . .

HIPPOLITA

But don't you know the brave Gentleman they talk of so much in Town?

MONSIEUR

Who, Monsieur Gerrard?

HIPPOLITA

(CROSS TO BE) What kind of man is that Mr. Gerrard? and then I'll tell you.

MONSIEUR

(CROSS TO CENTER) Why. . .he is truly a pretty man, a pretty man. . . a pretty so, so. . .kind of man for an English man.

HIPPOLITA

How! a pretty man?

MONSIEUR

Why, he is conveniently tall. . .but

HIPPOLITA

But what?

MONSIEUR

And not ill shaped. . .but. . .

HIPPOLITA

But what?

MONSIEUR

And handsome, as tis thought. . .but. . .

HIPPOLITA

But what are your exceptions to him?

MONSIEUR

I can't tell you, because they are innumerable, innumerable mon foy.

HIPPOLITA

Has he wit?

MONSIEUR

Ay, Ay, they say he's witty, brave and de bel humeur and well bred with all that. . .but

HIPPOLITA

But what? he wants judgment?

MONSIEUR

(CROSS TO A) Non, non, they say he has good sense and judgment, but it is according to the account Englis. . .for. . .

HIPPOLITA

For what?

MONSIEUR

For Jarnie. . .if I think it. . .

HIPPOLITA

Why?

MONSIEUR

Why. . .why his taylor lives within Ludgate. . .his Valet de Chambre is no Frenchman. . .and he has been seen at noonday to go into an English Eatinghouse. . .

HIPPOLITA

(CROSS TO BENCH AND SIT) So you say, Cousin?

MONSIEUR

(MAKE FULL CIRCLE OF ARENA) Then for being well-bred you shall judge . . .first he can't dance a step, nor sing a French song, nor swear a

French Oate, nor use the polite French in his Conversation; and in fine, can't play at Hombre. . .but speaks base good English, with the commune homebred pronunciation, and in fine, to say no more, he ne're carries a snuffbox about with him.

HIPPOLITA

Indsed. . .

MONSIEUR

(CONTINUE TO CIRCLE) And yet this man has been abroad as much as any man, and does not make the least shew of it, but a little in his meen, not at all in his discour Jernie; he never talks so much as of St. Peter's Church and Roms, and Escurial, or Madrid, nay not so much as of Henry IV of Pont-Neus, Paris, and the new Louvre, nor of the Grand Roy.

HIPPOLITA

(RISE) Tis for his commendation, if he does not talk of his travels.

MONSIEUR

Auh, auh. . .Cousine. . .he is conscious himself of his wants, because he is very envious, for he cannot endure me. . .

HIPPOLITA

(ASIDE TO C) He shall be my man then for that. (TO PRUE) Ay, ay, tis the same, Prue. (CROSS TO MONSIEUR) No I know he can't endure you, Cousin.

MONSIEUR

How do you know it. . .who never stir out. Test non. . .

HIPPOLITA

Well. . .dear Cousin. . .if you will promise me never to tell my Aunt, I'll tell you. . .

MONSIEUR

I won't, I won't, Jarnie.

HIPPOLITA

Nor to be concerned yourself, so as to make a quarrel of it.

MONSIEUR

Non, non.

HIPPOLITA

Upon the word of a Gentleman.

MONSIEUR

Foy de Chavalier, I will not quarrel.

PRUE

Lord, Miss! I wonder you won't believe him without more ado?

HIPPOLITA

Then he has the hatred of a rival for you.

MONSIEUR

(SIT ON BENCH) Mal a peste.

HIPPOLITA

You know my chamber is backward, and has a door into the Gallery, which looks into the back yard of a tavern, whence Mr. Gerrard once spying me at the window, has often since attempted to come in at that window by the help of the leads of a low building adjoining, and indeed 'twas as much as my maid and I could do to keep him out. . .

MONSIEUR

Au le Coquin!

HIPPOLITA

(PAT MONSIEUR ON CHEEK) But nothing is stronger than aversion; for I hate him perfectly, even as much as I love you.

PRUE

(ASIDE TO C) I believe so faith. . .but what design have we now on foot?

HIPPOLITA

This discovery is an argument sure of my love to you.

MONSIEUR

Ay, ay; say no more Cousin, I doubt not your amoure for me, because I doubt not your judgment. (RISE AND CROSS TO A) But what's to be done with this Fanfaron. . .I know where he eats tonight. . .I'll go find him out ventre bleu. . .

HIPPOLITA

Oh my dear Cousin, you will not make a quarrel of it? I thought what your promisee would come to!

MONSIEUR

(FACE HIPPOLITA) Would you have a man of Honour. . .

HIPPOLITA

Keep his promise?

MONSIEUR

And lose his mistress, that were not for my honour, ma foy. . .

HIPPOLITA

Cousin, though you do me the injury to think I could be false. . .do not do yourself the injury to think anyone could be false to you. . .will you be afraid of losing your mistrees; to shew such a fear to your rival, were for his honour, and not for yours, sure.

MONSIEUR

Nay, Cousin, I'd have you know I was never afraid of losing my mistress in earnest. . .Let me see the man can get my mistress from me Jarnie. . .but he that loves must seem a little jealous.

HIPPOLITA

Not to his rival, those that have jealousie, hide it from their rivals.

MONSIEUR

(CROSS TO C) But there are some who say jealousy is no more to be hid than a cough; but it should never be discovered in me, if I had it, because it is not French, it is not French at all. . . ventre. . . bleu.

HIPPOLITA

(CROSS TO MONSIEUR) No, you should railly your rival, and rather make a jest of your quarrel to him, and that I suppose if French too. . .

MONSIEUR

(CROSS TO BENCH AND SIT) 'Tis so, 'tis so, Cousin, 'tis the veritable French method; for your English, for want of wit, drive everything to a serious grum quarrel, and then would make a jest on it, when 'tis too late, when they can't laugh, Jarnie!

HIPPOLITA

(SIT BESIDE MONSIEUR) Yes, yes, I would have you railly him soundly, do not spare him a jot. . . but shall you see him tonight?

MONSIEUR

Ay, ay. . .

HIPPOLITA

Yes! pray be sure to see him for the jest's sake.

MONSIEUR

I will. . . for I love a jester as well as any bel Esprit of em all. . . da.

HIPPOLITA

(RISE AND PACE IN FRONT OF C) Ay, and railly him soundly; be sure you railly him soundly, and tell him, just thus. . . that the lady he has so long courted, from the great window of the Ship Tavern is to be your

wife tomorrow, unless he come at his wonted hour of six in the morning to her window to forbid the banee; for 'tis the first and last time of asking: and if he come not, let him forever hereafter stay away and hold his tongue.

MONSIEUR

(SLAP KNLE) Hah, ha, ha, a ver good jeste, teste bleu.

HIPPOLITA

(CROSS TO CD) And if the fool should come again, I would tell him his own, I warrant you cousin; my gentleman should be satisfied for good and all, I'd secure him.

MONSIEUR

Bon, Bon.

PRUE

(CROSS TO HIPPOLITA FOR ASIDE) Well, well! young mistress, you were not at Hackney school for nothing I see; not taken away for nothing: a woman may soon be too old, but is never too young to shift for herself.

MONSIEUR

(RISE) Hah, ha, ha, Cousin, dou art a merry Grigg. . .ma foy. . .I long to be with Gerrard, and I am the best at improving a jeste. . . I shall have such divertisement tonight teste bleu.

HIPPOLITA

(CROSS TO MONSIEUR) He'll deny, may be at first, that he never courted any such lady.

MONSIEUR

Nay, I am sure he'll be ashamed of it: I shall make him look so sillily test non. . .I long to find him out, adieu, adieu la Cousine.
(CROSS TO NO. 2)

HIPPOLITA

(FOLLOW MONSIEUR) Shall you be sure to find him?

MONSIEUR

Indubitablement I'll search the town over, but I'll find him, hah, ha, ha. (LEAVES, BUT RETURNS IMMEDIATELY) But I'm afraid, Cousine, if I should tell him you are to be my wife tomorrow, he would not come, now I am having him come for the jest's sake. . .ventre.

HIPPOLITA

(CROSS TO CENTER) So am I, cousin, for having him come too for the jest's sake.

(ENTER MRS. CAUTION FROM NO. 1)

CAUTION

What's all this giggling here?

MONSIEUR

Hay, do you tinke we'll tell you, no fait, I warrant you test non, ha, ha, ha. . .

HIPPOLITA

(CROSS TO C) My cousin is over-joyed, I suppose, that my Father is to come tonight.

CAUTION

I am afraid he will not come tonight. . .but you'll stay and see, Nephew.

MONSIEUR

Non, non: I am to sup at tother end of the town tonight. . .la, la, la, . . .ra, ra, ra. . .(EXIT NO. 2)

CAUTION

(CROSS TO BENCH AND SIT) I wish the French Levity of this young man may agree with your Father's Spanish Gravity.

HIPPOLITA

Just as your crabbed old age and my youth agree.

CAUTION

Well, Malapert! I know you hate me, because I have been the guardian of your reputation. But your husband may thank me one day.

HIPPOLITA

If he be not a fool, he would rather be obliged to me for my virtue than to you, since, at long run he must whether he will or no.

CAUTION

So, so!

HIPPOLITA

(CROSS TO B) Nay, now I think on it; I'd have you to know, the poor man, whosoever he is, will have little cause to thank you.

CAUTION

No?

HIPPOLITA

(CROSS TO D) No; for I never lived so wicked a life, as I have done this twelve month, since I have not seen a man.

CAUTION

How! How! (RISE) If you have not seen a man, how could you be wicked? How could you do any ill?

HIPPOLITA

(CROSS TO A) No, I have done no ill, but I have paid it with thinking.

CAUTION

O that's no hurt; to think is no hurt; the ancient, grave, and godly cannot help thoughts.

HIPPOLITA

I warrant you have had em yourself, Aunt.

CAUTION

Yes, yes! when I cannot sleep.

HIPPOLITA

Ha, ha. . .I believe it, but know, I have had those thoughts sleeping and waking: for I have dreamt of a man.

CAUTION

(SIT) No matter, no matter, so that it was but a dream, I have dreamt myself; for you must know widows are mightily given to dream, in so much that a dream is waggishly called the widows comfort.

HIPPOLITA

(CROSS TO C) But I did not only dream, I. . .

CAUTION

(CROSS TO HIPPOLITA AND SHAKE HER) How, How! did you more than dream! Speak, young harlotry; confess, did you more than dream? How could you do more than dream in this house, speak, confess.

HIPPOLITA

(BREAK AWAY TO B) Well! I will then. Indeed, Aunt, I did not only dream, but I was pleased with my dream when I awaked.

CAUTION

Oh, is that all? nay if a dream only will please you, you are a modest young woman still, but have a care of a vision.

HIPPOLITA

(CROSS TO A) Ay, but to be delighted when we wake with a naughty dream, is to sin, Aunt; and I am so very scrupulous, that I would as soon consent to a naughty man as to a naughty dream.

CAUTION

I do believe you.

HIPPOLITA

I am for going into the Throng of Temptations.

CAUTION

There I believe you again.

HIPPOLITA

And making myself so familiar with them, that I would not be concerned for em a whit.

CAUTION

There I do not believe you.

HIPPOLITA

And would take all the innocent liberty of the Town, to tattle to young men under a vizard in the playhouses, and meet em at night in masquerade.

CAUTION

(CROSS TO B) There I do believe you again, (FACE HIPPOLITA) I know you would be masquerading; but worse would come on it, as it has been done to others, who have been in a masquerade, and are now virgins but in masquerade, and will not be their own women again as long as they live. The children of this age must be wise children indeed, if they know their Fathers, since their mothers themselves cannot inform em! (CROSS TO BENCH AND SIT) O, the fatal liberty of this masquerading age. . . when I was a young woman. . .

HIPPOLITA

(PRANCE AROUND BENCH) Come, come, do not blaspheme this masquerading age, like an ill-bred city dame, whose husband is half broke by living

in Covent Garden, or who has been turned out of the Temple or Lincolns-Inn upon a masquerading night: by what I've heard 'tis a pleasant-well bred-complacent-free-frolick-goodnatured-pretty-age; and if you do not like it, leave it to us that do.

CAUTION

Lord! How impudently you talk, Niece, I'm sure I remember when I was a maid.

HIPPOLITA

Can you remember it, reverent Aunt?

CAUTION

Yes, modest Niece, that a raw young thing though almost at womans estate, that was then a thirty or thirty-five years of age, would not so much as have looked upon a man.

HIPPOLITA

Above her Fathers butler or coachman.

CAUTION

(RISE) Still taking me up! Well thou art a mad girl, and so good night. We may go to bed, for I suppose now your father will not come tonight. (EXIT NO. 1)

HIPPOLITA

(CALLING AFTER HER) I am sorry for it, for I long to see him. . .

(TO PRUE) But I lie; I had rather see Gerrard here, and yet I know not how I shall like him: (TAKE PRUE BY HANDS AND SWING AROUND) If he has wit he will come, and if he has none, he would not be welcome.

(THEY EXIT NO. 1)

Act I. Scene II

Scene changes to the French-House.

(GERRARD, MARTIN, AND MONSIEUR DE PARIS ARE SEATED AT THE TABLE)

MONSIEUR

'Tis ver veritable, Jarnie, what the French say of your English, you use the debauch so much, it cannot have with you the French operation, and you are never enjoyee; but come, (STAND) let us for once be enfinement gallaird, and sing a French sonnet, singe la bouteille, bouteille, glou, glou.

MARTIN

What a melodious fop it is.

GERRARD

No, we can't sing, but we'll drink you the ladies health, whom (you say) I have so long courted at her window. (LIFT MUG)

MONSIEUR

(LEAN FORWARD DRUNKENLY) Ay, there is your complaisance; all your English complaisance is pledging complaisance, ventre. . .but if I do you reason here, will you do me reason to a little French chaneon aboire. . .I shall begin to you. . .La bouteille, la bouteille. . .

MARTIN

I had rather keep company with a set of widemouthed drunken cathedral chorieters.

GERRARD

Come sire, drink, and he shall do your reason to your French song, since you stand upon it sing him Arthur of Bradely, or I am the Duke of Norfolk.

MONSIEUR

(HOLD NOSE) Ay, teste bleu an English catch, fie, fie, ventre.

GERRARD

He can sing no damned French song.

MONSIEUR

(SIT) Nor can I drink the damned English wine.

GERRARD

Yes, to that ladiss health, who hae commanded me to wait upon her tomorrow at her window, which looks (you say) into the inward yard of the Ship Tavern, near the end of what ds call't street.

MONSIEUR

Ay, ay, do you not know her, no you (vert and blsu.)

GERRARD

But pray repeat again what she said.

MONSIEUR

(RISE, CROSS DL) Why, she said, she is to be married tomorrow to a person of honour, a brave gentleman, that shall be nameless and so, and so forth (ASIDE TO AUDIENCE) little does he think who 'tis.

GERRARD

And what else?

MONSIEUR

That if you make not your appearance before her window tomorrow at your wonted hour of six in the morning to forbid the banes, you must forever hereafter stay away and hold your tongue, for 'tis the first and last time of asking, ha, ha, ha!

GERRARD

(ASIDE TO AUDIENCE) 'Tis all a riddle to me; I should be unwilling to be fooled by this coxcomb.

MONSIEUR

(ASIDE TO AUDIENCE) I won't tell him all she said, lest he should not go, I would fain have him go for the jest's sake. . .ha, ha, ha.

GERRARD

Her name is, you say, Hippolita, daughter to a rich Spanish merchant.

MONSIEUR

Ay, ay, you don't know her, not you a d'autre a d'autre ma foy. . .ha, ha, ha.

GERRARD

Well! I will be an easy fool for once.

MARTIN

By all means go.

GERRARD

(ASIDE TO AUDIENCE) To be caught in a fools trap: . .(TO MONSIEUR)

I'll venture it. Come, tis her health. (RISE AND LIFT MUG)

MONSIEUR

(CROSS TO BACK OF TABLE) And to your good reception. . .test bleu. . . ha. (THEY TOAST.)

GERRARD

Well, monsieur! I'll say this for thee, thou hast made the best use of three months at Paris, as ever English squire did. (SIT)

MONSIEUR

(SIT) Considering I was in a damn English Pension too.

MARTIN

Yet you have conversed with some French, I see; footmen I suppose at the fencing school, I judge by your oaths.

MONSIEUR

(BANG TABLE) French footmen! well, well, I had rather have the conversation of a French footman than of an English equire, there's for you da. . .(THUMB TO NOSE)

MARTIN

I beg your pardon, Monsieur: I did not think the French footmen had been so much your friends.

GERARD

Yes, yee, I warrant they have obliged him at Paris much more than any of their masters did. Well, there shall be no more said against the French footmen.

MONSIEUR

Non de Grace. . .you are always turning the Nation Francez into ridicule, dat nation eo accomplie, dat Nation which you imitate, so dat in the conclusion you butte turn yourself into ridicule ma foy; if you are for de raillery, abuse the Duch, why not abuse the Duch? les grcees Villaines, Pandars, Insolents; but here is your England ma foy, you have more honneur, respecto, and estimation for the Duche Swabber, who come to cheat your nation, den for the French footmen, who come to oblige your nation.

MARTIN

Our nation! then you disowne it for yours, it seems.

MONSIEUR

Well! wat of dat; are you the disobligeed by dat?

GERARD

No, Monsieur, far from it; you could not oblige us, nor your country any other way than by disowning it. But, Monsieur, now give me leave

to admire thee, that in three months at Paris you could renounce your language, drinking, and your country (for which we are not angry with you as I said), and come home so perfect a Frenchman, that the dreyemen of your fathers own brewhouse would be ready to knock thee in the head.

MONSIEUR

Vel, vel, my father was a merchant of his own beer, as the Noblesse of Franch of their own wine; but I can forgive you that raillery, that Bob, since you say I have the eyre Francez. But have I the Eyre Francez?

GERRARD

As much as any French footman of em all.

MONSIEUR

And do I speak agreeable ill English enough?

GERRARD

Very ill.

MONSIEUR

Veritablement!

GERRARD

Veritablement.

MONSIEUR

For you must know; tis as ill breeding now to speak good Englis as to write good English, good sense, or a good hand.

GERRARD

But indeed, methinks, you are not slovenly enough for a Frenchman.

MONSIEUR

Slovenly! you mean negligent?

GERRARD

No, I mean slovenly.

MONSIEUR

(SPRAWL ON TABLE KNOCKING OVER MUG) Then I will be more slovenly.

GERRARD

You know, to be a perfect Frenchman, you must never be silent, never sit still, and never be clean.

MARTIN

But you have forgot one main qualification of a true Frenchman, he should never frown, that is, be very pockie too.

MONSIEUR

Oh! if dat be all, I am very pockie; pockie enough, Jarnie, that is the only French qualification may be had without going to Paris, mon foy.

Act II

Don Diego's House in the Morning.

(DON DIEGO AND CAUTION ENTER FROM NO. 2)

DON DIEGO

Have you had a Spanish care of the honour of my family? That is to say, have you kept my daughter close in my absence, as I directed.

CAUTION

(CROSS TO C) I have, sir: but it was as much as I could do.

DON DIEGO

I know that; for 'twas as much as I could do to keep up her mother, I that have been in Spain, look you.

CAUTION

Nay, tis a hard task to keep up an English woman.

DON DIEGO

As hard as it is for those who are not kept up to be honest, look you con Licentia Sister.

CAUTION

(CROSS TO B) Now, brother! I am sure my husband never kept me up.

DON DIEGO

I know that, therefore I cryed con Licentia Sister, as the Spaniards have it.

CAUTION

(CROSS TO C) But you Spaniards are too censorious, Brother.

DON DIEGO

(CROSS TO A) You English women, sister, give us too much cause (look you) but you are sure my daughter has not seen a man since my departure?

CAUTION

No, not so much as a churchman.

DON DIEGO

As a churchman (voto) I thank you for that, not a churchman! not a churchman!

CAUTION

(CROSS TO BENCH AND SIT) No, not so much as a churchman; but of any, one would think one might trust a churchman.

DON DIEGO

(STRUT IN FRONT OF B AND C) No, we are bold enough in trusting them with our souls, I'll never trust em with the body of my daughter, look

you Guarda, you see what comes of trusting churchmen here in England; and 'tis because the women govern the families, that chaplains are so much in fashion. Trust a churchman. . . trust a coward with your honour, a fool with your secret, a gamester with your purse, as soon as a priest with your wife or daughter, look you, Guarda, I am no fool, look you.

CAUTION

Nay, I know you are a wise man, Brother.

DON DIEGO

(STRUT IN FRONT OF D AND A) Why, sister, I have been fifteen years in Spain for it, at several times look you: Now in Spain, he is wise enough that is grave; politick enough that says little; and honourable enough that is jealous; and though I say it, that should not say it, I am as grave, grim and jealous, as any Spaniard breathing.

CAUTION

I know you are, Brother.

DON DIEGO

(STRUT IN FRONT OF B AND C) And I will be a Spaniard in everything still, and will not conform, not I, to their illfavoured English customs, for I will wear my Spanish habit still, I will stroke my Spanish whiekers still, and I will eat my Spanish olio still; and my daughter shall go a maid to her husband's bed, let the English custom be what 'twill: I would fain see any sinical cunning, insinuating Monsieur, of the age, debauch, or steal away my daughter; but well, has she seen my cousin? How long has he been in England?

CAUTION

These three days.

DON DIEGO

And she has seen him, has she? I was contented he should see her intending him for her husband; but she has seen nobody else upon your certain knowledge?

CAUTION

(RISE) No, no, alas! how should she? tis impossible she should.

DON DIEGO

Where is her chamber? pray let me see her.

CAUTION

(CROSS TO NO. 2) You'll find her, poor creature, asleep, I warrant you: or if awake, thinking no hurt, nor of your coming this morning.

DON DIEGO

Let us go to her, I long to see her, poor innocent wretch. (THEY EXIT NO. 2.)

(PRUE ENTERS FROM NO. 1, LOOKS AROUND THE ROOM, THEN MOTIONS FOR HIPPOLITA AND GERRARD TO ENTER. PRUE EXITS AT NO. 2)

GERRARD

Am I not come upon your own summons, madam? and yet receive me so?

HIPPOLITA

(CROSS TO B) My summons sir? No I assure you; and if you do not like your reception, I cannot help it; for I am not used to receive men, I'd have you to know.

GERRARD

(ASIDE TO A) She is beautiful beyond all things I ever saw.

HIPPOLITA

(ASIDE TO C) I like him extremely.

GERRARD

Come, fareest, why do you frown?

HIPPOLITA

Because I am angry.

GERRARD

(CROSS TO HER) I am come on purpose to please you then, do not receive me so unkindly.

HIPPOLITA

(CROSS TO B) I tell you, I do not use to receive men; there has not been a man in the house before, but my cousin, this twelvemonth, I'd have you to know.

GERRARD

Then you ought to bid me the more welcome, I'd have you to know.

HIPPOLITA

What do you mock me too? I know I am but a homebred-simple girl, but I thought you gallants of the town had been better bred, than to mock a poor girl in her fathers own house. I have heard indeed tis a part of good breeding to mock people behind their backs, but not to their faces.

GERRARD

(ASIDE TO D) Pretty creature! she has not only the beauty but the innocency of an angel. (TO HER) Mock you dear miss! No, I only repeated the words, because they were yours sweet miss, what we like we imitate.

HIPPOLITA

Dear miss! Sweet mies! how came you and I so well acquainted? This is one of your confident tricks too, as I have been told, you'll be

acquainted with a woman in the time you can help her over a bench in the playhouse, or to her coach: but I need not wonder at your confidence, since you could come in at the great gallery window just now. But pray who shall pay for the glass you have broken?

GERRARD

Pretty creature! Your father might have made the window bigger then, since he has so fine a daughter, and will not allow people to come in at the door to her.

HIPPOLITA

(ASIDE TO B) A pleasant man! Well, 'tis harder playing the hypocrite with him, I see, than with my aunt or father; and if dissimulation were not very natural to a woman, I'm sure I could not use it at this time; but the mask of simplicity and innocency is as useful to an intriguing woman, as the mask of religion to a statesman, they say.

GERRARD

Why do you look away, dearest miss?

HIPPOLITA

Because you quarrelled with me just now for frowning upon you, and I cannot help it, if I look upon you.

GERRARD

O let me see that face at any rate.

HIPPOLITA

Would you have me frown upon you? For I shall be sure to do it.

GERRARD

Come, I'll stand fair: you have done your worse to me heart already.

HIPPOLITA

(ASIDE TO A) Now I dare not look upon him, least I should not be able to keep my word.

GERRARD

(ASIDE TO C) Come, I am ready, and yet I am afraid of her frowns.

(TO HER) Come, look, I am ready, I am ready.

HIPPOLITA

(ASIDE TO A) But I am not ready.

GERRARD

Turn, dear miss. . .come I am ready.

HIPPOLITA

Are you ready then? I'll look. . .(ASIDE) No faith, I cannot frown upon him if I should be hanged.

GERRARD

(CROSS TO CENTER) Dear miss, I thank you, that look has no terror in it.

HIPPOLITA

No, I cannot frown for my heart for blushing, I don't use to look upon men you must know.

GERRARD

(ASIDE TO B) If it were possible anything could, those blushes would add to her beauty: well, bashfulness is the only out-of-fashion thing that is agreeable.

HIPPOLITA

(ASIDE TO D) I. . .I. . .like this man strangely, I was going to say loved him. Courage then, Hippolita, make use of the only opportunity thou canst have to enfranchise thyself: Women formerly (they say) never knew how to make use of their time till it was past, but let it not be said so of a young woman of this age; my damned aunt will be stirring presently: well then, courage, I say, Hippolita, thou art full fourteen years old, shift for thyself.

GERRARD

(ASIDE TO A) So, I have looked upon her so long, till I am grown bashful too; love and modesty come together like money and covetousness, and the more we have, the less we can shew it. I dare not look in the face now, nor speak a word.

HIPPOLITA

What, sir, methinks you look away now.

GERRARD

Because you would not look upon me, miss.

HIPPOLITA

(CROSS TO CENTER) Nay, I hope you can't look me in the face, since you have done so rude a thing as to come in at the window upon me; come, come, when once we women find the men bashful, then we take heart; now I can look upon you as long as you will; let's see if you can frown upon me now!

GERRARD

Lovely innocency! No, you may swear I can't frown upon you, miss.

HIPPOLITA

So I knew you were ashamed of what you have done; (SIT) well, since you are ashamed, and because you did not come of your own head, but were sent by my cousin, you say. . .

GERRARD

(ASIDE TO D) Which I wonder at.

HIPPOLITA

For all these reasons I do forgive you.

GERRARD

(CROSS TO HER) In token of your forgiveness then (dearest miss) let me have the honour to kiss your hand.

HIPPOLITA

(RISE, CIRCLE, AND SIT ON OTHER SIDE OF BENCH) Nay, there 'tis, you men are like our little Shock-dogs, if we don't keep you off from us, but use you a little kindly, you grow so fidling and so troublesome, there is no enduring you.

GERRARD

(SIT ON BENCH) O dear miss, if I am like your shock-dog, let it be in his priviledges.

HIPPOLITA

Why, I'd have you know he does not lye with me.

GERRARD

'Twas well guessed, miss, for one so innocent.

HIPPOLITA

No, I always kick him off from the bed, and never will let him come near it; for of late indeed (I do not know what's the reason) I don't much care for my shock-dog nor my babies.

GERRARD

O then, miss, I may have hopes; for after the shock-dog and the babies, 'tis the mans turn to be beloved.

HIPPOLITA

Why could you be so good-natured as to come after my chock-dog in my love? It may be indeed, rather than after one of your brother-men.

GERRARD

Hah, ha, ha. . .poor creature, a wonder of innocency!

HIPPOLITA

But I see you are humble, because you would kiss my hand.

GERRARD

No, I am ambitious therefore.

HIPPOLITA

(RISE, CROSS TO A FOR ASIDE) Well, all this fooling but loses time, I must make better use of it. . (TO HIM) I would let you kiss my hand, but then I'm afraid you would take hold of me and carry me away.

GERRARD

(RISE) Indeed I would not.

HIPPOLITA

Come, I know you would.

GERRARD

Truly I would not.

HIPPOLITA

You would, you would, I know you would.

GERRARD

I'll swear I won't. . .by. . .

HIPPOLITA

Nay, don't swear for you'll be apter to do it then. . (ASIDE TO B) I would not have him forswear it neither; he does not like me sure well enough to carry me away.

GERRARD

Dear miss, let me kiss you hand.

HIPPOLITA

I am sure you would carry me away, if I should

GERRARD

Be not afraid of it.

HIPPOLITA

(ASIDE TO C) Nay! I am afraid of the contrary; either he dislikes me, and therefore will not be troubled with me, or what is as bad, he loves me, and is dull, or fearful to displease me.

GERRARD

(CROSS TO HER) Trust me sweetest; I can use no violence to you.

HIPPOLITA

Nay, I am sure you would carry me away, what should you come in at the window for, if you did not mean to steal me?

GERRARD

If I should endeavor it, you might cry out, and I should be prevented.

HIPPOLITA

(ASIDE TO D) Dull, dull man of the town! Are all like thee? He is as dull as a country squire at questions and commands. . . (TO HIM) No, if I should cry out never so loud; this is quite at the further end of the house and there no body could hear me.

GERRARD

I will not give you the occasion, dearest.

HIPPOLITA

(ASIDE) Well! I will quicken thy sense, if it be possible. . .

(CROSS TO CENTER) Nay, I know you come to steal me away; because I am an heiress, and have twelve hundred pound a year, lately left me by my mothers brother, which my father cannot meddle with, and which is the chiefest reason (I suppose) why he keeps me up so close.

GERRARD

Ha!

HIPPOLITA

(ASIDE) So. . . this has made him consider. . . O money, powerful money! How the ugly, old, crooked, straight, handsome young women are beholding to thee?

GERRARD

Twelve hundred pound a year. . .

HIPPOLITA

(SIT ON BENCH) Besides, I have been told my fortune, and the woman
glad I should be stolen away, because she says 'tis the fate of heirs-
esses to be stolen away.

GERRARD

Twelve hundred pound a year. . .

HIPPOLITA

Nay more, she described the man to me, that was to do it, and he was
as like you as could be! Have you any brothers?

GERRARD

Not any! 'Twas I, I warrant you, sweetest.

HIPPOLITA

(ASIDE TO C) So he understands himself now.

GERRARD

Well, madam, since 'twas foretold you, what do you think on it? 'Tis
in vain, you know, to resist fate.

HIPPOLITA

I do know indeed they say, 'tis to no purpose: besides the woman that
told me my fortune, or you, have bewitched me. . .I. . .think.

GERRARD

(SIT) My soul, my life, 'tis you have charms powerful as numberless,
especially those of your innocency irresistable, and do surprise the
warriest heart; such mine was, while I could call it mine, but now 'tis
yours forever.

HIPPOLITA

Well, well, get you gone then, I'll keep it safe for your sake.

GERRARD

Nay, you must go with me, sweetest.

HIPPOLITA

Well, I see you will part with the jewel; but you'll have the keeping of the cabinet to which you commit it.

GERRARD

Come, come, my dearest, let us be gone; fortune as well as women must be taken in the humour.

(PRUE RUNS IN FROM NO. 2)

PRUE

O miss, miss! your father, it seems is just now arrived, and here is coming in upon you.

(HIPPOLITA AND GERRARD RISE: DON DIEGO AND CAUTION APPEAR AT NO. 2)

HIPPOLITA

My father!

DON DIEGO

My daughter! and a man!

CAUTION

A man! a man in the house!

GERRARD

Ha! . . . what mean these! . . . a Spaniard.

HIPPOLITA

What shall I do? Stay. . . nay, pray stir not from me; but lead me about as you lead me a corant.

(GERRARD TAKES HER HAND IN MINUET FASHION AND LEADS HER BACK AND FORTH IN FRONT OF D)

DON DIEGO

Is this your government sister, and this your innocent charge that hath not seen the face of a man this twelve-month. . . en hora mala.

CAUTION

O sure it is not a man, it cannot be a man! (PUTS ON HER SPECTACLES)

DON DIEGO

It cannot be a man! if he be not a man he's a devil; he has her lovingly by the hand too, Valga me el cielo.

HIPPOLITA

Do not seem to mind them, but dance on, or lead me about still.

GERRARD

What do you mean by it?

DON DIEGO

Hey! they are a frolick, a dancing.

CAUTION

Indeed they are dancing, I think, why niece?

DON DIEGO

Nay, hold a little: I'll make em dance in the devils name, but it shall not be la gaillarda!

CAUTION

O niece! why niece!

HIPPOLITA

Take no notice of them; but walk about still, and sing a little, sing a corant.

GERRARD

I can't sing; but I'll hum, if you will.

DON DIEGO

Are you so merry? Well, I'll be with you, en hora mala.

CAUTION

Oh niece, niece, why niece, oh. . .

DON DIEGO

(ENTERS WITH SWORD DRAWN) Why, daughter, my dainty daughter, my ehame, my ruine, my plague.

HIPPOLITA

Mind him not, but dance and sing on.

GERRARD

(BREAKS AWAY) A pretty time to dance and sing indeed, when I have a Spaniard with naked Toledo at my tail: no pray excuse me mies, from fooling any longer.

HIPPOLITA

(CROSSES TO DON DIEGO AND KNEELS) O my father! my father! poor father! you are welcome pray give me your blessing.

DON DIEGO

(TO A) My bleesing, en hora mala.

HIPPOLITA

(RISE) What, am I not your daughter, eir?

DON DIEGO

(TO B) My daughter, mi mal, mi muerte.

HIPPOLITA

My name's Hippolita, eir, I don't own your Spanish names; but pray father, why do you frighten one eo? You know I don't love to see a sword: what do you mean to do with that ugly thing out?

DON DIEGO

I'll show you, Trayidor Ladorn, domi hours, thou dyest. (RUNS AT GERRARD)

GERRARD

(DRAWS SWORD) Not if I can help it, good Don; but by the names you

give me, I find you mistake your man, I suppose some Spaniard has affronted you.

DON DIEGO

None but thee, Ladron, and thou dyest for it. (THEY FIGHT)

CAUTION

Oh, oh, oh. . .help, help, help.

HIPPOLITA

(TAKE DON'S ARM) Oh. . .what will you kill my poor dancing master?

DON DIEGO

A dancing master, he's a fencing master rather, I think. But is he your dancing master? Umph. . .

GERRARD

(ASIDE TO D) So much wit and innocency were never together before.

DON DIEGO

Is he a dancing master?

CAUTION

Is he a dancing master? He does not look like a dancing master.

HIPPOLITA

Pish. . .you don't know a dancing master, you have not seen one these threescore years, I warrant.

CAUTION

No matter; but he does not look like a dancing master.

DON DIEGO

Nay, nay, dancing masters look like gentlemen, enough, sister; but he's no dancing master by drawing his sword so briskly: those tripping outsidees of gentlemen are like gentlemen enough in everything but in drawing a sword, and since he is a gentleman, he shall dye by mine.

(THEY FIGHT AGAIN)

HIPPOLITA

Oh, hold, hold!

CAUTION

(GRAB DON'S ARMS) Hold, hold! Pray, brother let's talk with him a little first, I warrant you I shall trap him, and if he confesses, you may kill him; for those that confess, they say, ought to be hanged. . . let's see. . .

GERRARD

(ASIDE TO C) Poor Hippolita, I wish I had not had this occasion of admiring thy wit; I have increased my love, whilst I have lost my hopes, the common fate of poor lovers.

CAUTION

Come, you are guilty by that hanging down of your head. Speak, are you a dancing master? Speak, speak, a dancing master?

GERRARD

Yes, forsooth, I am a dancing master, ay, ay. . .

DON DILGO

How does it appear?

HIPPOLITA

Why there is his fiddle, there upon the table, Father.

CAUTION

No busybody, but it is not. . .that is my nephews fiddle.

HIPPOLITA

Why, he lent it to my cousin; I tell you it is his.

CAUTION

Nay, it may be indeed, he might lend it to him, for ought I know.

DON DIEGO

Ay, Ay, but ask him sister, if he be a dancing master, where?

CAUTION

Pray brother, let me alone with him, I know what to ask him, sure!

DON DIEGO

What will you be wiser than I? nay, then stand away. (CROSS TO GERRARD)

Come, if you are a dancing master; where's your school? Adonde, adonde.

CAUTION

Why, he'll say, may be, he has ne'er a one.

DON DIEGO

Who asked you, nimble chaps? So you have put an excuse in his head.

GERRARD

Indeed, sir, 'tis no excuse, I have no school.

CAUTION

Well! but who sent you, how came you hither?

GERRARD

(ASIDE TO C) There I am puzzled indeed.

CAUTION

(PUSH GERRARD INTO CHAIR AT CD) How came you hither, I say? how. . .

GERRARD

Why, how, how, how should I come hither?

DON DIEGO

Ay, how should he come hither? upon his legs.

CAUTION

So, so, now you have put an excuse in his head too, that you have, so you have, but stay. . .

DON DIEGO

Nay, with your favour, mistress, I'll ask him now.

CAUTION

In facts; but you shan't, I'll ask him, and ask you no favour that I will.

DON DIEGO

In fackins; but you shan't ask him, if you go there to, look you, you prattle-box you, I'll ask him.

CAUTION

I will ask him, I say, come.

DON DIEGO

Where.

CAUTION

What.

DON DIEGO

Mine's a shrewd question.

CAUTION

Mine's as shrewd as yours.

DON DIEGO

Nay then we shall have it, come, answer me, where your lodging? come, come, sir.

CAUTION

A shrewd question indeed, at the Surgeons Arms I warrant. . .for 'tis springtime, you know.

DON DIEGO

Must you make lies for him?

CAUTION

But come, sir, what's your name? answer me to that, come.

DON DIEGO

His name, why 'tis an easy matter to tell you a false name, I hope.

CAUTION

So must you teach him to cheat us?

DON DIEGO

Why did you say my questions were not shrewd questions then?

CAUTION

And why would you not let me ask him the questions then? Brother. . .
 Brother, ever while you live for all your Spanish wisdom, let an old
 woman make discoveries, the young fellows cannot cheat us in anything,
 I'd have you to know; set your old woman still to grope out an
 Intrigue, because you know the mother found her daughter in the oven:
 a word to the wise, brother.

DON DIEGO

Come, come, leave this tattling; he has dishonoured my family, debauched
 my daughter, and what if he could excuse himself? The Spanish proverb
 says. . .Excuses neither satisfy creditors nor the injured; the wounds
 of honour must have blood and wounds, St. Jago para mi. (KISSES THE
 CROSS OF HIS SWORD AND RUNS AT GERRARD)

HIPPOLITA

Oh hold! dear father, and I'll confess all.

GERRARD

(ASIDE TO D) She will not, sure, after all.

HIPPOLITA

My cousin sent him, because, as he said, he would have me recover my

dancing a little before our wedding, having made a vow he would never marry a wife who could not dance a corant. I am sure I was unwilling, but he would have come, saying, I was to be his wife, as soon as you came, and therefore expected obedience from me.

DON DIEGO

Indeed the venture is most his, and the shame would be most his; for I know here in England 'tis not the custome of the father to be much concerned what the daughter does, but I will be a Spaniard still.

HIPPOLITA

(TO CAUTION) Did you not hear him say last night he would send me one this morning?

CAUTION

No, not I sure. If I had, he had never come here.

HIPPOLITA

Indeed, Aunt, you grow old, I see, your memory fails you very much. Did you not hear him, Prue, say he would send him to me?

PRUE

Yes, I'll be sworn did I.

HIPPOLITA

Look you there, Aunt.

CAUTION

I wonder I should not remember it.

DON DIEGO

Come, come, you are a doting old fool.

CAUTION

So, so, the fault will be mine now. But pray, mistress, how did he come in: I am sure I had the keys of the doors, which till your father came in were not opened today.

HIPPOLITA

He came in just after my father, I suppose.

CAUTION

It might be indeed while the porters brought in the things, and I was talking with you.

DON DIEGO

O might he so, forsooth; you are a brave governante, look you, you a duenna voto. . .and not know who comes in and out.

CAUTION

So, 'twas my fault, I know.

DON DIEGO

Your maid was in the room with you! was she not, child?

HIPPOLITA

Yes indeed, and indeed, father, all the while.

DON DIEGO

Well, child, I am satisfied then; but I hope he does not use the dancing masters tricks of squeezing your hands, and setting your legs and feet, by handling your thighs and seeing your legs.

HIPPOLITA

No indeed, father; I'd give him a box on the ear if he should.

DON DIEGO

Poor innocent! Well I am contented you should learn to dance; since, for ought I know, you shall be married tomorrow, or the next day at farthest, by that time you may recover a corant, a saraband I would say; and since your cousin too will have a dancing wife, it shall be so, and I'll see you dance myself, you shall be my charge these two

daye, and then I dare venture you in the hand of any dancing master, even a saucy French dancing master, look you.

CAUTION

Well, have a care though; for this man is not dressed like a dancing master.

DON DIEGO

Go, go, you dote, are they not (for the most part) better dressed and prouder than many a good gentleman? you would be wiser than I, would you querno. . .

CAUTION

Well, I say only look to it, look to it.

DON DIEGO

Hey, hey! come, friend, to your business, teach her her lesson over again, let's see.

HIPPOLITA

Come, master.

DON DIEGO

(SIT ON BENCH) Come, come, let's see your English method, I understand something on dancing myself. . . come.

HIPPOLITA

Come, master.

GERRARD

(TO HER) I shall betray you yet, dearest miss, for I know not a step, I could never dance.

HIPPOLITA

No!

DON DIEGO

Come, come, child.

HIPPOLITA

Indeed I'm ashamed, Father.

DON DIEGO

You must not be ashamed, child, you'll never dance well, if you are ashamed.

HIPPOLITA

Indeed I can't help it, father.

DON DIEGO

Come, come, I say, go to it.

HIPPOLITA

Indeed I can't father, before you; 'tis my first lesson, and I shall do it so ill: pray, good father, go into the next room for this once, and the next time my master comes, you shall see I shall be confident enough.

DON DIEGO

Poor foolish innocent creature; well, well, I will, child, who but a Spanish kind of a father could have so innocent a daughter in England? Well, I would fain see anyone steal or debauch my daughter from me.

HIPPOLITA

Nay, won't you go father!

DON DIEGO

(RISE) Yes, yes, I go, child, we will all go but your maid; you can dance before your maid.

HIPPOLITA

Yes, yes, father, a maid at most times with her mistress is nobody.

(EXIT DON DIEGO AND CAUTION AT NO. 2)

GERRARD

He peeps yet at the door.

HIPPOLITA

Nay, father, you peep, indeed you must not see me, when we have done you shall come in.

PRUE

Indeed, little mistress, like the young kitten, you see, you played with your prey, till you had almost lost it!

HIPPOLITA

'Tis true, a good old mouser like you, had taken it up, and run away with it presently.

GERRARD

(GO TO EMBRACE HER) Let me adore you, dearest miss, and give you. . .

HIPPOLITA

(PUSH HIM AWAY) No, no, embracing good Mr. that ought to be the last lesson you are to teach me, I have heard.

GERRARD

Though an aftergame be the more tedious and dangerous, 'tis won, Miss, with the more honour and pleasure; for all that I repent we were put to it; the coming in of your father as he did, was the most unlucky thing that ever befel me.

HIPPOLITA

What, then you think I would have gone with you.

GERRARD

Yes, and will go with me yet, I hope, courage, miss, we have yet an opportunity, and the gallery window is yet open.

HIPPOLITA

No, no, if I went, I would go for good and all; but now my father will soon come in again, and may quickly overtake us, besides, now I think on it, you are a stranger to me. (CROSS TO C) I know not where you live, nor whither you might carry me; for ought I know, you might be a spirit, and carry me to Barbadoes.

GERRARD

(FOLLOW HER) No, dear miss, I would carry you to court, the play houses, and Hyde Park. . .

HIPPOLITA

Nay, I know 'tis the trick of all you that spirit women away to epeak them mighty fair at first; but when you have got em in your clutches you carry em into Yorkehire, Wales, or Cornwall, which is as bad as to Barbadoes, and rather than be eerved so, I would be a prisoner in London still as I am.

GERRARD

I see the air of this town, without the pleasures of it, is enough to infect women with an aversion for the country. (KNEEL) Well, miss, since it seems you have some diffidence in me, give me leave to visit you as your dancing master, now you have honoured me with the character, and under that, I may have your father's permission to see you, till you may better know me and my heart, and have a better opportunity to reward it.

HIPPOLITA

I am afraid to know your heart would require a great deal of time, and my father intende to marry me, very suddenly, to my cousin who sent you hither.

GERRARD

Pray, sweet miss, let us make the better use of our time, if it be short: but how shall we do with that cousin of yours in the meantime, we must needs charm him?

HIPPOLITA

Leave that to me!

GERRARD

But what's worse! How shall I be able to act a dancing master? Who ever wanted inclination and patience to learn myself.

HIPPOLITA

A dancing school, in half an hour, will furnish you with terms of the art. Besides, love (as I have heard say) supplies his scholars with all sorts of capacities they have need of in spite of nature, but what has love to do with you?

GERRARD

Love indeed, has made a grave gouty statesman fight duels; the soldier fly from his colors, a pedant a fine gentleman; nay, and the very lawyer a poet, and therefore may make me a dancing master.

HIPPOLITA

If he were your master.

GERRARD

I'm sure, dearest miss, there is nothing else which I cannot do for you already, and therefore may hope to succeed in that.

(ENTER DON DIEGO)

DON DIEGO

Come, have you done?

HIPPOLITA

O! My father again.

DON DIEGO

Come, now let us see you dance.

HIPPOLITA

Indeed, I am not perfect yet, pray excuse me till the next time my master comes: but when must he come agen father? -

DON DIEGO

Let me see, friend, you must needs come after dinner agen, and then at night agen, and so three times tomorrow too. If she be not married tomorrow (which I am to consider of) she will dance a corant in twice or thrice teaching more, will she now? For 'tis but a twelve month since she came from Hackney school.

GERRARD

We will lose no time, I warrant you, sir, if she be to be married tomorrow.

DON DIEGO

Truly, I think she may be married tomorrow, therefore I would not have you lose anytime, look you.

GERRARD

You need not caution me I warrant you, sir, sweet scholar, your humble servant, I will not fail you immediately after dinner.

DON DIEGO

No, no pray do not, and I will not fail to satisfy you very well, look you.

HIPPOLITA

He does not doubt his reward, father, for his pains. If you should not, I would make that good to him.

(EXIT GERRARD AND DON DIEGO AT NO. 1)

HIPPOLITA

I follow you, sir.

PRUE

Well, mistress. . .

HIPPOLITA

Ah, Prue, sing the new song you sung last night; I must hear it, for 'tis to my purpose now. . .the new song against delays in love: pray let's here it again.

(PRUE SINGS SONG GIVEN IN APPENDIX B OF THIS THESIS)

DON DIEGO

Daughter! Hippolita! Prue!

PRUE

Your father calls you, miss. (PRUE EXITS AT NO. 1)

HIPPOLITA

I come, I come. I must be obedient as long as I am with him. . .

"Our Parents who refrain our liberty,
But take the course to make us sooner free,
Though all we gain be but new slavery;
We leave our fathers, and to husbands fly.

ACT III

Don Diego's House

MONSIEUR

Serviteur, Serviteur, la Cousin, your maid told me she watched at the stairfoot for my coming, because you had a mind to speak with me before I saw your Fader, it seem. (THEY ENTER FROM NO. 2)

HIPPOLITA

(CROSS TO C) I would eo indeed, Couein.

MONSIEUR

(CROSS TO D) Or ca, Or ca, I know your affair, it is to tell me wat recreation you ade with Monsieur Gerrard; but did he come, I was afrait he would not come.

HIPPOLITA

(FACE MONSIEUR) Yee, yes, he did come.

MONSIEUR

(CROSS TO B) Ha, ha, ha. . .and were you not infinement divertisee and please, confees.

HIPPOLITA

I was indeed, Couein, I was very wellples

MONSIEUR

(CROSS TO A) I do tinke eo. I did tinke to come and be divertisse myself this morning with the sight of his reception; but I did rancounter laet night wit dam company dat keep me up eo late I could not rise in de morning. Mala-peste de Puteins. . .

Indeed we wanted you here mightily, Cousin.

MONSIEUR

To elpe you to laugh; for if I adde been here, I had made euch recreation wid dat coxcomb Gerrard.

HIPPOLITA

Indeed, Couein! you need not have any subject or property to make one laugh, you are so pleasant yourself, and when you are but alone, you would make one buret.

MONSIEUR

(CROSS TO CENTER) Am I so happy, Cousin? then in the bon quality of making people laugh.

HIPPOLITA

(CROSS TO CENTER) Might happy, Cousin.

MONSIEUR

(BOW) De grace.

HIPPOLITA

(CURTSEY) Indeed!

MONSIEUR

(CROSS TO D) Nay, sans vanitie I observe wherefoe'er, I come, I make everybody merry, sans vanitie. . .da. . .

HIPPOLITA

I do believe you do.

MONSIEUR

(CROSS TO B) Nay, as I marche in de street I can make de dull Apprenty laugh and sneer.

HIPPOLITA

(ASIDE TO C) This fool, I see, is as apt as an ill poet to mistake the contempt and scorn of people for applause and admiration.

MONSIEUR

Ah, Cousin, you see wat it is to have been in France; before I went into France I could get nobody to laugh at me, ma foy.

HIPPOLITA

No! truly cousin, I think you deserved it before, but you are improved indeed by going into France.

MONSIEUR

(CROSS TO A) Ay, ay, the French education make us propre a tout; beside, cousin, you must know to play the fool ie the science in France, and I didde go to the Italian Academy at Paris thrice a week to learn to play de fool of Signior Scaramouche, who is the most excellent personage in the world for dat noble science.

HIPPOLITA

Well, couein (not to make you proud) you are the greateest fool in England, I am eure.

MONSIEUR

Non, non, de grace, non, Nokes de comedian ie a pretty man, a pretty man for a comedian, da. . .

HIPPOLITA

(CROSS TO CENTER) You are modest, cousin; but least my father should come in preesently (which he will do as soon as he knows you are here) I must give you a caution, which 'tis fit you should have before you see him.

MONSIEUR

(CROSS TO CENTER) Vel, vel, couein, vat is dat?

HIPPOLITA

You must know then (as commonly the conclusion of all mirth is ead) after I had a good while pleased myself in jesting and leading the poor gentleman you sent into a foole paradise, and almost made him believe I would go away with him, my father coming home this morning, came in upon us, and caught him with me.

MONSIEUR

(SIT ON BENCH) Mala-peste.

HIPPOLITA

And drew his sword upon him, and would have killed him; for you know my fathers Spanish fierceness and jealousy.

MONSIEUR

But how did he come off then? teste non.

HIPPOLITA

In short, I was fain to bring him off by saying he was my Dancing master.

MONSIEUR

Hah, ha, ha, ver good jeste.

HIPPOLITA

I was unwilling to have the poor man killed you know for our foolish frolick with him; but then upon my aunts and fathers inquiry, how he came in, and who sent him; I was forced to say you did, desiring I should be able to dance a corant before our wedding.

MONSIEUR

A ver good jest. . .da. . .still better as better.

HIPPOLITA

Now all that I am to desire of you, is to owne you sent him, that I may not be caught in a lie.

MONSIEUR

Yes, yes, a very good jest, Gerrard, a mastre de dance, ha, ha, ha. . .

HIPPOLITA

Nay, the jest is like to be better yet; for my father himself has obliged him now to come and teach me: so that now he must take the dancingmaster upon him, and come three or four times to me before our wedding, lest my father, if he should come no more, should be suspicious I had told him a lie: and (for ought I know) if he should know or but guess he

were not a dancing master, in his Spanish strictness and punctilios of honour he might kill me, as the shame and stain of his honour and family, which he talks of so much. Now you know the jealous cruel fathers in Spain serve their poor innocent daughters often so, and he is more than a Spaniard.

MONSIEUR

Non, non, fear noting, I warrant you he shall come as often as you will to the house, and your father shall never know who he is till we are married; but then I'll tell him all for the jests sake.

HIPPOLITA

(SIT ON HIS LAP) But will you keep my counsel, dear cousin, till we are married?

MONSIEUR

Poor, dear fool, I warrant thee, mon foy.

HIPPOLITA

Nay, what a fool am I indeed, for you would not have me killed: you love me too well sure; to be an instrument of my death.

(DON DIEGO, CAUTION, AND BLACKAMORE APPEAR AT ENTRANCE NO. 2)

But here comes my father, remember. (RISES)

MONSIEUR

(RISE) I would no more tell him of it, then I would tell you if I had been with a wench, Jarnie. . . (CROSS TO D) she's afraid to be killed poor wretch, and he's a capricious jealous fop enough to do it, but here he comes. (TO HER) I'll keep thy counsel I warrant thee, my dear soul, mon petit coeur.

HIPPOLITA

Peace, peace, my father's coming this way.

MONSIEUR

(CROSS TO HER) Ay, but by his march he won't be near enough to hear us this half hour, hah, ha, ha.

(DON DIEGO ENTERS, WALKS AROUND MONSIEUR LOOKING HIM OVER DISAPPROVINGLY, WHILE MONSIEUR MOCKS HIM AND MAKES LEGS AND FACES.)

DON DIEGO

Is that thing my cousin, sister?

CAUTION

'Tis he, sir.

DON DIEGO

Cousin, I am sorry to see you.

MONSIEUR

Is that a Spanish compliment?

DON DIEGO

So much disguised, cousin.

MONSIEUR

Oh! is it out at last, ventre?. . . Serviteur, serviteur, a monsieur mon oncle, and I am glad to see you here within doors, most Spanish oncle, ha, ha, ha. But I should be sorry to see you in the streets, teste non.

DON DIEGO

(CROSS TO D) Why so. . . would you be ashamed of me, hah, ha. . . (voto a St. Jago) would you? hauh. . .

MONSIEUR

Ay, it may be you would be ashamed yourself, Monsieur mon oncle, of the great train you would get to wait upon your Spanish hose, puh. . . the boys would follow you and hoot at you (vert and bleu) pardone my Franch franchise, Monsieur mon oncle.

HIPPOLITA

(ASIDE) We shall have sport anon, betwixt these two contraries.

DON DIEGO

Dost thou call me monsieur (voto a St. Jago)

MONSIEUR

No, I did not call you monsieur voto a St. Jago, sir, I know you are my uncle Mr. James Formal. . .da. . .

DON DIEGO

But I can hardly know you are my cousin, Mr. Nathaniel Paris; (CROSS TO A) but call me Sir Don Diego henceforward; look you, and no monsieur, call me Monsieur. . .Guarda.

MONSIEUR

I confess my errour, sir; for none but a blind man would call you Monsieur ha, ha, ha. . .but pray do not call me neder Paris, but de Paris, de Paris (si vou plaist) Monsieur de Paris! Call me Monsieur and welcome.

DON DIEGO

Monsieur de pantaloone then voto. . .

MONSIEUR

Monsieur de Pantaloons! a pretty name, a pretty name, ma foy, da. . . bein trove de Pantaloons! how much betre den your de la Fountaines; de la Rivieres, de la Roches, and all the de'e in France. . .da. . .well; but have you not the admiration for my Pantalloon, Don Diego, mon oncle?

DON DIEGO

I am astonished at them verdederamente, they are wonderfully ridiculous.

MONSIEUR

Redicule, ridicule! ah. . .tis well you are my uncle, da. . .redicule, ha. . .is there anything in de universe so jenti as de Pantaloons? any

ting so ravieaunt ae de Pantalloon? Auh. . .I could kneel down and varship a pair of jenti Pantalone. . .vat, vat you would have me have the admiration for die outward skin of your thigh, which you call epanish hose. . .fie, fie, fie. . .ha, ha, ha.

DON DIEGO

Doet thou deride my Spanish hose? young man, hauh.

MONSIEUR

In comparison of pantalloon I do undervalue em indeet, Don Diegue mon ouncle, ha, ha, ha.

DON DIEGO

Thou art then a gavanho de malo gueto, look you.

MONSIEUR

You may call me vat you vill, Oncle Don diegue; but I must needs say, your Spanish hose are ecurvy hose, ugly hoee, lousie hoee, and stinking hoee.

DON DIEGO

(PUT HAND TO SWORD) Do not provoke me, Boracho.

MONSIEUR

Indeet for loueis I recant dat epithete, for dere is scarce room in em for dat little animal, ah, ha, ha. But for stinking hoee, dat epithete may stand; for how can dey chuee but stink, since dey are so furieemente close to your Spanish tail, da.

HIPPOLITA

(ASIDE) Ha, ha, ridiculous.

DON DIEGO

Do not provoke me, I say, en hora mala. (START TO DRAW)

MONSIEUR

Nay, oncle, I am sorry you are in de pation; but I must live and die for de Pantaloon against de Spanish hose, da.

DON DIEGO

You are a rash young man, and while you weare pantaloone, you are beneath my paseion, voto. . .auh. . .they make thee look and waddle (with all those gew-gaw ribbons) like a great old Fat, eovenly water-dog.

MONSIEUR

And your Spanish hose, and your nose in the air, make you look like a great grizzled long Irish greyhound, reaching a crust off from a high shelf, ha, ha, ha.

DON DIEGO

Bueno, bueno.

CAUTION

(TO MONSIEUR) What have you a mind to ruine yourself, and break off the match?

MONSIEUR

Pehaw. . .wat do you telle me of the matche? dee tinke I will not vindicate pantaloons, Morbleu?

DON DIEGO

(CROSS IN FRONT OF C AND D FOR ASIDE) Well! he is a lost young man, I see, and desparately far gone in the epidemick malady of our nation, the affectation of the worst of French vanities: but I must be wiser than him, as I am a Spaniard look you Don Diego (BOW) and endeavor to reclaime him by Art and fair means (look you, Don Diego) (BOW) if not, he shall never marry my daughter look you, Don Diego, (BOW) though he be my own sieter's son, and hae two thousand five hundred eeventhree pound

sterling twelve shillings and two pence a year panny rent, Segonaramenta.
 (TO MONSIEUR) Come, young man, since you are so obstinate, we will rsfer
 our difference to arbitration, your mistress my daughter shall be umpire
 betwixt us, concerning Spanish hose and pantaloons.

MONSIEUR

Pantaloons and Spanish hose (si vou plaist).

DON DIEGO

Your mistress is the fittest judge of your dress, sure?

MONSIEUR

I know very vel, dat most of the Jeunesss of England will not change
 the ribband upon de crevat widout the consultation of dere Matress, but
 I am no Anglois da. . . nor shall I make de reference of my dress to
 any in the universe, da. . . I judged by any in England, teste non. I
 would not be judged by an English looking glass, Jarnie.

DON DIEGO

Be not positivo, young man.

CAUTION

Nay, pray refer it, cousin, pray do.

MONSIEUR

Non, your servant, your servent, aunt.

DON DIEGO

But pray be not so positive, coms hither, daughter, tell me which is
 best.

HIPPOLITA

Indesd, father, you havs kept me in universal ignorance, I know nothing.
 (EXIT NO. 2)

MONSIEUR

And do you tink I shall refer an affair of dat consequence to a poor young ting who have not seen the Varld, da, I am wiser than so, voto?

DON DIEGO

Well, in short, if you will not be wiser, and leave off your French dress, stammering, and tricks, look you, you shall be a fool and go without my daughter, voto.

MONSIEUR

How, must I leave off my Jantee French accoustrements, and speak base Englis too, or not marry my cousin! mon oncle Don Diego? Do not break off the match, do not; for know I will not leave off my pantaloon and French pronunciation for ne're a cousin in England, da.

DON DIEGO

I tell you again, he that marries my daughter shall at least look like a wise man, for he shall wear the Spanish habit, I am a Spanish positivo.

MONSIEUR

Ver vel, ver vel! and I am a French positivo.

DON DIEGO

Then I am definitivo; and if you do not go immediately into your chamber, and put on a Spanish habit, I have brought over on purpose for your wedding clothes, and put off all these French fopperies and vanidades, with all your grimaces, agreeables, adorablee, ma foys, and Jernies. I swear I shall never marry my daughter (and by an oath by Spaniard never broken) by my whiskers and snuff box.

MONSIEUR

O hold, do not swear, Uncle, for I love your daughter furieusement.

DON DIEGO

If you love her, you'll obey me.

MONSIEUR

I am ruinne den undonne, have some consideration for me, for dere is not the least ribbon of my garniture, but is as dear to me as your daughter, jernie. . .

DON DIEGO

Then you do not deserve her, and for that reason I will be satisfied you love her better, or you shall not have her, for I am positivo.

MONSIEUR

Vil you breake mine artel pray have de consideration for me.

DON DIEGO

I say agen, you shall be dressed before night from top to toe in the Spanish habit, or you shall never marry my daughter, look you.

MONSIEUR

If you will not have de consideration for me, have de consideration for your daughter; for she have de passionate amour for me, and like me in dis habite betre den in yours, da. . .

DON DIEGO

What I have said I have said, and I am uno positivo.

MONSIEUR

Will you not so much as allow me one little Franch oath?

DON DIEGO

No, you shall look like a Spaniard, but speak and swear like an English man, look you.

MONSIEUR

Helas, helas, den I shall take my leave. . .mort, teste, ventre, jernie, teste bleu, ventre bleu, ma foy, certes.

DON DIEGO

Blackamore! wait upon this cavaliero into his chamber with those things I ordered you to take out of the trunks, I would have you a little accustomed to your clothes before your wedding; for if you comply with me, you shall marry my daughter tomorrow, look you.

MONSIEUR

Adieu then, dear pantallon! dear belte! dear sword! dear perruque! and dear chappeaux, retrousee, and dear shoe, Garnie: adieu, adieu, adieu, *helas, helas, helas*, (KNEEL) will you have yet no pity.

DON DIEGO

I am a Spanish positivo, look you.

MONSIEUR

And more cruel than de Spanish Inquisition, to compel a man to a habit against his conscience, *helas, helas, helas*. (EXIT NO. 2)

(ENTER PRUE AND GERRARD FROM NO. 1)

PRUE

Here is the dancing master, shall I call my mistress, sir?

DON DIEGO

Yes. (PRUE EXITS NO. 2) O you are as punctual as a Spaniard: I love your punctual men. Nay, I think 'tis before your time something.

GERRARD

Nay, I am resolved your daughter, sir, shall lose no time by my fault.

DON DIEGO

So, so, 'tis well.

GERRARD

I were a very unworthy man, if I should not be punctual with her, sir.

DON DIEGO

You speak honestly, very honestly, friend; and I believe a very honest man, though a dancing master.

GERRARD

I am very glad you think me so, sir.

DON DIEGO

What you are but a young man, are you married yet?

GERRARD

No, sir, but I hope I shall, sir, very suddenly, if things hit right.

DON DIEGO

What the old folks her friends are wary, and cannot agree with you so soon as the daughter can?

GERRARD

Yee, sir, the father hinders it a little at present; but the daughter I hope is resolved, and then we shall do well enough.

DON DIEGO

What! you do not steal her, according to the laudable custom of some of your brother dancingmasters?

GERRARD

No, no, sir, steal her, sir, steal her, you are pleased to be merry, sir, ha, ha, ha. . . (ASIDE TO D) I cannot but laugh at that question.

DON DIEGO

No, sir, methinks you are pleased to be merry; but you say the father does not consent.

GERRARD

Not yet, sir; but 'twill be no matter whether he does or no.

DON DIEGO

Was she one of your scholars? if she were, 'tis a hundred to one but you

steal her.

GERRARD

(ASIDE TO C) I shall not be able to hold laughing!

DON DIEGO

Nay, nay, I find by your laughing you steal her, she was your scholar, was she not?

GERRARD

Yes, sir, she was the first I ever had, and may be the last too, for she has a fortune (if I can get her) will keep me from teaching to dance anymore.

DON DIEGO

So, so, then she is your scholar still it seems, and she has a good portion, I am glad on it, nay, I knew you stole her.

GERRARD

(ASIDE TO C) My laughing may give him suspicions, yet I cannot hold.

DON DIEGO

What, you laugh I warrant to think how the young baggage and you will mump the poor old father; but if all her dependance for a fortune be upon the father, he may chance to mump you both, and spoil the jest.

GERRARD

I hope it will not be in his power, sir, ha, ha, ha. (ASIDE TO D) I shall laugh too much anon. . . Pray sir, be pleased to call for your daughter, I am impatient till she comes; for time was never more precious with me and with her too, it ought to be so, sure, since you say she is to be married tomorrow.

DON DIEGO

She ought to bestir her, as you say indeed. Daughter, Daughter, Prue, Hippolita: Come away, child, why do you stay so long.

(HIPPOLITA, PRUE, AND CAUTION ENTER FROM NO. 2)

HIPPOLITA

(CROSS TO GERRARD AND CURTSEY) Your servant, master! indeed I am ashamed you have stayed for me.

GERRARD

O good madam, tis my duty, I know you came as soon as you could.

HIPPOLITA

I knew my father was with you, therefore I did not make altogether so much haste as I might; but if you had been alone, nothing should have kept me from you, I would not have been so rude as to have made you stay a minute for me, I warrant you.

DON DIEGO

Come fiddle, fiddle, what a deal of ceremony there is betwixt your dancing master and you, querno. . . Lord, come.

HIPPOLITA

Lord, sir, I hope you'll allow me to shew my respect to my master, for I have a great respect for my master.

GERRARD

And I am very proud of my scholar, and am a very great honourer of my scholar.

DON DIEGO

Come, come, friend, about your business, and honour the King. Your dancing masters and barbers are such sinical smooth tongued tattling fellows, and if you set them once a talking, they'll never a done, no more than when you set em a fiddling: indeed all that deal with fiddles are given to impertinency.

CAUTION

Well! well! this is an impertinent fellow, without being a dancing

master: he's no more a dancing master than I am a maid.

DON DIEGO

What! will you still be wiser than I voto. . . Come, come about with my daughter, man.

PRUE

So he would, I warrant you, if your worship would let him alone.

DON DIEGO

How, now, Mrs. Nimble-Chaps?

GERRARD

(ASIDE TO HIPPOLITA) Well, though I have got a little canting at the dancing school since I was here, yet I do all so bunglingly, he'll discover me.

HIPPOLITA

Try, come take my hand, master.

CAUTION

Look you, brother, the impudent harletry gives him her hand.

DON DIEGO

Can he dance with her without holding her by the hand?

HIPPOLITA

Here, take my hand, master.

GERRARD

(ASIDE TO HIPPOLITA) I wish it were for good and all.

HIPPOLITA

You dancing masters are always so hasty, so nimble.

DON DIEGO

(SIT ON BENCH) Voto a St. Jago, not that I can see, about with her man.

GERRARD

Indeed, sir, I cannot about with her as I would do, unless you will please to go out a little, sir: for I see that she is bashful still before you, sir.

DON DIEGO

Hey, hey, more fooling yet. . . come, come, about with her.

HIPPOLITA

Nay, indeed, father, I am ashamed and cannot help it.

DON DIEGO

But you shall help it, for I will not stir: move her, I say begin.
Hussie, move when he'll have you.

PRUE

(ASIDE) I cannot but laugh at that.

GERRARD

Come then, madam, since it must be so let us try, but I shall discover all, one, two, and coupee. . .

CAUTION

Nay see how he squeezes her hand, brother, o the lewd villain!

DON DIEGO

Come, move, I say, and mind her not.

GERRARD

One, two, three, four, and turn around.

CAUTION

See again he took her by the bare arm.

DON DIEGO

Come, move on, she's mad.

GERRARD

One, two, and a coupee.

DON DIEGO

Come, one, two, turn out your toes.

(GERRARD SETS HIPPOLITA'S LEG)

CAUTION

There, there, he pinched her by the thigh, will you suffer it?

GERRARD

One, two, three, and fall back.

DON DIEGO

Fall back, fall back, back, some of you are forward enough to fall back.

GERRARD

Back, madam.

DON DIEGO

Fall back when he bids you, hussie.

CAUTION

How! how! fall back, marry, but she shall not fall back when he bids her.

DON DIEGO

I say she shall, huswife, come.

GERRARD

She will, she will, I warrant you, sir, if you won't be angry with her.

CAUTION

Do you know what he means by that now, you a Spaniard?

DON DIEGO

How's that, I not a Spaniard? say such a word again.

GERRARD

Come forward, madam, three steps agen.

CAUTION

See, see, she ~~squeezes~~ squeezes his hand now, o the debauched harletry!

DON DIEGO

So, so, mind her not, she moves forward pretty well; but you must move as well backward as forward, or you'll never do anything to purpose.

CAUTION

Do you know what you say, brother, yourself now? are you at your beastliness before your young daughter?

PRUE

Ha, ha, ha.

DON DIEGO

How, how, mistress, are you so merry. Is this your staid maid as you call her, sister impertinent?

GERRARD

(ASIDE TO HIPPOLITA) I have not much to say to you miss; but I shall not have an opportunity to do it, unless we can get your father out.

DON DIEGO

Come about again with her.

CAUTION

Look you, there she squeezes his hand hard again.

HIPPOLITA

Indeed and indeed, father, my aunt puts me quits out, I cannot dance while she looks on for my heart, she makes me shamed and afraid together.

GERRARD

Indeed if you would please take her out, sir; I am sure, I should make my scholar do better, than when you are present, sir, pray sir, be pleased for this time to take her away; for the next time I hope I shall order it so, we shall trouble neither of you.

CAUTION

No, no, brother, stir not, they have a mind to be left alone. Come there's a beastly trick in it: he's no dancing master I tell you.

GERRARD

(ASIDE TO HIPPOLITA) Damned Jade, she'll discover us.

DON DIEGO

(RISE) What will you teach me? Nay then I will go out, and you shall go out too, look you.

CAUTION

I will not go out, look you.

DON DIEGO

(TAKE CAUTION BY ARM) Come, come, thou art a sensorious wicked woman, and you shall disturb them no longer.

CAUTION

What will you bawd for your daughter?

DON DIEGO

Ay, ay, come go out, out, out.

CAUTION

I will not go out, I will not go out, my conscience will not suffer me, for I know by experience what will follow.

GERRARD

I warrant you, sir, we'll make good use of our time when you are gone.

CAUTION

Do you hear him again, don't you know what he means?

(DON DIEGO PUSHES CAUTION OUT NO. 2)

HIPPOLITA

'Tis very well; you are a fine gentleman to abuse my poor father so.

GERRARD

'Tis but by your example, miss.

HIPPOLITA

Well, I am his daughter, and may make the bolder with him, I hope.

GERRARD

And I am his son-in-law, that shall be; and therefore may claim my privilege too of making bold with him, I hope.

HIPPOLITA

Methinks you should be contented in making bold with his daughter; for you have made very bold with her, sure.

GERRARD

I hope I shall make bolder with her yet.

HIPPOLITA

I do not doubt your confidence, for you are a dancingmaster.

GERRARD

Why, miss! I hope you would not have me a fine senseless whining, modest lover; for modesty in a man is as ill as want of it in a woman.

HIPPOLITA

(CROSS TO A) I thank you for that, sir, now you have made bold with me indeed; but if I am such a confident piece, I am sure you made me so; if you had not had the confidence to come in at the window, I had not had the confidence to look upon a man: I am sure I could not look upon a man before.

GERRARD

(FOLLOW HER) But that I humbly conceive, sweet miss, was your father's fault, because you had not a man to look upon. But dearest miss, I do not think you confident, you are only innocent; for that which would be called confidence in a woman of years is called innocency in one of your

age, and the more impudent you appear, the more innocent you are thought.

HIPPOLITA

(CROSS TO CENTER) Say you so! Has youth such privileges? I do not wonder then, most women seem impudent, since it is to be thought younger than they are it seems; but indeed, master you are as great an encourager of impudence, I see, as if you were a dancing master, in good earnest.

GERRARD

(CROSS TO HER) Yes, yes, a young thing may do anything, may leap out of the window, and go away with her dancing master if she please.

HIPPOLITA

So, so, the use follows, the doctrine very suddenly.

GERRARD

Well, dearest, pray let us make the use we should of it, lest your father should make too bold with us, and come in before we would have him.

HIPPOLITA

(SIT ON BENCH) Indeed old relations are apt to take that ill bred freedom of preening into young company at unseasonable hours.

GERRARD

(SIT ON BENCH) Come, dear miss, let me tell you how I have designed matter; for in talking of anything else we lose time and opportunity: people abroad indeed say, the English women are the worst in the world in using an opportunity, they love tittle tattle and ceremony.

HIPPOLITA

'Tis because I warrant opportunities are not so scarce here as abroad, they have more here than they can use; but let people abroad say what

they will of English women, because they do not know em, but what say people at home?

GERRARD

Pretty innocent, ha, ha, ha. Well, I say you will not make use of your opportunity.

HIPPOLITA

I say you have no reason to say so yet.

GERRARD

Well, then anon at nine of the clock at night I'll try you; for I have already bespoke a parson, and have taken up the three back rooms of the tavern, which front upon the gallery windwo, that nobody may see us escape, and I have appointed (precisely betwixt eight and nine of the clock when it is dark) a coach and six, to wait at the tavern door for us.

HIPPOLITA

(RISE) A coach and six, a coach and six, do you say? Nay then I see you are resolved to carry me away; for a coach and six, though there were not a man but the coachman with it, would carry away any young girl of my age in England, a coach and six!

GERRARD

(RISE) Then you will be sure to be ready to go with me.

HIPPOLITA

(CROSS TO D) What young woman of the town could ever say no to a coach and six, unless it were going into the country: a coach and six, 'tis not in the power of fourteen years old to resist it.

GERRARD

You will be sure to be ready?

HIPPOLITA

You are sure 'tis a coach and six?

GERRARD

I warrant you miss.

HIPPOLITA

I warrant you then they'll carry us merrily away: a coach and six?

GERRARD

(CROSS TO HER) But have you charmed your cousin, the Monsieur, (as you said you would) that he in the meantime say nothing to prevent us.

HIPPOLITA

I warrant you.

(CAUTION AND DON DIEGO ENTER FROM NO. 2)

CAUTION

I will come in.

DON DIEGO

Well, I hope by this time you have given her full instructions, you have told her what and how to do, you have done all.

GERRARD

We have just done indeed, sir.

HIPPOLITA

Ay, sir, we have just done, sir.

CAUTION

And I fear just undone, sir.

GERRARD

(ASIDE TO HIPPOLITA) Do you hear that damned witch.

DON DIEGO

Come leave your sensorious prating, thou hast been a false right woman thyself in thy youth, I warrant you.

CAUTION

I right! I right! I scorn your words, I'd have you to know, and 'tis well know. I right! no 'tis your dainty minx, that jillflirt your daughter here that is right, do you see how her hankerchief is ruffled and what a heat she's in?

DON DIEGO

She has been dancing.

CAUTION

Ay, ay, Adam and Eves Dance, or the beginning of the world, do you see how she pants?

DON DIEGO

She has not been used to motion.

CAUTION

Motion, motion, motion, do you call it? No indeed, I kept her from motion till now, motion with a vengeance.

DON DIEGO

You put the poor bashful girl to the blush, you see, hold your peace.

CAUTION

'Tis her guilt, not her modesty, marry.

DON DIEGO

(SIT ON BENCH) Come, come, mind her not, child, come, master, let me see her dance now the whole dance roundly together, come sing to her.

GERRARD

(ASIDE TO HIPPOLITA) Faith, we shall be discovered after all, you know I cannot sing a note, miss.

DON DIEGO

Come, come, man.

HIPPOLITA

Indeed, father, my master's in haste now, pray let it alone till anon at night, when you say he is to come again, and then you shall see me dance it to the violin, pray stay till then, father.

DON DIEGO

I will not be put off so, come begin.

HIPPOLITA

Pray, father.

DON DIEGO

Come, sing to her, come begin.

GERRARD

Pray, sir, excuse me till anon, I am in some haste.

DON DIEGO

I say begin, I will not excuse you, come take her by the hand, and about with her.

CAUTION

I say he shall not take her by the hand, he shall touch her no more; while I am here there shall be no more squeezing and tickling her palm, good Mr. Dancingmaster stand off. (COME BETWEEN GERRARD AND HIPPOLITA)

DON DIEGO

(RISE) Get you out, Mrs. Impertinence, take her by the hand, I say.

CAUTION

Stand off, I say, he shall not touch her, as he has touched her too much already.

DON DIEGO

If patience were not a Spanish vertue, I would lay it aside now. I say let em dance.

CAUTION

I say they shall not dance.

HIPPOLITA

Pray, father, since you see my aunts obstinacy, let us alone till anon, when you may keep her out.

DON DIEGO

Well then, friend, do not fail to come.

HIPPOLITA

Nay, if he fail me at last.

DON DIEGO

Be sure you come, for she's to be married tomorrow, do you know it?

GERRARD

Yes, yes, sir, sweet scholar (BOW) your humble servant, till night, and think in the meantime of the instructions I have given you, that you may be the readier when I come.

DON DIEGO

Ay, girl, be sure you do, and do you be sure to come.

CAUTION

You need not be so concerned he'll be sure to come, I warrant you; but if I could help it, he should never set foot again in the house.

DON DIEGO

You would frighten the poor dancing master from the house, but be sure you come for all her.

GERRARD

Yes, sir. . . (ASIDE TO D) But this Jade will pay me when I am gone.

CAUTION

Hold, hold, sir, I must let you out, and I wish I could keep you out.

He a dancing master, he's a chouce, a cheat, a meer cheat, and that you'll find.

DON DIEGO

I find any man a cheat! I cheated by any man? I scorn your words, I that have so much Spanish care, circumspection, and prudence, cheated by a man: do you think I who have been in Spain, look you, and have kept up my daughter a twelve month, for fear of being cheated of her, look you? I cheated of her!

CAUTION

Well, say no more.

(DON DIEGO, HIPPOLITA, CAUTION, AND PRUE EXIT AT NO. 1)

GERRARD

Well, old Formality, if you had not kept up your daughter, I am sure I had never cheated you of her. (CROSS TO NO. 1, TURN)

"The wary fool is by his care betrayed

As cuckolds by their jealousy are made."

ACT IV

Don Diego's House in the Evening

(MONSIEUR ENTERS DRESSED IN SPANISH HAT, SPANISH DOUBLET, STOCKINGS, SHOES, BUT IN PANTALOONS, A WASTE BELT, AND A SPANISH DAGGER IN IT, AND A CRAVAT ABOUT HIS NECK. HIPPOLITA FOLLOWS LAUGHING)

MONSIEUR

(CROSS TO CENTER) To see wat a fool love do make of one, jernie. It do metamorphose de brave man into de beast, de sotte, de animal.

HIPPOLITA

Ha, ha, ha.

MONSIEUR

Nay, you may laugh, tis ver vel, I am become as redicule for you as can be, mort bleu. I have deform myself into a Spaniard.

HIPPOLITA

Why, do you call this disguising yourself like a Spaniard while you wear pantaloons still, and the crevat.

MONSIEUR

But is here not the double doublet and the Spanish dagger?

HIPPOLITA

(CROSS TO HIM) But 'tis as long as the French sword, and worn like it. But where's your Spanish beard, the thing of most consequence?

MONSIEUR

Jernie, do you tink beards are as easie to be had as in de playhouses, non; but if here be not the ugly long Spanish beard, here are, I am certain, the ugly long Spanish ear.

HIPPOLITA

(CROSS TO C) That's very true, ha, ha, ha.

MONSIEUR

(SIT ON BENCH) Auh de ingratel dat de woman is, when we poor men are your gallants, you laugh at us yourselvee, and wen we are your husbands you make all the world laugh at us, jernie. Love dam love, it make the man more redicule, than poverty, poetry, or a new title of honeur, jernie.

(DON DIEGO AND CAUTION ENTER FROM NO. 1)

DON DIEGO

What at your jernies etill? voto.

MONSIEUR

Why, uncle, you are at your voto's still.

DON DIEGO

(CROSS TO A CENTER) Nay, I'll allow you to be at your voto's too, but not to make the incongruous match of Spanish doublet and French pantaloons.

MONSIEUR

Nay, pray dear uncle, let me unite France and Spain, 'tis the mode of France now, jarnie, voto.

DON DIEGO

Well, I see I must pronounce, I told you, if you were not dressed in the Spanish habit tonight, you should not marry my daughter tomorrow, look you.

MONSIEUR

(RISE) Well, am I not habilliee in de Spanish habit, my doublet, ear, and hat, leg and feet are Spanish that dey are.

DON DIEGO

I told you I was a Spanish positivo, voto.

MONSIEUR

Vil you not spare my pantaloons (begar) I will give you one little finger to excuse my pantaloons, da. . .

DON DIEGO

(TURN AWAY) I have said, look you.

MONSIEUR

Ah, chere pantaloons, speak for my pantaloons, cousin, my poor pantaloons are as dear to me as de scarf of de countree capitane,

or de new made officer; therefore have de compassion for my pantalloons,
Don Diego, mon oncle, helas, helas, helas. (EXIT NO. 2)

DON DIEGO

(SIT ON BENCH) You see what pains I take to make him the more agreeable
to you, daughter.

HIPPOLITA

But indeed, and indeed, father, you wash the Black-a-more white, in
endeavouring to make a Spaniard of a Monsieur, nay an English monsieur
too, consider that, father; for when once they have taken the French
plie (as they call it) they are never to made so much as English men
again, I have heard say.

DON DIEGO

What, I warrant, you are like the rest of the young silly baggages of
England, that like nothing but what is French. You would not have him
reformed, you would have a Monsieur to your husband, would you querno?

HIPPOLITA

No indeed, father, I would not have a Monsieur to my husband, not I
indeed, and I am sure you'll never make my cousin otherwise.

DON DIEGO

I warrant you.

HIPPOLITA

You can't, you can't indeed, father: and you have sworn, you know, he
shall never have me, if he does not leave off his Monsieurship. Now
as I told you, 'tis as hard for him to cease being a Monsieur, as 'tis
for you to break a Spanish Oath, so that I am not in any great danger
of having a Monsieur to my husband.

DON DIEGO

Well, but you shall have him for your husband, look you.

HIPPOLITA

Then you will break your Spanish Oath.

DON DIEGO

(RISE) No, I will break him of his French tricks, and you shall have him for your husband, querno.

HIPPOLITA

Indeed and indeed, father, I shall not have him.

DON DIEGO

Indeed you shall, daughter.

HIPPOLITA

Well, you shall see, father.

CAUTION

(CROSS TO DON DIEGO) No, I warrant you, she will not have him, she'll have her dancingmaster rather. I know her meaning, I understand her.

DON DIEGO

Thou malicious foolish woman, you understand her! But I do understand her, she says I will not break my oath, nor he his French customs, so through our difference, she thinks she shall not have him, but she will.

HIPPOLITA

(FACE C) But I shan't.

CAUTION

(CROSS TO CENTER AND SIT) I know she will not have him, because she hates him.

DON DIEGO

(CROSS TO D) I tell you, if she does hate him, 'tis a sign she will have him for her husband; for 'tis not one of a thousand that marries the man she loves, look you. (CROSS TO CENTER) Besides, 'tis all one whether she loves him now or not; for as soon as she's married, she'd be sure to hate him; that's the reason we wise Spaniards are jealous and only expect, nay will be sure our wives shall fear us, look you.

HIPPOLITA

Pray, good father and aunt, do not dispute about nothing, for I am sure he will never be my husband to hate.

CAUTION

I am of your opinion indeed, I understand you, I can see as far as any other.

DON DIEGO

You! You cannot see so much as through your spectacles, but I understand her, 'tis her mere desire to marriage makes her say she shall not have him; for your poor young things, when they are once in the teens, think they shall never be married.

HIPPOLITA

(SIT IN CHAIR AT CD) Well, father, think you what you will, but I know what I think.

(MONSIEUR ENTERS FROM NO. 2 WEARING ALL OF SPANISH HABIT BUT THE CREVAT. HE IS FOLLOWED BY THE BLACKAMORE WHO CARRIES A GOLILIA IN HIS HAND)

DON DIEGO

Come, did not I tell you, you should have him, look you there, he has complied with me, and is a perfect Spaniard.

MONSIEUR

Ay, ay, I am ugly rogue enough, now sure for my cousin; but 'tis your father's fault, cousin, that you haven't the handsomest best dressed man in the nation, a man bien mise.

DON DIEGO

Yet agen at your French? And a crevat on still (votoa St. Jago) off, off with it.

MONSIEUR

Nay I will ever hereafter speak clownish good English, do hut spare me my crevat; for I love crevat furiesment!

DON DIEGO

Agen at your furiesments!

MONSIEUR

(KNEEL) Indeed I have forgot myself, but have some mercy.

DON DIEGO

(CROSS TO MONSIEUR) Off, off, off with it I say, come refuse the ornamento principal of the Spanish habit. (PULL CREVAT OFF MONSIEUR: BLACKAMORE PUTS ON THE GOLILIA)

MONSIEUR

Will you have no mercy, no pity, alas, alas, alas, alas, oh I had rather put on the English pillory than this Spanish golilia, for 'twill be all a case I'm sure; for when I go abroad, I shall soon have a crown of boys about me, peppering me with rotten eggs and turnips, helas, helas.

DON DIEGO

Helas again?

MONSIEUR

Alas, alas, alas.

HIPPOLITA

I shall dys. . .I shall burst. . .ha, ha, ha.

MONSIEUR

(CROSS TO HIPPOLITA) Ay, ay, you see what I am come to for your sake; cousin and uncle, pray take notice how ridiculous I am grown to my cousin that loves me above all the world? She can no more forbear laughing at me, I vow and swear, than if I were as arrant a Spaniard as yourself.

DON DIEGO

(CROSS TO MONSIEUR) Be a Spaniard like me, and ne're think people laugh at you; there was never a Spaniard that thought anyone laughed at him; but what do you laugh at a gollia, baggage? (CROSS TO BENCH AND SIT) Come sirra-black, now do you teach him to walk with the verdadero gesto, gracia, and gravedad of a true Castilian.

MONSIEUR

(CROSS TO BLACK) Must I have my dancing master too? Come little master, then, lead on.

(BLACK STRUTS ABOUT THE STAGE, THE MONSIEUR FOLLOWS HIM, MOCKING HIM AWKWARDLY)

DON DIEGO

Malo, malo, with your hat on your pole, as if it hung upon a pin; the French and English wear their hats, as if their horns would not suffer them to come over their foreheads, voto.

MONSIEUR

'Tis true, there are some wellbred gentlemen have so much reverence for their perriquets, that they would refuse to be grandsons of your Spain, for fear of putting on their hats, I vow and swear.

DON DIEGO

Come, Black, teach him now to make a Spanish lsg.

MONSIEUR

Ha, ha, ha, your Spanish lsg is an English courtsy, I vow and swear.

DON DIEGO

Well, the hood does not make the monk, the ass was an ass still though he had the lions skin on; this will be a light French fool in spight of the grave Spanish habit, look you. But Black, do what you can, make the most of him, walk him about.

(PRUE ENTERS AT NO. 2)

PRUE

Here are the people, sir, you sent to speak with about provisions for the wedding, and here are your clothes brought home too, mistress.

DON DIEGO

(RISE) Well, I come: Black, do what you can with him, walk him about.

MONSIEUR

Indeed, uncle, if I were as you, I would not have the grave Spanish habit so travestied, I shall disgrace it and my little Black Master too, I vow and swear.

DON DIEGO

Learn, learn of him, improve yourself by him, and do you walk him, walk him about soundly. Come, sister and daughter, I must have your judgments, tho I shall not need sm, look you, walk him, see you walk him. (EXIT DON DIEGO, HIPPOLITA, AND CAUTION AT NO. 2)

MONSIEUR

Jernie, he does not only make a Spaniard of me, but a Spanish jennit, in giving me to his lackie to walk; but come along little master.

(THE BLACK INSTRUCTS MONSIEUR AS THEY PARADE AROUND THE ARENA, KEEPING AWAY FROM PRUE)

PRUE

(TO A) O the unfortunate condition of us poor chambermaids, who have all the carking and caring, the watching and sitting up, the trouble and danger of our mistresses intrigues! whilst they go away with all the pleasure; and if they can get their man in a corner, 'tis well enough, they ne're think of the poor watchful chambermaid, who sits knocking her heels in the cold for want of better exercise in some melancholy lobby or entry, when she could employ her time every whit as well as her mistress for all her quality, if she were but put to it.

BLACK

Hold up your head, hold up your head, sir, a stooping Spaniard, malo.

MONSIEUR

True, a Spaniard scorns to look upon the ground.

PRUE

We can shift for our mistresses, and not for ourselves, mine has got a handsome proper young man, and is just going to make the most of him, whilst I must be left in the lurch here with a couple of ugly little black-a-more boys in bonnets, and an old withered Spanish Eunuch, not a servant else in the house, nor have I hopes of any comfortable society at all.

BLACK

Now let me see you make your visit leg thus.

MONSIEUR

Ah, teste non, ha, ha, ha.

BLACK

What, a Spaniard and laugh aloud! No, if you laugh thus only so. . .
 Now your salutation in the street as you pass by your acquaintance,
 look you thus. . .if to a woman, thus, putting your hat upon your heart;
 if to a man, thus with a nod, so. . .but frown a little more, frown.
 But if to a woman you would be very ceremonious too, thus. . .(SWEEPING
 BOW) so. . .your neck nearer your shoulder, so. . .Now if you would
 speak contemptible of any man or thing, do thus with your hand. . .so
 . . .and shrug of your shoulders, till they hide your ears. Now walk
 again. (THEY WALK OUT EXIT NO. 2)

PRUE

(TO C) All my hopes are in that coxcomb there; I must take up with my
 mistress's leavings, though we chambermaids are wont to be beforehand
 with them. But he is the dullest, modestest fool, for a Frenchified
 fool, as ever I saw; for nobody could be more coming to him that I have
 been (though I say it) and yet I am ne're the nearer. I have stolen
 away his handkerchief, and told him of it, and yet he would never so
 much as struggle with me to get it again. I have pulled off his per-
 ruque, untied his ribbons, and have been very bold with him, yet he
 would never be so with me; nay, I have pinched him, punched him, and
 tickled him, and yet he would never do the like for me.

(MONSIEUR AND THE BLACK RETURN)

BLACK

Nay, thus. . .thus. . .sir.

PRUE

And to make my person more acceptable to him, I have used art as they

say; (TO B) for every night since he came, I have worn the forehead-piece of beeswax and hogsgrease, and every morning washed with butter-milk and wild tansie, and have put on ever, day for his only sake my Sunday's bowdy-stockins, and chalked my shoes and as constantly as the morning came. . . nay, I have taken an occasion to garter my stockins before him as if unawares of him; for a good leg and foot, with good shoes and stockins, are very provoking, as they say, but the Devil-a-bit would he be provoked? But I must think of a way. (CROSS TO BENCH AND SIT)

BLACK

Thus, thus.

MONSIEUR

What so. . . well, well, I have lessons enough for this time. Little master, I will have no more, lest the multiplicity of em make me forget em, da. . . Prue, art thou there, and so pensive? What are thou thinking of? (BLACKAMORE SITS ON STOOL AT A)

PRUE

Indeed I am ashamed to tell your worship.

MONSIEUR

What shamed! Wert thou thinking then of my beastliness? Ha, ha, ha.

PRUE

Nay, then I am forced to tell your worship in my own vindication.

MONSIEUR

Come then.

PRUE

But indeed your worship. . . I'm ashamed that I am, though it was nothing but a dream I had of your sweet worship last night.

MONSIEUR

(SIT ON BENCH) Of my sweet worship! I warrant it was a sweet dream then, what was it? Ha, ha, ha.

PRUE

Nay, indeed I have told your worship enough already, you may guess the rest.

MONSIEUR

I cannot guess, ha, ha, ha. What should it be? Prithee let's know the rest.

PRUE

Would you have me impudent?

MONSIEUR

Impudent! Ha, ha, ha, nay prithee tell me, for I can't guess.

PRUE

Nay, 'tis always so? For want of the mens guessing, the poor women are forced to be impudent, but I am still ashamed.

MONSIEUR

I will know it, speak.

PRUE

(RISE CROSS TO BC) Why then methoughts last night you came into my chamber in your shirt, when I was in bed, and that you might easily do; for I have ne'er a lock to my door. Now I warrant I am as red as my petticoat.

MONSIEUR

No, thou'rt as yellow as e're thou wert.

PRUE

Yellow, sir?

MONSIEUR

Ay, ay; but let's hear the dream out.

PRUE

Why, can't you guess the rest now?

MONSIEUR

No, not I. I vow and swear, come let's hear.

PRUE

But can't you guess in earnest?

MONSIEUR

Not I, the Devil eat me.

PRUE

(CROSS TO DC) Not guess yet! Why then methoughts you came to bed to me. Now am I as red as my petticoat again.

MONSIEUR

Ha, ha, ha, well, and what then? Ha, ha, ha.

PRUE

(CROSS TO A) Nay, now I know by your worship's laughing, you guess what you did. I'm sure I cried out and waked all in tears, with these words in my mouth. . . You have undone me, you have undone me! Your Worship has undone me.

MONSIEUR

Ha, ha, ha. But you waked and found it was but a dream.

PRUE

(CROSS TO HIM) Indeed it was so lively, I know not whether 'twas a dream or no. But if you were not there, I'll undertake you may come when you will, and do anything to me you will, I sleep so fast.

MONSIEUR

No, no, I don't believe that.

PRUE

Indeed you may, your worship. . .

MONSIEUR

It cannot be.

PRUE

(ASIDE TO B) Insensible beast! He will not understand me yet, and one would think I speak plain enough.

MONSIEUR

Well, but Prue, what art thou thinking of?

PRUE

Of the dream, whether it were a dream or no.

MONSIEUR

'Twas a dream, I warrant thee.

PRUE

Was it? I am hugeous glad it was a dream.

MONSIEUR

Ay, ay, it was a dream; and I am hugeous glad it was a dream too.

PRUE

(CROSS TO BENCH AND SIT) But now I have told your worship, my door hath neither lock nor latch to it, if you should be so naughty as to come one night, and prove the dream true. . . I am so afraid on it.

MONSIEUR

Ne're fear it, dreams go by the contraries.

PRUE

Then by that I should come to your worship's chamber, and come to bed to your worship. Now am I as red as my petticoat again, I warrant.

MONSIEUR

No, thou art no redder than a brick unburnt, Prue.

PRUE

(CROSS TO BC) But if I should do such a trick in my sleep, your worship would not censure a poor harmless maid, I hope. For I am apt to walk in my sleep.

MONSIEUR

Well then Prue, because thou shalt not shame thyself (poor wench) I'll be sure to lock my door every night fast.

PRUE

(ASIDE TO C) So, eo, this way I find will not do, I must come roundly and downright to the business like other women, or. . .

(GERRARD ENTERS FROM NO. 1)

MONSIEUR

O the dancing master!

PRUE

(TO MONSIEUR) Dear sir, I have something to say to you in your ear, which I am ashamed to speak aloud.

MONSIEUR

Another time, another time, Prue, but now go call your mistreese to her dancingmaeter, go, go.

PRUE

Nay, pray hear me, sir, first.

MONSIEUR

Another time, another time, Prue, prithee be gone.

PRUE

Nay, I beeeech your worship hear me.

MONSIEUR

No, prithee be gone.

PRUE

(CROSS TO NO. 2) Nay, I am e'ev well snough servsd for not speaking my mind when I had an opportunity. Well, I must be playing the modest woman forsooth; a woman's' hypocrisie in this cass does only decsive herself.

MONSIEUR

(RISE AND BOW) O the brave dancing master, the fine dancing master, your servant, your servant.

GERRARD

(CROSS TO CENTER) Your servant, sir, I protest I did not know you at first. (ASIDE TO D) I am afraid this fool should spoil all, notwithstanding Hippolita's care and management, yet I ought to trust her; but a secret is more safe with a treacherous knave than a talkative fool.

MONSIEUR

Come, sir, you must know a little brother dancing master of yours, Walking master I should have said; for he teaches me to walk and make legs by the by. Pray know, sir, salute him, sir; (GERRARD TURNS AWAY) you Christian dancingmasters are so proud.

GERRARD

(WALK AROUND BENCH) But, Monsiur, what strange metamorphosis is this? You look like a Spaniard, and talk like an Englishman again, which I thought had been impossible.

MONSIEUR

Nothing impossible to love, I must do it, or lose my mistress, your

pretty scholar, for 'tis I am to have her. You may remember I told you she was to be married to a great man, a man of honour and quality.

GERRARD

But does she enjoyn you to this severe penance, such I am sure it is to you.

MONSIEUR

(RISE AND CROSS TO A) No, no! 'Tis by the compulsion of the starved for her father, who is so arrant a Spaniard, he would kill you and his daughter, if he knew who you were; therefore have a special care to dissemble well.

GERRARD

I warrant you.

MONSIEUR

Dear Gerrard. . . go little master and call my cousin, tell her her dancingmaster is here (BLACK EXITS AT NO. 2) I say, dear Gerrard, faith I'm obliged to you for the trouble you have had. When I sent you, I intended a jest indeed, but did not think it would have been so dangerous a jest; therefore pray forgive me.

GERRARD

I do, do heartily forgive you.

MONSIEUR

But can you forgive me, for sending you at first, like a fool as I was, 'twas ill done of me; can you forgive me.

GERRARD

Yes, yes, I do forgive you.

MONSIEUR

Well, thou art a generous man, I vow and swear, to come and take upon

you this trouble, danger, and shame, to be thought a paltry dancing master and all this to preserve a lady's honor and life, who intended to abuse you; but I take the obligation upon me.

GERRARD

Pish, pish, you are not obliged to me at all.

MONSIEUR

Faith, but I am strangely obliged to you.

GERRARD

Faith but you are not.

MONSIEUR

I vow and swear but I am.

GERRARD

I swear you are not.

MONSIEUR

Nay, thou art so generous a dancingmaster, ha, ha, ha.

(DON DIEGO, HIPPOLITA, CAUTION, AND PRUE ENTER FROM NO. 2)

DON DIEGO

You shall not come in sister.

CAUTION

I will come in.

DON DIEGO

You will not be civil.

CAUTION

I'm sure they will not be civil, if I do not come in, I must, I will.

DON DIEGO

(CROSS TO CENTER) Well, honest friend, you are very punctual, which is a rare virtue in a dancingmaster, I take notice of it, and will remember

it, I will, look you.

MONSIEUR

(ASIDE TO D) So silly damned politick Spanish Uncle, ha, ha, ha.

GERRARD

(BOW) My fine scholar, sir, there shall never have reason (as I told you) sir, to say I am not a punctual man, for I am more her servant than to any scholar I ever had.

MONSIEUR

(ASIDE TO C) Well said, in faith, thou dost make a pretty fool of him, I vow and swear, but I wonder people can be made such fools of ha, ha.

HIPPOLITA

(CROSS TO GERRARD) Well, master, I thank you, and I hope I shall be a grateful kind scholar to you.

MONSIEUR

(TO CD) Ha, ha, ha, cunning little jilt, what a fool she makes of him too. I wonder people can be made such fools of, I vow and swear.

HIPPOLITA

Indeed it shall go hard but I'll be a grateful kind scholar to you.

CAUTION

As kind as ever your mother was to your father, I warrant.

DON DIEGO

How! Agen with your senseless suspicions.

MONSIEUR

(TO D) Pish, pish aunt, ha, ha, ha. . . She's a fool another way, she thinks she loves him, ha, ha, ha. Lord that people should be made such fools!

CAUTION

(CROSS TO CENTER AND SIT) Come, come, I cannot but speak, I tell you beware in time; for he is no dancingmaster, but some debauched person who will mump you of your daughter.

DON DIEGO

Will you be wiser than I still? Mump me of my daughter! I would I could see any one mump me of my daughter.

CAUTION

(TO MONSIEUR) And mump you of your mistress too, young Spaniard.

MONSIEUR

Ha, ha, ha, will you be wiser than I too, voto. Mump me of my mistress! I would I could see anyone mump me of my mistress. . . (ASIDE TO GERRARD AND HIPPOLITA) I am afraid this damned old Aunt should discover us, I vow and swear; be careful therefore and resolute.

CAUTION

He does not go about his business like a dancingmaster. He'll never teach her to dance, but he'll teach her no goodness soon enough I warrant. He a dancingmaster!

MONSIEUR

Ay, the Devil eat me, if he be not the best dancingmaster in England now. Was not that well said, cousin? Was it not? For he's a gentleman dancingmaster, you know.

DON DIEGO

You know him, cousin? Very well, cousin. You sent him to my daughter?

MONSIEUR

Yes, yss, uncle, know him! (ASIDE) We'll never be discovered, I warrant, ha, ha, ha.

CAUTION

But will you be made a fool of too?

MONSIEUR

(CROSS TO CAUTION, PAT HER) Ay, ay, aunt, ne're trouble yourself.

DON DIEGO

Come, friend, about your business, about with my daughter.

HIPPOLITA

Nay, pray, father, be pleased to go out a little, and let us but practice a while, and then you shall see me dance the whole dance to the violin.

DON DIEGO

Tittle, tattle, more fooling still! Did you not say when your master was here last, I should see you dance to the violin when he came again.

HIPPOLITA

So I did, father; but let me practise a little first before, that I may be perfect. Besides, my aunt is here, and she will put me out, you know I cannot dance before her.

DON DIEGO .

Fiddle, faddle.

MONSIEUR

(ASIDE TO A) They're afraid to be discovered by Gerrard's bungling, I see. . .Come, come, uncle, turn out, let em practice.

DON DIEGO

I won't. . .voto a St. Jago! What's a fooling's here?

MONSIEUR

(CROSS TO DON) Come, come, let em practice. Turn out, turn out, uncle.

DON DIEGO

Why can't she practise it before me?

MONSIEUR

(PULL DON DIEGO TOWARD NO. 2) Come, dancers and singers are sometimes humoursome; besides, 'twill be more grateful to you, to see it danced all at once to the violin. Come, turn out, turn out, I say.

DON DIEGO

What a fooling's here still amongst you, voto?

MONSIEUR

So there he is with you, voto, turn out, turn out, I vow and swear you shall turn out.

DON DIEGO

Well, shall I see her dance it to the violin at last?

GERRARD

Yes, yes, sir, what do you think I teach her for?

(EXIT DON DIEGO AT NO. 2)

MONSIEUR

Go, go, turn out, and you too, aunt.

CAUTION

Seriously, nephew, I shall not budge, royally I shall not.

MONSIEUR

Royally you must, aunt, come.

CAUTION

Pray hear me, nephew.

MONSIEUR

I will not hear you.

CAUTION

'Tis for your sake I stay. I must not suffer you to be wronged.

MONSIEUR

Come, no wheedling, aunt, come away.

CAUTION

The slippery fellow will do it.

MONSIEUR

Let him do it.

CAUTION

Indeed he will do it royally he will.

MONSIEUR

Well let him do it, royally.

CAUTION

He will wrong you.

MONSIEUR

Well let him, I say, I have a mind to be wronged, what's that to you.

I will be wronged, if you go thereto, I vow and swear.

CAUTION

You ehall not be wronged.

MONSIEUR

I will

CAUTION

(RISE) You shall not.

(DON DIEGO RETURNS)

DON DIEGO

What's the matter? Won't she be ruled? Come, come away, you ehall not disturb em.

(DON AND MONDIEUR DRAG CAUTION OUT NO. 2)

CAUTION

Do you see how they laugh at you both? Well go to. . .the trothtelling

Trojan gentlewoman of old was never believed, till the town was taken, rummaged, and ransacked even, even so. . .

MONSIEUR

Hah, ha, ha, turn out. Lord that such people should be such arrant Cuddens, ha, ha, ha. (RETURN) But I may stay, may I not?

HIPPOLITA

No, no. I'd have you go out and hold the door, cousin, or else my father will come in again before his time.

MONSIEUR

I will, I will then sweet cousin. 'Tis well thought on. . .that was well thought on indeed for me to hold the door.

HIPPOLITA

But be sure you keep him out, dear cousin, till we knock.

MONSIEUR

I warrant you, cousin. . .Lord that people should be made such fools of, ha, ha, ha. . .(EXIT NO. 2)

GERRARD

So, so, to make him hold the door, while I steal his mistress is not unpleasant.

HIPPOLITA

(CROSS TO D) Ay, but would you do so ill a thing. . .so treacherous a thing? Faith 'tis not well.

GERRARD

(CROSS TO HER) Faith I can't help it. Since 'tis for your sake. . . Come sweetest, is not this out way into the gallery?

HIPPOLITA

(CROSS TO C) Yes, but it goes against my conscience, to accessary to so ill a thing; you say you do it for my sake?

GERRARD

Alas, poor mias! 'Tis not against your conscience, but against your modesty. You think to do it frankly.

HIPPOLITA

Nay if it be against my modesty too, I can't do it indeed.

GERRARD

Come, come, miss, let us make haste, all's ready.

HIPPOLITA

Nay, faith, I can't satisfy my scruple.

GERRARD

Come, dearest, this is not a time for scruples nor modesty. Modesty between lovers is as impertinent as ceremony between friends, and modesty is now as unseasonable as on the wedding night. Come away, my dearest?

HIPPOLITA

Whither?

GERRARD

(TAKE HER HAND) Nay sure, we have lost too much time already. Is that a proper question now? If you would know, come along, for I have all ready.

HIPPOLITA

(TURN AWAY) But I am not ready.

GERRARD

Truly, miss, we shall have your father come in upon us, and prevent us again, as he did in the morning.

HIPPOLITA

(CROSS TO CENTER) 'Twas well for me he did. For on my conscience if he had not come in, I had gone clear away with you when I was in the humour.

GERRARD

Come dearest, you would frighten me as you were not yet in the same humour. Come, come away. The coach and six is ready.

- HIPPOLITA

(SIT ON BENCH) 'Tis too late to take the air, and I am not ready.

GERRARD

You were ready in the morning.

HIPPOLITA

Ay, so I was.

GERRARD

(CROSS TO HER) Come, come, miss, indeed the jest begins to be non.

HIPPOLITA

What, I warrant you think me in jest then?

GERRARD

In jest, certainly, but it begins to be troublesome.

HIPPOLITA

But, sir, you could believe I was in earnest in the morning, when I but seemed to be ready to go with you; and why won't you believe me now, when I declare to the contrary? I take it unkindly, that the longer I am acquainted with you, you should have the less confidence in me.

GERRARD

For heaven's sake, miss, lose no more time thus, your father will come in upon us, as he did. . .

HIPPOLITA

Let him, if he will.

GERRARD

He'll hinder our design.

HIPPOLITA

No, he will not, for mine is to stay here now.

GERRARD

Are you in earnest?

HIPPOLITA

You'll find it so.

GERRARD

How! Why you confesseed but now you would have gone with me in the morning.

HIPPOLITA

I was in the humour then.

GERRARD

And I hope you are in the same still. You cannot change so soon.

HIPPOLITA

Why, it is not a whole day ago?

GERRARD

What, are you not a day in the same humour?

HIPPOLITA

Lord! That you who know the town (they say) should think any woman could be a whole day together in an humour, ha, ha, ha.

GERRARD

Hey! This begins to be pleasant. What, won't you go with me then after all?

HIPPOLITA

(RISE AND CROSS TO A) No indeed, sir. I desire to be excused.

GERRARD

Then you have abused me all this while?

HIPPOLITA

It may be so.

GERRARD

(CROSS TO HER) Could all that so natural innocence be dissembled. Faith it could not, dearest miss.

HIPPOLITA

Faith it was, dear master.

GERRARD

Was it?

HIPPOLITA

Methinks you might believe me without an oath. You saw I could dis-
semble with my father. Why should you think I could not with you?

GERRARD

So young a wheadle?

HIPPOLITA

(CROSS TO B) Ay, a mere damned jade I am.

GERRARD

And I have been abused you say?

HIPPOLITA

'Tis well you can believe it at last.

GERRARD

And I must never hope to have you?

HIPPOLITA

Would you have me abuse you again?

GERRARD

Then you will not go with me?

HIPPOLITA

No. But for your comfort, your loss will not be great, and that you may
not resent it, for once I'll be ingenuous and disabuse you; I am no
heiress, as I told you, to twelve hundred pound a year. I was only a
lying jade then. Now you will part with me willingly I doubt not.

GERRARD

I wish I could.

HIPPOLITA

Come, now I find 'tis your turn to dissemble. But men use to dissemble
for money. Will you dissemble for nothing?

GERRARD

'Tis too late for me to dissemble.

HIPPOLITA

Don't you dissemble faith?

GERRARD

Nay, this is too cruel. (CROSS TO A CENTER)

HIPPOLITA

(CROSS TO HIM) What, would you take me without the twelve hundred pound
a year? Would you be such a fool as to steal a woman with nothing?

GERRARD

I'll convince you, for you shall go with me. . .and since you are twelve hundred pound a year the lighter, you'll be the easier carried away.
(HE ATTEMPTS TO THROW HER OVER HIS SHOULDER, SHE STRUGGLES)

PRUE

What, he takes her away against her will, I find I must knock for my master then.

(ENTER DON DIEGO AND CAUTION FROM NO. 2)

HIPPOLITA

My father, my father is here.

GERRARD

(CROSS TO D) Prevented again!

DON DIEGO

What, you have done I hope now, friend, for good and all?

GERRARD

Yes, yes, we have done for good and all indeed.

DON DIEGO

How, now! You seem to be out of humour, friend.

GERRARD

(CROSS TO C) Yes, so I am, I can't help it.

CAUTION

He's a dissembler in his very throat, brother.

HIPPOLITA

(ASIDE TO GERRARD) Pray do not carry things so as to discover yourself, if it be but for my sake, good master.

GERRARD

(ASIDE) She is grown impudent.

CAUTION

See, see, they whisper, brother, to steal a kiss under a whisper. . .
O the harletry!

DON DIEGO

What's the matter, friend?

HIPPOLITA

(TO GERRARD) I say for my sake be in humour, and do not discover yourself, but be as patient as a dancingmaster still.

DON DIEGO

What, she is whispering to him indeed! What's the matter? I will know it, friend, look you.

GERRARD

Will you know it?

DON DIEGO

Yes, I will know it.

GERRARD

Why, if you will know it, then she would not do as I would have her, and whispered me to desire me not to discover it to you.

DON DIEGO

(CROSS TO HIPPOLITA) What, hussy, would you not do as he'd have you! I'll make you do as he'd have you.

GERRARD

I wish you would.

CAUTION

(CROSS TO CENTER) 'Tis a lie. She'll do all he'll have her do, and more too, to my knowledge.

DON DIEGO

Come, tell me what 'twas then she would not do. . . Come do it, hussy, or. . . Come, take her by the hand, friend, come begin, let's see if he will not do anything now I am here.

HIPPOLITA

Come, pray be in humour, master.

GERRARD

I cannot dissemble like you.

DON DIEGO

What, she can't dissemble already, can she?

CAUTION

Yes but she can. But 'tis with you she dissembles; for they are not fallen out, as we think, for I'll be sworn I saw her just now give him the languishing eye, as they call it, that is, the whittings-eye, of old called the sheeps-eye. I'll be sworn I saw it with these two eyes, that I did.

HIPPOLITA

(TO GERRARD) You'll betray us, have a care, good master.

GERRARD

(CROSS TO B) Hold your peace, I say, silly woman.

DON DIEGO

But does she dissemble already? How do you mean?

GERRARD

She pretends she can't do what she should do, and that she is not in humour, the common excuse of women for not doing what they should do.

DON DIEGO

Come, I'll put her in humour; dance! I say, come, about with her master.

GERRARD

(ASIDE TO B) I am in a pretty humour to dance. . . (TO HIPPOLITA) I cannot fool any longer, since you have fooled me.

HIPPOLITA

You would not be so ungenerous as to betray the woman that hated you. . . I do not that yet; for heaven's sake for this once be more obedient to my desires than your passion.

DON DIEGO

What is she humoursome still? But methinks you look yourself as if you were in an ill humour, but about with her.

GERRARD

I am in no good dancing humour indeed.

(ENTER MONSIEUR FROM NO. 2)

MONSIEUR

Well, how goes the dancing forward? What my aunt here to disturb em again?

DON DIEGO

Come, come.

CAUTION

(CROSS BETWEEN GERRARD AND HIPPOLITA) I say stand off, thou shalt not come near. . . avoid Satan. . . as they say.

DON DIEGO

Nay then we shall have it. Nephew, hold her a little, that she may not disturb em. . . (SIT ON BENCH) Come, now away with her.

GERRARD

One, two, and a couple. . . (ASIDE) Fooled and abused.

CAUTION

Wilt thou lay violent hands upon thy own natural aunt, wretch?

DON DIEGO

Come, about with her.

GERRARD

One, two, three, four, and turn around. . . (ASIDE) By such a piece of innocency.

CAUTION

Dost thou sss, fool, how he squeezee her hand?

MONSIEUR

That won't do, aunt.

HIPPOLITA

Pray, master, have patience, and let's mind our business.

DON DIEGO

Why did you anger him then, huesy, look you?

CAUTION

Do you see how she smiles in his face, and squeezes his hand so?

MONSIEUR

Your servant, aunt, that won't do, I say.

HIPPOLITA

Have patience, master.

GERRARD

(ASIDE) I am become her sport. . . One, two, three, death, hell, and the devil.

DON DIEGO

Ay, they are thres indeed; but pray have patience.

CAUTION

Do you see how she leere upon him, and clings to him, can you suffer it?

MONSIEUR

Ay, ay.

GERRARD

One, two, and a elur, can you be so unconcerned after all?

DON DIEGO

What, is she unconcerned! Hussy, mind your businese.

GERRARD

One, two, three, and turn around, one, two, fall, back, hell and damnnation.

DON DIEGO

Ay, people fall back indeed into hell and damnation, heaven knows.

GERRARD

One, two, three, and your honour: I can fool no longer.

CAUTION

Now will I be withheld any longer like a poor hen in her pen, while the kite is carrying away her chicken before her face.

DON DIEGO

What have you done? Well then let's see her dance it now to the violin.

MONSIEUR

Ay, ay, let's see her dance it to the violin.

GERRARD

Another time, another time.

DON DIEGO

Don't you believe that, friend; these dancingmasters make no bones of breaking their words. Did not you promise just now I should see her dance it to the violin, and that I will too, before I stir.

GERRARD

Let Monsieur play then while I dance with her, she can't dance alone.

MONSIEUR

(CROSS TO THEM) I can't play at all, I'm but a learner; but if you'll play, I'll dance with her.

GERRARD

I can't play neither.

DON DIEGO

What, a dancingmaster, and not play!

CAUTION

Ay, you see what a dancingmaster he is. 'Tis as I told you, I warrant: a dancingmaster, and not play upon the fiddle!

DON DIEGO

How!

HIPPOLITA

(TO GERRARD) O you have betrayed us all! if you confess that you undo us forever.

GERRARD

I cannot play, what would you have me say?

MONSIEUR

I vow and swear we are all unione, if you cannot play!

DON DIEGO

What, are you a dancingmaster, and cannot play! umph. . .

HIPPOLITA

He is only out of humour, sir. Here master, I know you will play for me yet, for he has an excellent hand.

MONSIEUR

(ASIDE TO B) Ay, that he has. . .at giving a box on the ear.

DON DIEGO

Why does he not play then?

HIPPOLITA

(DRAG GERRARD TO TABLE AT A) Here, master pray play for my sake.

GERRARD

What would you have me do with it? I cannot play a stroke.

HIPPOLITA

(WHISPER) No, stay, then, seem to tune it, and break the strings.

GERRARD

Come then. . .(ASIDE TO A) Next to the Devil's the invention of woman, they'll no more want an excuse to cheat a father with, than an opportunity to abuse a husband. . .(BREAKS STRINGS) But what do you give me such a damned fiddle with rotten strings for?

DON DIEGO

(RISE) Hey day, the dancingmaster is frantick.

MONSIEUR

Lord that people should be made such fools of.

CAUTION

He broke the strings on purpose, because he could not play, you are blind, brother.

DON DIEGO

What, will you see further than I? Look you.

HIPPOLITA

But pray, master, why in such haste?

GERRARD

Because you have done with me.

DON DIEGO

But don't you intend to come tomorrow again?

GERRARD

Your daughter does not desire it.

DON DIEGO

No matter, I do, I must be your paymaster, I'm sure, I would have you come betimes too, not only to make her perfect; but since you have so good a hand upon the violin, to play your part with half a dozen of musicians more, whom I would have you bring with you. . .for we will have a very merry wedding, though a very private one. You'll be sure to come?

GERRARD

Your daughter does not desire it.

DON DIEGO

Come, come, baggage, you shall desire it of him. . .he is your master.

HIPPOLITA

My father will have me desire it of you, it seems.

GERRARD

But you'll make a fool of me again; if I should come, would you not?

HIPPOLITA

If I should tell you so, you'd be sure not to come.

DON DIEGO

Come, come, she shall not make a fool of you upon my word. I'll secure you, she shall do what you'll have her.

MONSIEUR

(ASIDE TO C) Ha, ah, ha, so so, silly Don.

GERRARD

But madam, will you have me come?

HIPPOLITA

I'd have you to know for my part, I care not

There are other dancingmasters to be had. It is my father's request to you. . .All that I have to say to you is a little good advice, which (because I will not shame you) I'll give you in private. (SHE WHISPERS TO HIM BEHIND HER FAN.)

CAUTION

What, will you let her whisper with him too?

DON DIEGO

Nay, if you find fault with it, they shall whisper. . . Though I did not like it before, I'll have nobody wiser than myself. . . But do you think if 'twere any hurt she would whisper it to him before us?

CAUTION

If it be no hurt, why does she not speak aloud?

DON DIEGO

Because she says she will not put the man out of countenance.

CAUTION

Hey-day! Put a dancingmaster out of countenance!

DON DIEGO

You say he is no dancingmaster.

CAUTION

Yes, for impudence, he may be a dancingmaster.

DON DIEGO

Well, well, let her whisper before me as much as she will tonight, since she is to be married tomorrow, especially since her husband that shall be, stands by consenting too.

MONSIEUR

Ay, ay, let em whisper (as you say) as much as they will before we marry. (ASIDE TO B) She's making more sport with him, I warrant; but I wonder how people can be fooled so.

DON DIEGO

Well, a penny for the secret, daughter.

HIPPOLITA

Indeed, father, you shall have it for nothing tomorrow.

DON DIEGO

Well, friend, you will not fail to come.

GERRARD

No, no, sir. . . (ASIDE) Yet I am a fool, if I do.

DON DIEGO

And be sure you bring the fiddlers with you, as I bid you. (EXIT NO. 2)

HIPPOLITA

Yes, be sure you bring the fiddlers with you, as I bid you. (EXIT NO. 2)

CAUTION

So, so. . .he'll fiddle your daughter out of the house. . .must you have fiddles, with a fiddle, fiddle. (EXIT NO. 2)

MONSIEUR

Lord! That people should be made such fools of, hah, hah! (EXIT No. 2)

GERRARD

Fortune we sooner may than woman trust
To her confiding gallant she is just;
But falser woman only him deceives,
Who to her tongue and eyes most credit gives.

(EXIT NO. 1)

ACT V

Don Diego's House in the Morning

(ENTER MONSIEUR AND BLACK FROM NO. 2)

(GERRARD ENTERS FROM NO. 1)

MONSIEUR

Good morrow to thee, noble dancing master, ha, ha, ha, your little black brother here, my master, I see, is the more diligent man of the two. But why do you come so late? What you begin to neglect your echolar do you? Little black master (con licentia) pray get you out of the room. What, out of humour, man! A dancingmaster should be like his fiddle, always in tune. Come, my cousin has made an ass of thee, when then, I know it. (SIT ON BENCH)

GERRARD

(ASIDE TO A) Does he know it?

MONSIEUR

But prithee don't be angry, 'twas agreed upon betwixt us, before I sent you, to make a fool of the, ha, ha, ha.

GERRARD

Was it so?

MONSIEUR

I knew you would be apt to entertain vain hopes from the summons of a lady; but faith the design was but to make a fool of thee, as you find.

GERRARD

'Tis very well.

MONSIEUR

But indeed I did not think the jest would have lasted so long, and that my cousin would have made a dancingmaster of you.

GERRARD

(ASIDE TO D) The fool has reason, I find, and I am the coxcomb while I thought him so.

MONSIEUR

Come, I see you are uneasy, and the jest of being a dancingmaster grows tedious to you; but have a little patience, the parson is sent for, and when once my cousin and I are married, my uncle may know who you are.

GERRARD

I am certainly abused.

MONSIEUR

What do you say?

GERRARD

Merely fooled.

MONSIEUR

Why do you doubt it?

GERRARD

Can it be?

MONSIEUR

(RISE) Pish, pish, she told me yesterday as soon as you were gone that she had led you into a fools paradise, and made you believe she would go away with you.

GERRARD

Did she so? I am no longer to doubt it then?

MONSIEUR

Ay, ay, she makes a mere fool of thee, I vow and swear; but don't be concerned, there's hardly a man of a thousand but has been made a fool by some woman or other. I have been made a fool of myself, man, by the women, I have, I vow and swear, I have.

GERRARD

Well, you have, I believe it, for you are a coxcomb.

MONSIEUR

Lord! You need not be so touchy with one, I tell you but the truth for your good, for though ehe does, I would not fool you any longer, but prithee don't be troubled at what can't be helped. Women are made on purpose to fool men; when they are children, they fool their fathers; and when they have taken their leaves of their hanging sleevee, they fool their gallants or dancingmaeters.

GERRARD

Hark you, sir, to be fooled by a woman you say is not to be helped, but I will not be fooled by a fool.

MONSIEUR

(CROSS TO B) You shew your English breeding now. An English rival is as dull and brutish as not to understand raillery, but what is e spoken in your passion, I'll take no notice of, for I am your friend, and would not have you my rival to make yourself ridiculous. Come, prithee, prithee, don't be so concerned, for as I was saying, women first fool their fathers then their gallants, and then their husbands, so that it will be my turn to be fooled too (for your comfort), and when they come to be widows, they would fool the devil, I vow and swear. Come, come, dear Gerrard, prithee don't be out of humour and look so silly.

GERRARD

Prithee do not talk so sillily.

MONSIEUR

Nay, faith, I am resolved to beat you out of this humour.

GERRARD

Faith, I am afraid I shall first beat you into an ill humour.

MONSIEUR

That thou shouldst be gulled so by a little gipsy who left off her bib but yesterday; faith, I can't but laugh at thee.

GERRARD

Faith then, I shall make your mirth (as being too violent) conclude in some little misfortune to you. The fool begins to be tyrannical.

MONSIEUR

(CROSS TO C) Poor angry dancingmaster; prithee match my Spanish pumps and legs with one of your best and newest Sarabands. . .

GERRARD

I will match your Spanish ear, thus, sir and make you dance thus.

(BOX HIS EAR AND KICK HIS REAR)

(MONSIEUR DRAWS SWORD AND RUNS AT GERRARD, BUT BACKS OFF WHEN GERRARD DRAWS HIS SWORD.)

MONSIEUR

Hold, hold a little. A desparate disappointed lover will cut his own throat, then sure he will make nothing of cutting his rivals throat.

GERRARD

Consideration is an enemy to fighting; if you have a mind to revenge youreelf, your sword's in your hand.

MONSIEUR

Pray, sir, hold your peace; I'll never take my rivals counsel be it what 'twill. I know what you would be at. You are disappointed of your mistress, and could hang yourself, and therefore will not fear hanging; but I am a successful lover, and need neither hang for you nor my mistress; nay if I should kill you, I know I should do you a kindness; therefore even live to die daily with envy of my happiness, but if you will needs die, kill yourself and be damned for me I vow and swear.

GERRARD

But won't you fight for your mistress?

MONSIEUR

I tell you, you shall not have the honour to be killed for her; besides, I will not be hit in the teeth by her as long as I live with the great love you had for her. Women speak well of their dead husbände, what will they do of their dead gallants?

GERRARD

But if you will not fight for her, you shall dance for her, since you desired me to teach you to dance too. . .I'll teach you to dance thus.
(SWINGS SWORD AT MONSIEUR'S LEGS, MONSIEUR FRANCES AROUND ARENA)

MONSIEUR

Nay, if it be fore the sake of my mistress, there's nothing I will refuse to do.

GERRARD

Nay, you must dance on.

MONSIEUR

Ay, ay, for my mistress and sing too, la, la, la, ra, la.

(HIPPOLITA AND PRUE ENTER FROM NO. 2)

HIPPOLITA

What swords drawn betwixt you two ? What's the matter?

MONSIEUR

Is she here? . . Come put up your sword; you see this is no place for us; but the devil eat me, if you shall not eat my sword, but. . .

HIPPOLITA

What's the matter, cousin?

MONSIEUR

Nothing, nothing, cousin; but your presence is a sanctuary for my greatest enemy, or else, teste non.

HIPPOLITA

What, you have not hurt my cousin, sir, I hope.

GERRARD

(ASIDE TO C) How she's concerned for him; nay, then I need not doubt, my fears are true.

MONSIEUR

What was that you said, cousin! Hurt me, ha, ha, ha! If any man hurt me, he must do it basely; he shall never do it when my sword's drawn.

HIPPOLITA

Because you will never draw your sword perhaps.

MONSIEUR

(ASIDE) Scurvily guessed. . . You ladies may say anything, but cousin, pray do not talk of swords and fighting. . . meddle with your guitar, and talk of dancing with your dancingmaster there. . . ha, ha, ha.

HIPPOLITA

But I am afraid you have hurt my master, cousin, he says nothing. Can he draw his breath?

MONSIEUR

No, 'tis you have hurt your master, cousin, in the very heart, cousin, and therefore he would hurt me; for love is a disease makes people as malicious as the plague does.

HIPPOLITA

(CROSS TO GERRARD) Indeed, poor master, something doee ail you.

MONSIEUR

Nay, nay, couein, faith don't abuse him any longer, he's an honest gentleman, and has been long of my acquaintance, and a man of tolerable eenee to take him out of his love; but prithe, cousin, don't drive the jest too far for my sake.

GERRARD

He counsele you well, pleasant-cunning-jilting-wise for his eake; for if I am your divertisement, it shall be at his coet, since he's your gallant in favour.

HIPPOLITA

I don't understand you.

MONSIEUR

But I do, a pox take him, and the custom that so orders it, foreoath; that if a lady abuse or affront a man, presently the gallant must be beaten, nay, what's more unreasonable, if a woman abuse her husband, the poor cuckold must bear the shame as well as the injury.

HIPPOLITA

But what's the matter, master? What was it you said?

GERRARD

I say pleasant, cunning, jilting lady, though you make him a cuckold, it will not be revenge enough for me upon him for marrying you.

HIPPOLITA

How, my eurlly, huffing, jealous, eensleee, sawcy maeter?

MONSIEUR

Nay, nay, faith give losere leave to speak. . . losere of mistreese especially. Besidee your anger is too great a favour for him. I scorn to honour him with mine, you see.

HIPPOLITA

(CROSS TO CENTER AND SIT) I tell you, my sawcy maeter, my couein shall never be made that monetrus thing (you mention) by me.

MONSIEUR

Thank you, I vow and ewear, couein. . . no I never thought I should.

GERRARD

Sure you marry him by the sage maxime of your sex, which is wittale make the best husbands, that is cuckolds.

HIPPOLITA

Indeed, master, whatsoever you think, I would sooner choose you for that purpose than him.

MONSIEUR

Ha, ha, ha, there she was with him, in faith, I thank you for that cousin, I vow and swear.

HIPPOLITA

Nay, he shall thank me for that oo; but how came you two to quarrel? I thought, cousin, you had had more wit than to quarrel, or more kindness for me than to quarrel here. . . What if my father hearing the bustle should have come in, he would soon have discovered our false dancingmaster (for passion unmasks everyman) and then the result of your quarrel had been my ruine.

MONSIEUR

Nay, you had both felt his desperate, deadly, daunting, dagger; there are your des for you.

HIPPOLITA

Go, go, presently therefore, and hinder my father from coming in, whilst I put my master into a better humour, that we may not be discovered to the prevention of our wedding, or worse, when he comes, go, go.

MONSIEUR

Well, well, I will, cousin.

HIPPOLITA

Be sure you let him not come in this good while.

MONSIEUR

No, no, I warrant you. . . But if he should come before I would have him, I'll come before him and cough and hawk soundly, that you may not be surprised. Won't that do cousin?

HIPPOLITA

Very well, pray be gone. . . (CROSS TO GERRARD) Well, master, since I find you are quarrelsome and melancholy, and would have taken me away without a portion, three infallible signs of a true lover, faith here's my hand now in earnest to lead me a dance as long as I live.

GERRARD

How's this? You surprise me as much as when first I found so much beauty

and wit in company with so much innocency. But dearest, I would be assured of what you say, and yet dare not ask the question. . . You do not abuse me again, you will fool me no more surs.

HIPPOLITA

Yes but I will surs.

GERRARD

How! Nay, I was afraid of it.

HIPPOLITA

For I say you are to be my husband, and you say husbands must bewittals, and some strange things to boot.

GERRARD

Well, I will take my fortunes.

HIPPOLITA

But have a care, rash man.

GERRARD

I will ventures.

HIPPOLITA

At your peril, remember I wished you to have a care. . . forewarned, forsarmed.

PRUE

Indeed now that's fair; for most men are forsarmed before they are warned.

HIPPOLITA

Plain dealing is some kind of honesty however, and few women would have said so much.

GERRARD

Nons but those who would delight in a husband's jealousy, as proof of his love and her honour.

HIPPOLITA

(CROSS TO CENTER) Hold, sir, let us have a good understanding betwixt one another at first, that we may be long friends. I differ from you in point, for a husband's jealousy, which cunning men would pass upon their wives for a compliment is the worst can be made em, for indeed it is a compliment to their beauty, but an affront to their honour.

GERRARD

But, madam. . .

HIPPOLITA

So that upon the whole matter I conclude, jealousy in a gallant is humble true love, and the height of respect, and only an undervaluing of himself to overvalue her; but in a husband 'tis arrant eawciness, cowardise, and ill breeding and not to be suffered.

GERRARD

I stand corrected, gracious miss.

HIPPOLITA

Well! But have you brought the gentlemen fiddlers with you as desired?

GERRARD

They are below.

HIPPOLITA

Are they armed well?

GERRARD

Yes, they have instruments too that are not of wood. . . But what will you do with them?

HIPPOLITA

What did you think I intended to do with them? When I whispered you to bring gentlemen of your acquaintance instead of fiddlers, as my father desired you to bring, pray what did you think I intended?

GERRARD

Faith, even to make fools of the gentlemen fiddlers, as you had done of your gentleman dancingmaster.

HIPPOLITA

(CROSS TO BC) I intended em for our guard and defence against my father's Spanish and Guiny force, when we were to make our retreat from hence, and to help us to take the keys from my aunt, who has been the watchful porter of this house this twelve-month; and this design (if your heart do not fail you) we will put in execution, as soon as you have given your friends below instruction.

GERRARD

Are you sure your heart will stand right still? You flinched last night, when I little expected it, I am sure.

HIPPOLITA

The time last night was not so proper for us as now, for reasons I will give you; but besides that, I confess, I had a mind to try whether your

interest did not sway you more than your love; whether the twelve hundred pounds a year I told you of, had not made a greater impression in your heart than Hippolita; but finding it otherwise. . .yet hold, perhaps upon consideration you are grown wiser. Can you yet, as I said, be so desperate, so out of fashion, as to steal a woman with nothing?

GERRARD

With you I can want nothing, nor can be made by anything more rich or happy.

HIPPOLITA

Think well again. Can you take me without the twelve hundred pounds a year. . .the twelve hundred pounds a year?

GERRARD

Indeed miss, now you are being unkind again, and use me worse than ever you did.

HIPPOLITA

(CROSS TO D) Well, though you are so modest a gentleman as to suffer a wife to be put upon you with nothing, I have more conscience than to do it. I have the twelve hundred pounds a year out of my father's power, which is yours, and I am sorry it is not the Indies to mend your bargain.

GERRARD

(CROSS TO HER) Dear miss, you but increase my fears, and not my wealth. Pray let us make haste away, I desire but to be secure of you. Come, what are you thinking of?

HIPPOLITA

I am thinking if some little filching inquisitive poet should get my story, and represent it on the stage; what those ladies, who are never precise but at a play, would say of me now, that I were a confident coming piece, I warrant, and they would damn the poor poet for libeling the sex; but sure though I give myself and fortune away frankly, without the consent of my friends, my confidence is less than theirs, who stand off only for separate maintenance.

GERRARD

They would be widows before their time, have a husband and no husband, but let us be gone, least fortune should recant my happiness. Now you are fixed my dearest miss. (KISS HER HAND)

(ENTER MONSIEUR COUGHING, FOLLOWED BY DON DIEGO FROM NO. 2)

HIPPOLITA

Oh here's my father!

DON DIEGO

How now, sir! What, kissing her hand? What means that friend, ha! Daughter, ha! Do you permit this insolence, ha!

GERRARD

(CROSS TO D) We are prevented again.

HIPPOLITA

Ha, ha, ha, you are so full of your Spanish jealousy, father, why you must know he's a city dancingmaster, and they, forsooth, think it fine to kiss the hand at the honour before the corant.

MONSIEUR

Ay, ay, ay, Uncle, don't you know that?

DON DIEGO

Go to, go to! You are an easy French fool, there's more in it than so, look you.

MONSIEUR

I vow and swear there's nothing more in it, if you'll believe one. Did not I cough and hawk? A jealous prudent husband could not cough and hawk louder at the approach of his wife's chamber in visiting time, and yet you would not here me. . . (ASIDE TO GERRARD AND HIPPOLITA) He'll make now ado about nothing, and you'll be discovered both.

DON DIEGO

Umph, umph, no, no. I see it plain, he is no dancingmaster. Now I have found it out, and I think I can see as far into matters as another. I have found it now, look you.

GERRARD

My fear was prophetic.

HIPPOLITA

What shall we do? Nay, pray, sir, do not stir yet.

(ENTER MRS. CAUTION FROM NO. 2)

CAUTION

What's the matter, brother? What's the matter?

DON DIEGO

(CROSS TO CENTER) I have found it out, eieter, I have found it out, sister. This villain here is no dancingmaster, but a dishonourer of my house and daughter. I caught him kiseing her hand.

MONSIEUR

Pish, pish. You are a strange Spanish kind of an uncle, that you are. A dishonourer of your daughter becauee he kissed her hand. Pray how could he honour her more? He kissed her hand, you see, while he was making his honour to her.

DON DIEGO

(CROSS TO MONSIEUR) You are an unthinking, shallow, French fop, voto. But I tell you sister. Do you remember the whispering laet night? I have found out the meaning of that too, and I tell you sieter, he's no dancingmaster. I have found it out.

CAUTION

You found it out, marry come up. Did not I tell you always he was no dancingmaster?

DON DIEGO

You tell me, you eilly woman, what then? What of that? You tell me! Do you think I heeded what you told me? But I tell you now I have found it out.

CAUTION

I say I found it out.

DON DIEGO

I say 'tis false, goseip, I found him out.

CAUTION

I say I found him out first, say you what you will.

DON DIEGO

Sister Mum, not such a word again, guarda. . . You found him out!

CAUTION

(ASIDE) Nay, I must eubmit, or dissemble like other prudent women, or. . .

DON DIEGO

Come, come, sister, take it from me, he ie no dancingmaster.

CAUTION

O yes, he ie a dancingmaster.

DON DIEGO

What will you be wiser than I everyway? Remember the Whispering, I say.

CAUTION

(ASIDE) So he thinks I speak in earnest, then I'll sit him still. . . But what do you talk of their whispering, they would not whisper any ill before us sure.

DON DIEGO

Will you still be an idiot, a dolt, and see nothing.

MONSIEUR

Lord! You'll be wiser than all the world, will you? Are we not all against you? Pshaw, pshaw, I never saw such a Donissimo as you are, I vow and swear.

DON DIEGO

No sister, he's no dancingmaster; for now I think on it too, he could not play upon the fiddle.

CAUTION

Fish, pish. What dancingmaster can play upon a fiddle without strings.

DON DIEGO

Again, I tell you he broke em on purpose, because he could not play. I have found it out now, sister.

CAUTION

(SIT IN CHAIR AT BC) Nay, you see farther than I brother.

HIPPOLITA

(AS GERRARD STARTS TO LEAD HER OFF) For heaven's sake stir not yet.

DON DIEGO

(CROSS TO CAUTION) Besides, if you remember they were perpetually putting me out of the room. That was, sister, because they had a mind to be alone. I have found that out too. Now sister, look you, he is no dancingmaster.

CAUTION

But has he not given her a lesson often before you?

DON DIEGO

Ay, but, sister, he did not go about his business like a dancingmaster. (BELL RINGS). . . But go down to the door. . . somebody rings. (CAUTION EXITA AT NO. 1)

MONSIEUR

I vow and swear uncle, he is a dancingmaster. Pray be appeased. O Lord, do you think I'd tell you a lie?

DON DIEGO

If it prove to be a lie, and you do not confesse it, though you are my next heir after my daughter, I will disown thee as much as I do her, for thy folly and treachery to thyself as well as me. You may have her, but never my estate, look you.

MONSIEUR

(ASIDE) How! I must look to my hits then.

DON DIEGO

Look to it.

MONSIEUR

(TO B) Then I had best confess all, before he discover all, which he will soon do. . . (ENTER CAUTION AND PARSON FROM NO. 1) O here's the parson, too! He won't be in choler nor brandish Toledo before the parson sure? . . . Well, uncle, I must confess, rather than lose your favour, he is no dancingmaster.

DON DIEGO

No!

GERRARD

(STARTING TO LEAVE) What, has the fool betrayed us then at last? Nay, then 'tis time to be gone. Come away mine.

DON DIEGO

(RUSHING TOWARD GERRARD WITH SWORD DRAWN) Nay, sir, if you pass this way, my Toledo will pass that way, look you.

HIPPOLITA

O hold, Mr. Gerrard, hold, father!

MONSIEUR

I tell you, uncle, he's an honest gentleman, means no hurt, and came hither but upon a frolic of mine and your daughter's. . . I tell you all's but a jest a mere jest, I vow and swear.

DON DIEGO

(CROSS TO B) A jest, jest with my honour voto, ha! No family to dishonour but the grave, woe, noble, honourable, illustrious, puissant, and right worshipful family of the Formale. Nay, I am contented to

you, (SPEAKING TO GERRARD) till you know who you have dishonoured, and convict you of the greatness of your crime before you die, we are des-
cended, look you. . .

MONSIEUR

Nay, then, by your own Spanish rules of honour (though he may be my rival) I must help him, since I brought him into danger. (DRAWS SWORD AND COMES BETWEEN GERRARD AND DON DIEGO) (ASIDE) Sure he will not shew his valour upon his nephew and son-in-law, otherwise I should be afraid of shewing mine. . . Here, Mr. Gerrard, go in here, nay, you shall go in, Mr. Gerrard, I'll secure you all, and parson do you go in too with em; for I see you are afraid of a sword and the other world, though you talk of it so familiarly, and make it so fine a place. (HIPPOLITA, GERRARD, AND PARSON EXIT AT NO. 1, MONSIEUR GUARDS THE DOOR)

DON DIEGO

Tu quoque, Brute.

MONSIEUR

Nay, now uncle, you must understand reason. You are not only a Don, but you are a Donquixot too, I vow and swear.

DON DIEGO

Thou spot, sploach of my family and blood. I will have his blood, look you.

MONSIEUR

Pray good Spanish uncle, have but patience to hear me. Suppose. . . I say suppose he had done, done, done, the feat to your daughter.

DON DIEGO

How? Done the feat, done the feat, done the feat. . . en hora mala.

MONSIEUR

I say, suppose, suppose. . .

DON DIEGO

Suppose. . .

MONSIEUR

I say, suppose he had, for I do but suppose it. Well, I am ready to marry her however. Now marriage is as good a soldier for cracked female honour as blood, and can't you suffer the shame but for a quarter of an

hour, till the parson has married us, and then if there be any shame, it becomes mine. For here in England, the father has nothing to do with the daughters business, honour, what do you call it, when once she's married. . .do you see?

DON DIEGO

England! What do you tell me of England? I'll be a Spaniard still, voto a mi hora, and I will be revenged. (ENTER GERRARD, HIPPOLITA, PARSON, FROM NO. 1) Oh, are you come again! (DRAWS SWORD AND STARTS TO RUN AT THEM, BUT MONSIEUR HOLDS HIM)

MONSIEUR

Oh, hold, hold, uncle. . .What, are you mad, Gerrard, to expose yourself to a new danger? Why would you come out yet?

GERRARD

Because our danger now is over, I thank the parson here. And now we must beg. . .(GERRARD AND HIPPOLITA KNEEL BEFORE DON AND MONSIEUR)

MONSIEUR

Nay, faith, uncle, forgive him now, since he asks your forgiveness upon his knees, and my poor cousin too.

HIPPOLITA

You are mistaken, cousin; we ask him blessing, and you forgiveness.

MONSIEUR

How, how, how! What do you talk of blessing. What do you ask your father blessing, and he ask me forgiveness? But why should he ask me forgiveness?

HIPPOLITA

Because he asks my father blessing.

MONSIEUR

Pish, pish, I don't understand you, I vow and swear.

HIPPOLITA

The parson will expound to you, cousin.

MONSIEUR

Hay! What say you to it, parson?

PARSON

They are married, sir.

MONSIEUR

Married!

CAUTION

Married! So, I told you what 'twoud come to.

DON DIEGO

You told us. . .

MONSIEUR

Nay, she is setting up for a reputation of a witch.

DON DIEGO

CAUTION

A witch, witch!

MONSIEUR

Who do you say married, man?

PARSON

Was I not sent for on purpose to marry em? Why should you wonder at it?

MONSIEUR

No, no, you were to marry me, man, to her. I knew there was a mistake in it somehow. You were merely mistaken; therefore, you must do your business over again for me now. The parson was mistaken, uncle, it seems, ha, ha, ha.

CAUTION

I suppose five or six guinies made him make the mistake, which will not be rectified now, nephew. They'll marry all that come near em and for a guinea or two, care not what mischief they do, nephew.

DON DIEGO

Married?

MONSIEUR

How, and must she be his wife then for ever and ever? Have I held the door then for this, like a fool as I was?

CAUTION

Yes, indeed.

MONSIEUR

Have I worn gollia here for this? Little breeches for this?

CAUTION

Yes, truly.

MONSIEUR

And put on the Spanish honour with the habit in defending my rival?
Ha, ha, uncle. . . if your daughter could not be thwarted or governed

by all the Spanish policy in Christendom, I'm sure my French policy would not have governed her. . . So, since I have escaped her, I am glad I have escaped her, jernie. . .(SIT IN CHAIR CD)

CAUTION

Come, brother, you are wiser than I, you see, ay, ay.

DON DIEGO

No, you think you are wiser than I now, in earnest, but know, while I was thought a gull, I gulled you all, and made them and you think I knew nothing of the contrivance. Confess, did you not think verily, that I knew nothing of it, and that I was a gull?

CAUTION

Yes, indeed, brother, I did think verily you were a gull.

HIPPOLITA

How's this?

DON DIEGO

Alas, alas, all the sputter I made was but to make this young man, my cousin believe when the thing should be effected, that it was not with my connivance or consent, but since he is so well satisfied, I own it. For do you think I would ever have suffered her to marry a Monsieur, a Monsieur guarda? Besides, it had been but a beastly incestuous kind of a match, voto. . .

CAUTION

Nay, then I see, brother, you were wiser than I indeed.

GERRARD

So, so.

CAUTION

(CROSSING TO GERRARD AND HIPPOLITA) Nay, young man, you have danced a fair dance for your self you have royally, and now you may go jig it together till you are both weary. . .and though you were so eager to have him, Mrs. Minx, you'll soon have your bellyfull of him, let me tell you, mistress.

PRUE

Hah, ha.

MONSIEUR

How, uncle, what was it you said? Nay if I had your Spanish policy against me, it was no wonder I missed my aim, mon foy.

DON DIEGO

I was resolved too, my daughter should not marry a coward, therefore made the more ado to try you, sir, but I find you are a brisk man of honour, firm stiff, Spanish honour. . .and that you may see I deceived you all along, and you not me. . .ay, and am able to deceive you still, for I know now you think that I will give you little or nothing with my daughter (like other fathers) since you have married her without my consent. . .but, I say, I'll deceive you now, for you shall have the most part of my estate in present and the rest at my death. . .There's for you, I think I have deceived you now, look you.

GERRARD

No, indeed, sir, you have not deceived, for I never suspected your love to your daughter, nor your generosity.

DON DIEGO

How, sir! Have a care of saying I have not deceived you, lest I deceive you another way. . .gaudar. . .pray, gentlemen, do not think any man could deceive me, look you. . .that any man could steal my daughter look you, without my connivance. . ."The less we speak, the more we think. . .and he sees most, that seems to wink."

HIPPOLITA

(CROSS TO DON) So, so, now I could give you my blessing, father, now you are a good complaisant father, indeed. . .

When children marry, parents should obey

Since love claims more obedience far than they.

(GERRARD AND HIPPOLITA, CAUTION AND DON DIEGO, MONSIEUR AND PRUE, BLACKAMORE AND PARSON PROMENADE THE ARENA TWICE THEN EXIT AT NO. 1)

THE END

APPENDIX B

Prue's Song



Since we poor slavish Women know
 Our men we cannot pick and choose,
 To him we like, why say we no?
 And both our time and Lover lose.

With feign'd repulses, and delays
 A Lover's appetite we pall;
 And if too long the Gallant stays,
 His stomach's gone for good and all.

Or our impatient am'rous Guest,
 Unknown to us, away may steal,
 And rather than stay for a Feast,
 Take up with some coorse ready meal.

When opportunity is kind,
 Let prudent Woman be so too;
 And if the man be to your mind,
 Till needs you must, ne're let him go.

The Match soon made is happy still.
 For only Love has there to do;
 Let no one marry 'gainst her will,
 But stand off, when her Parents woo.

And only to their Suits be coy,
 For she whom Joynter can obtain,
 To let a Fop her Bed enjoy,
 Is but a lawful Wench for gain.

APPENDIX C

For the Benefit of the Thesis

MONDAY, MAY 19, 1958
at the theater in HOLTON HALL
this evening will be presented

(This being the first and last time of performay)

A C O M E D Y , called

THE
GENTLEMAN
Dancing-Master

HIPPOLITA	by	MRS. WILSON
PRUE	by	MISS THOMAS
MR. NATHANIEL PARIS		
or		
MONSIEUR DE PARIS	by	MR. EVERETT
MRS. CAUTION	by	MISS OTT
MR. GERRARD	by	MR. BARRY
MR. MARTIN	by	MR. TULLIS
MR. JAMES FORMAL		
or		
DON DIEGO	by	MR. ELLEDGE
THE BLACK-A-MORE	by	MR. FRIESEN
THE PARSON	by	MR. KLEIN
THE MAID	by	MISS JOHNSON

DIRECTED BY MISS MARY JEAN THOMAS
(CENECE ROBERTS, ASSISTANT)

This play, by Mr. William Wycherly, was
first presented at the Duke's Theater
in Dorset Garden, London, in 1672.

APPENDIX D

A list of plays read by the writer before narrowing this study to the production of The Gentleman Dancing Master.

Comical Revenge; or Love in a Tub by George Etherege

She Would if She Could by George Etherege

Man of Mode by George Etherege

Love in a Wood by William Wycherly

The Country Wife by William Wycherly

The Plain Dealer by William Wycherly

Marriage A-la-Mode by John Dryden

Sir Martin Mar-all by John Dryden

The Rehearsal by George Villiers

Love for Love by William Congreve

The Old Batchelour by William Congreve

The Way of the World by William Congreve

The Relapse; or Virtue in Danger by John Vanbrugh

The Provok'd Wife by John Vanbrugh

WILLIAM WICHERLY'S THE GENTLEMAN DANCING MASTER:

A THESIS PRODUCTION FOR THE
ARENA STAGE

by

MARY JEAN THOMAS

B. S., Fort Hays Kansas State College, 1955

AN ABSTRACT OF A THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Speech

KANSAS STATE COLLEGE
OF AGRICULTURE AND APPLIED SCIENCE

1958

This is a production thesis which records the historical research necessary to the production of any Restoration comedy, and the problems encountered in producing William Wycherly's The Gentleman Dancing-Master in-the-round. By using the arena stage, rather than the conventional proscenium stage, the writer could bring the action and the dialogue closer to the audience in the hope that this intimacy would make the play more understandable and enjoyable to a contemporary audience.

A review of New York critics' comments about the few Restoration comedies revived professionally in New York indicated that most of these revivals met with only luke warm enthusiasm. A general comment found in most of these critiques was that the actors tended to "romp" through their parts and burlesque their characters, rather than trying to bring out the intellectual subtlety of Restoration comedy. This information added to the writer's belief that arena staging would be a desirable medium for the comedy of wit.

The Gentleman Dancing-Master was selected for this production because it met the criteria set by the writer: (1) It was written during the early years of the Restoration. (2) It contained a number of strong character types which prevailed in most Restoration comedies. (3) The plot of the play was fairly uncomplicated. (4) The play had not been produced professionally or, since 1937, as a part of any academic study in this country. Every aspect of this production was conceived and effected by the director in accordance with the information she gleaned from the historical research of the period. The play was presented before an audience of approximately one hundred students, professors, and friends of the director and cast, on May 19,

1958, in Room 206 of Holton Hall, on the campus of Kansas State College.

To ascertain the acceptance of the literary merits of Restoration comedy as a whole, an investigation was made and recorded of the statements of major critics of the seventeenth, eighteenth, nineteenth, and twentieth centuries. In addition, careful note was taken of the criticism of the writing ability of William Wycherly and of The Gentleman Dancing-Master. Bibliographies and indices were checked to make sure that the research in this study would not be a duplication of an earlier project.

To gain a thorough knowledge of Restoration comedy and the peculiarities of the period in which it was written, a study was made of the historical events leading up to and including the Restoration of Charles II to the throne of England. This was necessary to understand the political and religious factors responsible for the closing of the London theaters in 1642, and the resultant popularity of the theater after the Restoration.

A study was also made of the theatrical facilities and developments from the early part of the seventeenth century through the Restoration, to give the director an idea of staging practices at the time the play was written. This part of the research included a review of theater facilities, scenery, costumes, audience reactions, and special effects. The highlights of this research are recorded in the thesis.

It was hoped that this study would reveal the playability of Restoration comedy in the arena. The experience of the writer indicated that such staging was comparatively easy to handle, economical, and produced a desirable effect upon the audience. The background

information which is included in this study should provide the reader with the information necessary to produce any Restoration comedy. The record of the problems of producing The Gentleman Dancing-Master in-the-round for this study should prove helpful to any aspiring producer of Restoration comedy, whether the arena or proscenium stage is used.