

THE GRINNELL COLLEGE DEPARTMENT  
OF THEATRE & DANCE PRESENTS

# ARCADIA

By Tom Stoppard



Nicolas Poussin, *Et in Arcadia ego* cs. 1639

October 8-10, 2021

Friday-Saturday 7:30 p.m. &  
Sunday 2:00 p.m.

Roberts Theatre  
Bucksbaum Center for the Arts



GRINNELL COLLEGE

There will be one 10-minute intermission.

Please turn off all cell phones and pagers.  
No texting, photography, or recording of any kind is  
permitted during performance.

Please be advised:  
This production includes offstage game hunting pistol shots,  
and reference to offstage sexual acts.  
(Resources available and listed on inside back cover.)



Tom Stoppard's

# ARCADIA

*"Arcadia"* is presented by arrangement with Concord Theatricals  
on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

Interim Director	Sandy Moffett
Scenic, Lighting and Props Designer	S. Benjamin Farrar
Costume Designer	Erin Howell-Gritsch
Technical Director	Erik Sanning '89
Assistant Technical Director	Kate Baumgartner '15
Stage Manager	Andrew Jopeak '22
Asst. Director and Dramaturg	Alec Elston '23



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## Cast of Characters

### Nineteenth Century

Thomasina Coverly, aged thirteen, later sixteen  
Beatrice Loesch Crist '25

Septimus Hodge, her tutor, Cambridge natural scientist and mathematician  
Alyssa Argent '25

Jellaby, a butler  
Nicholas Lampietti '25

Ezra Chater, a poet  
Kelly Banfield '24

Richard Noakes, a landscape architect  
Lyra Keeley '25

Lady Croom, Thomasina's mother, mistress of Sidley Park  
Madeline Fialkov '25

Captain Brice, R.N., Lady Croom's brother  
Sun Yuvachitti '24

Augustus Coverly, Thomasina's brother  
Nicholas Lampietti '25

### Twentieth Century

Hannah Jarvis, an author  
Reese Hill '24

Chloe Coverly, one of three contemporary Coverly children  
Laney Gaughan '22

Bernard Coverly, a University of Sussex don  
Jasper Gray '24

Valentine Coverly, Chloe's older brother, the future Earl of Croom, a research mathematician, Oxford Ph.D.  
Carissa Lehning '22

Gus Coverly, Chloe's mute younger brother  
Kelly Banfield '24



## Scenes

Place: A room on the garden front of a very large country house in Derbyshire.

Act I, scene 1: April 10, 1809

Act I, scene 2: The Present

Act I, scene 3: April 11, 1809

Act I, scene 4: The Present

Act II, scene 5: The Present

Act II, scene 6: April 12, 1809

Act II, scene 7: The Present and May 1812

## Music

Piano performance offstage by Royce Wolf will include selections from Lou Harrison, Glenn Miller, Franz Schubert, Johannes Brahms, Ludwig van Beethoven, Paul Hindemith, Wolfgang Amadeus Mozart, Charles Ives, Dmitri Shostakovich, and Frédéric Chopin

## Special Thanks:

Charlie Duke

Grinnell College Physics Museum

Scott Gritsch

Corey Hammond

Kathy Kohl

Alice Maguire (Properties Mistress)

Ellen Mease

Mandi and Emily at Norcostco, Minneapolis, MN

John Rommereim

John Stone

The Goodman Theatre, Chicago



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When I signed on to *Arcadia*, I didn't really know what the play was saying through the math and philosophy stuck between jokes and dancing. I started what I thought would be the hardest part of my job, learning the references to math, history, and literature. I assumed that once I could speak Tom Stoppard's referential language, I could find his message. I looked for Stoppard's own voice in the dialogue, however the only time I clearly heard him was in a taunt from Bernard, "let the brats figure it out for themselves." Nothing in *Arcadia* is taught or told, the meaning in the text must be searched for and synthesized.

At its core, *Arcadia* asks us to engage in a conversation about how we understand the world around us, with no clear answer put forward. Back in 1809, Thomasina works with Septimus to predict the future through geometry and physics. Meanwhile, in the present, different researches each try to reconstruct the past. Val is driven by the numbers, Bernard is driven by his gut instincts, and Hannah falls somewhere in between. Stoppard presents the evidence and opinions of his characters, but never draws a conclusion for us. While some of his characters are certainly more sympathetic than others, all present a version of truth for the audience to build their understanding from. As Septimus explains, understanding will always reveal itself, because the fundamental truth in the universe is out there for us to derive over and over if needed.

Ironically, when I came to understand that Stoppard didn't want to put his own answers in the text, I started hearing his voice in the dialogue more and more. "If the answers are in the back of the book," muses Hannah, "I can wait, but what a drag." I'm still not entirely sure it was intentional, but the struggle to distill truth from the text of *Arcadia* perfectly mirrors the message I found in it. All the pieces are out there, but there's never going to be a satisfying way to condense the nature of truth into one happy bundle. We must learn



instead to find satisfaction in how the contradictions allow for our understanding to evolve, and each of us must forge an understanding of the world that we're happy with.

Alec Elston

Notes by Ellen Mease from the 1997 Department of Theatre production of *Arcadia* program:

After the success of his *Jumpers* (1972) and *Travesties* (1974) Stoppard said that he wanted to write "something that takes place in a whitewashed room with no music and no jumping about . . . so that the energy can go into the literary side of what I do. I'd like to write a quiet play." While *Arcadia* is no whitewashed room—its perfect black has been preserved for the twenty years I've directed in this room—its intimacy invites our attention to a play which comes as close as any of Stoppard's to his ideal, "the perfect marriage between the play of ideas and farce or perhaps even high comedy."

The play of ideas or Stoppard's "intellectual leap-frogging" is produced by a series of conflicting statements made by conflicting characters. "I play Ping-Pong with myself, but there is no killing shot. It is like Ping Pong against a clock: there is a tendency for the argument to be won by the person who finishes speaking when the bell goes, rather than because there is nothing left to say." "I write plays because dialogue is the most respectable way of contradicting myself."

No other contradiction in *Arcadia* is as large as what we have called the death and life themes—Thanatos vs. Eros—Septimus' despairing cry "So the Improved Newtonian Universe must cease and grow cold. Dear me" vs. Val's "Yes, the world is doomed. But if this is how it started, perhaps it's how the next one will come." The contest seems even: between the remorseless fatalism of scientific realism on one hand, anticipating with dry-eyed stoicism universal



heat death, and on the other the joyful acceptance of our contingency and unwillingness to rule out altogether another fortuitous concatenation of atoms or of matter and anti-matter. "In an ocean of ashes, islands of order. Patterns making themselves out of nothing." As the play ends Septimus muses "When we have found all the mysteries and lost all the meaning, we will be alone, on an empty shore." His young pupil remains irrepressible: "Then we shall dance." Scene Seven's mixing of present and past, the living and the beloved dead, like the jam in the rice pudding, brings the play to a haunted close, as two couples, past and present, one as likely as the other is unlikely, give an unaccountable jump-start to this chaotic system, dancing the orderly patterns of *communitas*, the action of bodies in heat driven by an unfathomable desire into "islands of order."

The extraordinary coherence of *Arcadia*'s plot has much to do with the play's great success. The two modern-day literary sleuths, the exact logician and closet Romantic Hannah Jarvis and "media don" Bernard Nightingale, owe much to their prototypes Roland Mitchell and prickly Maud Bailey, in A.S. Byatt's *Possession*, Booker Prize winner in 1990. The mystery story drives the play, as the past yields up its many secrets in an abundant but partial paper trail, leaving others irrecoverably lost to time. In its choice of clues and its ordering of their disclosure, *Arcadia* is as cunningly plotted as *Oedipus Rex*. The mystery involves three mathematical problems (Fermat's last theorem, the second law of thermodynamics and modern chaos theory), three recovered letters (Chater's challenges and Mrs. Chater's appeal, stuffed in the pages of Chater's wretched *Couch of Eros* and thus saved from the ravages of time), three lost letters (Byron's to Septimus, Septimus' to Croom and Thomasina), three instances of carnal embrace in the gazebo, three gardens superimposed on one another like archeological strata. The play's central theme, order tending to disorder as very human protagonists suffer in their demand for clarity in the midst of confusion, is expressed



through three metaphoric contexts: nearly two hundred years of math and physics, English landscape gardening, and the cultural sea-change of the early nineteenth century, as “the Age of Enlightenment is banished into the Romantic wilderness.”

The play’s comic roots run deep, to the Plautine comedy of errors ruled by mischance and fortuitous encounter. *Arcadia* draws equally on Restoration comedy’s notorious naughtiness, stereotyped comic characters and brilliant verbal wit, on the high comedy of Oscar Wilde, and on George Bernard Shaw’s brilliant and even more learned plays of ideas. Its comic vitality owes much to its abundant love stories, orderly and disorderly. Preeminently, the play focuses on a Shavian marriage of true minds—tutor and pupil—producing a charming intellectual romance set in the midst of “noodle nymph and sportive satyr” posturings worthy of Feydeau bedroom farce: promiscuous Mrs. Chater the Eve discovered in carnal embrace; Lord Byron, Septimus’ school chum, romancing Septimus’ boss Lady Croom and his current squeeze “the Chater”; the would-be poet Chater cuckolded by Captain Brice, Septimus, Byron, and finally losing altogether to the stupid stud Brice; Lady Croom romancing Byron as he’s seduced by the Chater, and then seizing Septimus by default; Septimus run to ground by “the Chater,” exposed to Mr. Chater, spared death as a duel is aborted (due to late night bed-hopping), and finally lucking into Croom’s bed. As for the present-day nymphs and satyrs, a classically prudish lady writer and a joyous free spirit mix it up with a Ph.D. mathematician, a mute piano prodigy and a pompous academic *miles gloriosus*, whose discomfiture in both love and letters is the play’s great contribution to the tradition of the comic scapegoat justly humiliated for an ass (or goat).

Stoppard’s modernist themes deal with the anxiety and confusion of life, our helplessness as we confront forces impervious to reason, idealism’s despair in the face of the loss of identity, faith, firm moral ground. We are the victims



of accidental calamities which threaten and occasionally destroy us. In *Jumpers* the ethical philosopher George Moore, demonstrating the fallacy of Zeno's paradox, accidentally kills his pet bunny Thumper with an arrow. By the end of the play, lamenting the triumph of moral relativism, he accidentally steps on his pet turtle. Before we die, however, we may dance. The *Arcadia* turtle outlives generations of Coverlys. And we understand that the hare shot for Thomasina's meat pie is a symbolic substitute for Septimus, potentially dead in a stupid duel but restored to the light of a glorious dawn. The life theme triumphs over ontological and epistemological impasses, as the comic heroes display life's brainy opportunism.

The insufficiencies of reason are turned to farce, and the twin geniuses of Sidley Park, lost to time, are recreated once more in our imagination.



## **Glossary of Terms, Places and Historical Personalities**

Assembled by Ellen Mease

--Adapted from American Conservatory Theatre's 1995 "Words on Plays" dramaturgy for their production of *Arcadia* and The Goodman Theatre's Student Guide Glossary from 1996.

### **Anchorite**

Synonymous with hermit—a person retired to a solitary place for religious seclusion.

### **Algebra**

"Branch of mathematics which considers primarily the representation of numbers by means of letters . . . more precisely, that part of mathematics which considers the relations and properties of numbers by the aid of general symbols, usually letter, and signs of operation and relation."

### **Arcadia**

Mountainous region of the central Peloponnesus of ancient Greece. The pastoral character of Arcadian life together with its isolation partially explains why it was represented as an Edenic paradise in Greek and Roman bucolic poetry and in the literature of the Renaissance. In ancient times Arcadia was bounded on the north by Achaea, on the south by Messenia and Laconia, on the east by Argolis, and on the west by Elis. It was thus cut off from the coast on all sides. In Roman times, Arcadia fell into decay. It was a scene of conflict during the War of Greek Independence (1821–29), in which Lord Byron was a key player.

### **Archimedes (287–212 BCE)**

An ancient Greek mathematician, inventor, and physicist, Archimedes is credited with calculating pi, devising exponential numbers, developing formulas for calculating the area and volume of geometric figures, discovering the principle of buoyancy, and inventing a hydraulic screw that raises water from a lower to a higher level.

**Beaters and butts**

Local villagers who walk through a country estate's woods and heather to scare and flush birds into the air for a shooting party. "Butts" are presumably herders of the birds working alongside the "beaters."

***Brideshead Revisited***

Mocking the aristocratic Valentine, Bernard substitutes "regurgitated" for "revisited," in comic reference to the title of Evelyn Waugh's 1945 novel (adapted for film in 1981 [PBS] and again in 2008). A bittersweet lament for the death of faith, love, dynasty, England itself. "Et in Arcadia ego" is inscribed across the pate of a skull displayed in the narrator Charles Ryder's Oxford rooms; the first episodes of the series are similarly titled. The 1981 "Brideshead" (with Jeremy Irons, Anthony Andrews and Laurence Olivier) was shot at Castle Howard, whose Garden Hall looks much like that described by Stoppard for the study setting of **Arcadia**. Designed at the end of the 17th c. by the Restoration playwright and architect John Vanbrugh for Charles Howard, 3rd Earl of Carlisle. Like the fictional Sidley Hall, Castle Howard enjoyed a famous history of landscape design. Byron did visit here. By WWII the great house was being used as a girls' school; a fire in the early 40s destroyed the Garden Hall, melting the leaded glass windows of the great domed ceiling. The house was restored from 1960-1980 in the spirit of Vanbrugh.

**Brown, Lancelot "Capability" (1716–83)**

Considered the master of English landscape architecture, Lancelot "Capability" Brown was an avid disciple of the "picturesque" style of garden design, characterized by a natural, unplanned appearance. He disliked carved stone and architectural shapes. Instead, he used only natural elements in his designs: turf; mirrors of still water; a few species of trees used singly, in clumps, or in loose belts; and



the natural undulating contours of the ground. His nickname is derived from his habit of saying that each estate he was asked to redesign had “capabilities.” An earnest gentleman once expressed the hope he might predecease Brown, “because I want to see Heaven before you have ‘improved’ it.”

### **Beau Brummel (1778-1840)**

The archetype of the English dandy or man of fashion. The grandson of a valet and the son of the secretary of Lord Liverpool, he was educated at Oxford and became the close companion of the Prince of Wales. His excruciating wit, exquisite manners, and flamboyant style of dress—including his famous cravat—made him the arbiter of elegance in all things for British society for most of the first two decades of the nineteenth century.

### **Byron**

George Gordon, Lord Byron (1788-1824). Born with a club foot. Attended Harrow 1801-05. Entered Cambridge 1805. Cambridge did him no good. “The place is the devil,” he said, and according to his own showing he did homage to the *genius loci* [The Genius of the Place] with notorious drinking, gambling, and womanizing. Early on, he kept exotic pets, at various points a tortoise, a goat and a tame bear. First published with a collection of poems, “Hours of Idleness,” which enjoyed a brief triumph though panned by the *Edinburgh Review*. For Byron, this expanded the scope of the satire he was writing on British poets. *English Bards and Scotch Reviewers* was published on March 1, 1809. Byron took his inheritance of his estates in April 1808. He had planned to travel in the East as soon as he was of age at 21. But first he threw an apparently scandalous house-warming party. He took his seat at the House of Lords in 1809, and during May and June of that year he worked on an enlarged edition of *English Bards*. Accompanied by his friend Hobhouse and retainers he set sail from Falmouth on July 2, reaching Lisbon July 7.





Marchand's commentary on Byron's letters remarks:

The secret reason for Byron's urgency to leave England (April 16 letter to his attorney Hanson) and his reluctance to return must remain a mystery. We have his word that it had nothing to do with the importunities of creditors, nor with any fear of those whom he had attacked in his satire [*English Bards*]. It is tempting to speculate that such dark hints in contrast to his open and boastful avowals of his prowess with "nymphs" in London and his confession to Hanson of his faux pas with the maid Lucy, could suggest that he had a wish to escape his own proclivities toward attachment to boys, or perhaps that he feared a closer connection with the Cambridge choirboy Edleston (after his death the subject of Byron's 1811 "Thyrza" elegies) who had wanted to live with him in London. But there is no solid evidence of this.

*Childe Harold's Pilgrimage*, written following his two-year grand tour through Portugal, Spain, Italy, Albania, and Greece (a detour to avoid Napoleon's European turmoil), recounts a series of travels in search of meaning in life. In ruined shrines Childe Harold realizes that in the modern world we find none of the faith that animated past cultures, nor the glories of antiquity. Byron sees in history only universal spiritual entropy, just as Thomasina sees in Noakes's steam engine the physical fate of the universe. Hannah quotes from Byron's "Darkness" as proof to Val that it might well have been possible for Thomasina to stumble prematurely on the maths necessary for the discovery of entropy--if the melancholiac poet could do it, why not the genius child?

Thrust by *Childe Harold's Pilgrimage* into the literary limelight in 1812, Byron enjoyed many tempestuous and highly public affairs, including one nine months long with Lady Caroline Lamb (wife of Lord Melbourne, the future prime



minister to Queen Victoria), whose satirical novel *Glenarvon* ruined his reputation--she called him "mad, bad and dangerous to know." A bohemian iconoclast, Caroline cross-dressed as Byron's page, encouraging malicious gossip about his bisexuality. He and his half-sister Augusta Leigh enjoyed "aggressively" intimate relations. In 1815 Byron married the wealthy and conservative Anne "Annabelle" Milbanke, whose interest in math invited the nickname "Princess of Parallelograms." She left him shortly after the birth of their daughter, accusing him of mental illness. Byron's daughter, Augusta Ada, became a protégé of Mary Somerville, the first woman physicist of stature in England, and later became an associate of Charles Babbage, the inventor of the calculator. She eagerly explored early computer science until her duties as Countess of Lovelace forced her to give up her experiments. She died young, a victim of blackmail and huge gambling debts at the races. Ada's passion parallels Thomasina's--a prodigious intellect and mathematical genius, inventing a conceptual structure (iterated algorithms) she could never fully prove without modern computer technology; a technology Byron's daughter Ada helped to develop without fully understanding its potential uses. Thomasina too faces a future of marriage and social duties inimical to the life of the mind.

By 1816, burdened with debts, hounded by creditors and scandal-mongers, chronically despondent, Byron went into permanent self-exile. He wrote "Darkness" after witnessing a sun darkened by atmospheric debris cast up by an Indonesian volcanic explosion. Travelling to Switzerland, then Italy, and finally returning to his beloved Arcadian Greece, he fought in the Greek War of Independence from Ottoman Turkish rule, and died of a fever in 1824 in Messolonghi, a lonely and alienated hero.

**Canard**

A false or unfounded report or story.


**Caro** (See also under **Lamb, Lady Caroline**)

Title of Hannah's best-selling book about Lady Caroline Lamb, Byron's lover in 1812. Lady Caroline commonly dressed up as Byron's page and was said to have looked like a 14-year-old boy. Byron's nickname for her was "caro," the first four letters of her name, but also the masculine adjective "dear" in Italian. See the 1973 biography by Henry Blyth, *Caro: The Fatal Passion: The Life of Lady Caroline Lamb*.

**The Castle of Otranto** (1765)

The first Gothic novel in the English language, written by Horace Walpole, an eighteenth-century member of Parliament and writer renowned for his taste for bizarre Gothic architecture. The son of England's great statesman Sir Robert Walpole, Horace Walpole was also a noted gardener, who wrote an influential *History of the Modern Taste in Gardening* (London, 1782). He converted his estate, Strawberry Hill, at Twickenham, Surrey, into a little Gothic castle, setting the taste for the Gothic revival in architecture and gardening.

**Chaos theory**

Theory based on the mathematics of "deterministic chaos," which states that through simple non-linear equations one may get very complex and unpredictable results. Part of the theory deals with "strange attractors." Which are graphic representations of the variable in the chaotic system as they change over time. Plotted as points on a graph, the variables reveal an organized mathematical form existing within the apparently chaotic system.

**Cleopatra** (70–30 BCE)

The Egyptian queen, the lover of Julius Caesar, and later the wife of Mark Antony. After the Roman armies of Octavian (the future emperor Augustus) defeated their combined forces, Antony and Cleopatra committed suicide, and



Egypt fell under Roman domination. In sc. 3 of *Arcadia*, for Thomasina's lesson in translation from the Latin, Septimus has translated into Latin Enobarbus' famous speech (ll. ii.223) from Shakespeare's *Antony and Cleopatra*, describing the queen's spectacular royal entry on the river Cyndus on the occasion of Mark Antony's embassy from Rome. Every British school child knows this speech.

### **Cornhill Magazine (1860-1975)**

A British literary magazine first published in 1859, which printed the works of, among others, William Thackeray, Leigh Hunt, Elizabeth Gaskell, and the Brontës; Thackeray was its editor from 1860 to 1863. Hannah has an 1862 issue which includes an article citing Thomas Love Peacock's letter about his trip to Sidley Park.

### **Curio**

Something considered novel, rare or bizarre.

### **Deterministic Universe**

Determinism is the theory that, in our completely rational universe, all events, including moral choices, are determined by previously existing causes and not by free will.

### **DNB**

The Oxford Dictionary of National Biography, founded in 1882 by George Smith. References famous Brits who lived between 500 BCE and the present.

### **Don**

A don is a senior member of a college at a British university, especially at Oxford or Cambridge. This is not the title of a position (like professor), but a term of respect deriving from the Latin *dominus* ("master"). It appeared satirically after the Restoration to compare the independence and pigheadedness of the academic to the stereotypical don, and thus is still a generic term for someone with a stuffy or particularly academic turn of mind.

**Eros**

In Greek mythology, the god of love. He is not mentioned in Homer; I Hesiod (Theong. 120) he is a primeval god, son of Chaos.

**“Et in Arcadia ego”**

Ambiguously, either “Even in *Arcadia*, I, Death, am present” (evidently the words out of the monstrous skull in Guercino’s 1618 painting), or more innocently, as a tomb inscription read by the shepherds in Poussin’s two versions of the theme (1629 and 1639), a wistful epitaph

for a pastoral idyll enjoyed and then lost—”And I too was in Arcady.” See Erwin Panofsky’s “Et in Arcadia Ego: Poussin and the Elegaic Tradition,” in *Meaning in the Visual Arts* (NY, 1955), 295-320.

**Eton**

The largest great public boarding school in England, founded by Kig Henry VI in 1440-41 along with King’s College, Cambridge, which Eton graduates were to attend.

**Fermat, Pierre de (1601-65)**

French mathematician, famous for developing two theorems. The first states that for any prime number  $p$  and any integer  $a$  such that  $p$  does not divide  $a$  (the pair are relatively prime),  $p$  divides exactly into  $ap - a$ . The second, known as Fermat’s Last Theorem, holds that “it is impossible to separate a cube into two cubes, a fourth power into two fourth powers, or, generally, any power above the second into two powers of the same degree.” Fermat claimed to have found “a remarkable proof which the margin is too small to contain.” Mathematicians sought to find this proof for more than three hundred and fifty years. Many thought it was impossible, until Princeton University–based British mathematician Andrew Wiles solved it in 1993 after seven years of concentrated



effort. The final proof, which was accepted by the academic community in 1996, occupies the entire May 1995 issue of *Annals of Mathematics*. Wiles told *Science* magazine that the experience of working on the proof was like

entering a darkened mansion. You enter a room, and you stumble months, even years, bumping into the furniture. Slowly you learn where all the pieces of furniture are, and you're looking for the light switch. You turn it on, and the whole room is illuminated. Then you go on to the next room and repeat the process.

Wiles's discovery was announced two months after *Arcadia* debuted in London; Stoppard insisted the performance program be reprinted to include an article about the finding.

Septimus points out to Thomasina that Fermat wrote in a margin of his *Arithmetica* that he had discovered a proof for his "last theorem," but lacked sufficient space to write it down. Thomasina concludes that Fermat was joking, and this "joke" inspires the note that Thomasina writes in the margin of the mathematics primer in 1809, discovered by Septimus in 1812 as he is puzzling over her heat exchange diagram. Her marginalia, hinting toward a geometry of irregular forms, and her iterated algorithms and graphs plotting an apple lead in her lesson book, lay the foundations for modern fractals and chaos theory.

### **Gallic Wars**

The campaigns from 58 to 51 BCE by which Julius Caesar conquered Gaul (approximately the area of modern France) for Rome.

### **Game books**

A written record of the fish and game taken on an estate.

### **Grouse**

A bird similar to the partridge, somewhat larger but less rotund and mostly dirty brown in color, found primarily in the heathers of northern England and Scotland. British



gentlemen shot thousands of these each autumn, for no known reason. The shoots, particularly in the late Victorian and Edwardian eras, were massive social affairs.

### **Ha-ha**

“A boundary to a garden, pleasure-ground, or park, as such a kind as not to interrupt the view from within, and not to be seen till closely approached; consisting of a trench, the inner side of which is perpendicular and faced with stone, the outer sloping and turfed, a sunk fence.”

A fundamental element of picturesque English garden design, invented by eighteenth century landscape designer William Kent. The ha-ha was a sunken barrier created by digging a trench along the perimeter of one's property to keep farm animals and wildlife at bay without disrupting the scenery with obtrusive fences or hedges. According to Susan Watkins in Jane Austen's *Town and Country Style*: “So called from the exclamation supposed to have been shouted as the owner or one of his guests came upon it unexpectedly.”

### **Harrow**

Exclusive English boy's school founded 1572. Among its many famous alumni is Lord Byron. Its grounds include a nine-hole golf course and a lake designed by Capability Brown in 1767.

### **Hermit:**

Hannah's beloved “genius of Sidley Park, “ a “sage of lunacy” (or “oxy-moron,” combining “Oxford don” and “moron”) puns doubly on the ideas of “the genius of the place” (a term in landscape design, see accompanying period citations) and the genius tutor Septimus (actually educated at Trinity College, Cambridge, not Oxford), who takes up the hermitage with Plautus as sole companion. Septimus' stacks of papers, found in the hermitage after his death in 1834 and burned, initially mistaken as the ramblings of a mad genius, actually contained his proofs of the entropic



heat death of the world derived from Thomasina's diagram and essay on heat exchange. Thomasina's drawing of the Sidley Park hermit in Noakes' landscape book.

## **Murray**

James A.H. Murray, first editor of the *Oxford English Dictionary*

***Mysteries of Udolpho***. See under **Radcliffe**.

## **Newtonian Physics**

English mathematician and natural philosopher (physicist), Newton proposed three laws of motion in his 1687 *Mathematical Principles of Natural Philosophy*. Newton sought to reveal the true mechanics of nature through his study of the motion of bodies in orbit. In 1809 Thomasina contemplates the limitations of Newtonian law, deterministic and reductionist (i.e., anti-chaotic). In 1812 Septimus presents Thomasina with Fourier's essay from the Scientific Academy of Paris which contradicts Newtonian law as it pertains to the propagation of heat in a solid body. This knowledge inspires Thomasina's diagram and essay on heat exchange, the culmination of her long fascination with the behavior of "bodies in heat."

## **Peacock, Thomas Love (1785-1866)**

English poet and novelist who was satirical and critical in subject while often extravagant in style. He "caricatured contemporary figures by the device of bringing a group of thinly disguised eccentrics together and letting their conversation, often ridiculous, fill the book." Peacock's satirical essay "The Four Ages of Poetry" provoked Shelley to write a serious rebuttal in his *Defense of Poetry*.

Peacock's earliest satirical novel, *Headlong Hall* (to which Bernard refers), features a vitriolic reviewer; a best-selling lady novelist; the poet Nightshade; a vegetarian who believes the world is steadily deteriorating, his opponent who sees only progression to perfectibility; a landscape architect whose style amalgamates Capability Brown and his successor





Humphry Repton; the phrenologist Cranium and his lovely daughter Cephalis. Stoppard's indebtedness to Peacock is obvious.

**Radcliffe, Ann** (1764-1823)

Unadventurous English gentlewoman and arch-Gothicizer. Her masterpiece *The Mysteries of Udolpho* (1794) terrorizes by suggestion. Though her dialogue is “of a stiltedness that must be sampled to be imagined,” her tenebrous landscapes and atmosphere in the style of Salvator Rosa were well admired by her readers. Though Walpole's *Castle of Otranto* was the first Gothic novel, Radcliffe's *Udolpho* is a superior example of the genre. Her *The Italian, or the Confessional of the Black Penitents* (1797), whose best drawn character, the implacable villainous monk Schedoni, is one of the prototypes of the Byronic hero so fashionable in the nineteenth century. Her novels feature gloomy forests, Gothic ruins, imprisoned wives and guileless daughters facing incredible complexities of iniquity. Her villains—absolute in wickedness and wreaking their rage on good people flawlessly refined—suited the tastes of an imperial England threatened by Continental disorder and colonial exotic Others.

**Rota**

A round or rotation of duties, a period of work or duty taken in rotation with others. (Septimus' farcical image for the platoon of defenders he imagines incapable of protecting her from scandalous liaisons. She cuckolds Chater with Septimus, Brice and Byron in the off-stage erotic farce.)

**Savant**

A person of profound or extraordinary learning

**Walpole, Horace** (1717-1797). See under *Castle of Otranto*.



**Alyssa Argent '25** (Septimus Hodge) is from Chicago and this is her first show at Grinnell College. At William Howard Taft High School she has performed in *Elephants Graveyard*, *We Will Rock You*, *A Game of Catch*, *Watermelon Boats*, *Little Shop of Horrors*, *Failure- a Love Story*, *The Wolves*, *A Midsummer Night's Dream*, and *Trojan Women*. She has also performed with Windy City Theater in *Grease* and *Legally Blonde*. She hopes you enjoy the show!

**Kelly Banfield '24** (Ezra Chater and Gus Coverly) is from Washington, New Jersey and was active in high school theatre at George School, both on and off stage. He is an undecided major with an intended linguistics concentration. George School Theatre: Edward Emerson in *The Night Thoreau Spent in Jail*, ensemble in *RENT*, Puck in *A Midsummer Night's Dream*, costume crew in *Sideshow*, James Keller in *The Miracle Worker*, props master for *Noises Off*, assistant to music director and puppeteer for *Children of Eden*. Grinnell College: collaborator and performer in *Infinity*.

**Beatrice Crist '25** (Thomasina Coverly) is from Durham, North Carolina. She was very active in local theatre during high school, exploring acting, directing, and design. Beatrice is excited for her Grinnell College debut. Studio A Acting Company: Chick in *Crimes of the Heart*, Emma in *People, Places, and Things*, Florence in *The Curious Savage*, Sonia in *Vanya and Sonia and Masha and Spike*. Studio A Players: Catherine in *Proof*. American Shakespeare Center: Marcellus, Rossencraft, and Clown in *Hamlet* (Q1), Benvolio in *Romeo and Juliet*. Burning Coal Theater: Juliet in *Romeo and Juliet*. Emerson Waldorf School: Cecily in *The Importance of Being Ernest*. DIY Shakespeare: Helena in *A Midsummer Night's Dream*.



**Madeline Fialkov '25** (Lady Croom) was born and raised in Des Moines, Iowa before making the distant venture to Grinnell College. *Arcadia* is her theatrical debut. In high school, Madeline was in the band, show choir, and danced at a local studio. In her free time, Madeline likes to play guitar and watch movies with friends.

**Laney Gaughan '22** (Chloë Coverly) is a math major from McKinney, Texas. She has been active in community theater and is currently involved with the contra and swing dance clubs on campus. Grinnell College: *Tough Choices for the New Century*. Community Theater: Most recently, *Runaways*; *A Chorus Line*; *Much Ado About Nothing*.

**Jasper Gray '23** (Bernard Nightingale) is a music and computer science major from Starkville, Mississippi. He did many high school plays, but this is his first production at Grinnell. He enjoys playing the piano, goofing off, eating food, and meeting new people. He is also looking forward to doing more productions in the future, hopefully with an equally wonderful and welcoming cast.

**Reese Hill '23** (Hannah Jarvis) grew up in Iowa City, Iowa, and was a frequent participant of high school and local community theatre productions. Reese spends her free time painting, volunteering at animal shelters, and watching Luca with her seven-year-old cousin. Grinnell Theatre: *Infinity*. City High Theatre: *Fern Arable (Charlotte's Web)*. Community Theatre: *Olive Ostrovsky (25th Annual Putnam County Spelling Bee)*; *Marilla Cuthbert (Anne of Green Gables)*; *Miranda (Return to the Forbidden Planet)*; assistant director (*Annie*).



**Lauren “Lyra” Keeley ’22** (Mr. Noakes) comes to us from St. Louis, Missouri, where she was born and raised. She is an intended Psychology major. John Burroughs School: Sandrine in *Almost, Maine*, Gabby in *She Kills Monsters*, Angie in *Front*. St. Louis Shakespeare Festival: Phebe/Le Beau in *As You Like It*, Ferdinand in *The Tempest*, Ophelia in *Hamlet*, Juliet in *Romeo and Juliet*, Helena in *A Midsummer Night’s Dream*, Rosaline/Jacquenetta in *Love’s Labours Lost*, Chorus in *Henry V*.

**Nicholas Lampietti ’25** (Jellaby, Augustus) is coming to Grinnell by way of Washington DC, where he was born and raised. Interested in English, History, and Peace and Conflict Studies, he has also lived in Middletown, Delaware, and Buenos Aires, Argentina. A member of Infinite Coincidence, one of Grinnell’s improv teams, and a lover of all things theatre, he is thrilled to be a part of *Arcadia*! Previous credits include *The Importance of Being Earnest* (Ernest) *Dracula* (Harker), *Rabbit Hole* (production intern), and *Love, Loss, and What I Wore* (stage manager).

**Carissa Lehning ’22** (Valentine Coverly) is a Chemistry and Theatre and Dance double major from Elk Grove Village, Illinois. This is her tenth show at Grinnell. Some of her past departmental credits include *soft lights for sleepless nights* (cast member), Dance Ensemble’s *Salt Marsh Suite* (ensemble), *Reflex Action* (director), and most recently, an online production of *Eurydice* (Loud Stone).

**Tanawin (Sun) Yuvachitti ’22** (Captain Brice) is originally from Bangkok, Thailand, where he first started his journey in theatre as “Random Adult #5” in his high school’s *Oliver* production. Now a second-year making his theatrical debut at Grinnell College, Sun plans on majoring in either History or English, and if he’s not taking a walk around campus with no destination in mind, he can be found either cooking in one of the numerous kitchens scattered around Grinnell College or trying to speed run his homework in the HSSC.



**Claire Davis '22** (Costume Crew Co-Chief) is a Music and History major, a violist in the orchestra and chamber ensembles, and a representative on the Music SEPC. In her spare time, she enjoys knitting and hugging wool.

**Alec Elston '23** (Assistant Director, Dramaturg) became involved in theatre through performance art in their hometown of Chicago, IL. A double major in Computer Science and Theatre and Dance, Alec aspires to design sets and costumes that harness the power of programming and robotics.

**Lucie Greene '23** (Assistant Stage Manager, Sound Board Operator, Livestream Operator) is from the Chicago Area. Lucie is interested in set design, directing, and scenic artistry. She has done scenic painting for several high school productions as well as Grinnell's 2020 production of *Red Velvet*.

**Katie Hidlebaugh '22** (Costume Crew Co-Chief) is a Sociology major with a concentration in Policy Studies. This is the second show in which they have been involved, having done Sound Board Operation during a production their first semester. They are also the Front of House Manager, working in the Box Office and as a Crowd Manager during productions.

**Parris King-Levine '24** (Props Crew) is an intended Sociology major from St. Louis, MO. She previously worked as Props Master in various shows in high school. This is her first time being involved in a Grinnell production.

**Andrew Lim '25** (AV Operator, Light Board Operator) is from San Francisco. They did lighting design throughout high school, and are hoping to continue here at Grinnell. This is their first Grinnell production.



**Vivian Lillskau '25** (Costume Crew) is a prospective Psychology major from Walford, IA. She did stage managing throughout high school. Previous productions include *Orpheus* and *Eurydice*, *Cinderella*, and *The Diary of Anne Frank*. This will be her first Grinnell production.

**Lucy Polyak '23** (Props Crew) is a Theatre and Dance/History double major from Iowa City, IA. Her previous productions at Grinnell include *The Burial at Thebes*, *Red Velvet*, and the 2019 *One Acts Festival*.

**Rumesa Qalbani '25** (Assistant Stage Manager) was raised in Saint Louis, Missouri, and attends Grinnell College as a Questbridge Scholar. She did theatre for 5 years in middle school and high school, and she finds it to be one of her passions. Currently, she's a first-year student who plans on continuing theatre at Grinnell in the future. She attended Francis Howell North and helped produce *Gaslight*, *Addams Family: The Musical*, *Peter Pan*, and *You're a Good Man Charlie Brown*.

**Olga Shevelkina '22** (Costume Crew Co-Chief) is a Music major and intended Linguistics concentrator from New Haven, Connecticut. She has worked in the costume shop since Fall 2018. Other costume crew chief productions include *Twelfth Night*. She is excited for the return of live theatre!



**Kate Baumgartner '15** (Assistant Technical Director) has worked as a master carpenter with the Colorado Shakespeare Festival and often serves as a Technical Director for Grinnell High School and Grinnell Community Theatre productions.

**S. Benjamin Farrar** (Scenic and Lighting Designer) is a designer for live performance and film as well as a photographer and graphic designer. Benjamin is the resident designer for Soledad Barrio and Noche Flamenca (a professional dance company based in Madrid, Spain). He has worked as a designer and assistant designer in many venues in New York City, including The Public Theater, The Joyce Theatre, The Lortel Theatre, The Pearl Theatre, The Cherry Lane theatre, and The New Victory Theatre. He has designed throughout North America in venues such as The Majestic Theatre in Boston, White Bird in Portland, The McCarter in Princeton, The Royal Conservatory in Toronto, Wolf Trap in Virginia, and The Zellerbach Playhouse in Berkeley. He has also designed for venues in Australia, Mexico, Argentina, Peru, Brazil, England, Scotland, and Switzerland.

**Erin Howell-Gritsch** (Costume Designer) has designed all mainstage costumes at Grinnell College since 1999, where she is the resident costume designer. As a Lecturer for the College, she has taught Costume Design, Costume Construction, and Introduction to Technical Theatre. She was previously an Assistant Professor of Theatre at Cornell College. Other design credits include the University of Iowa (Theatre, Dance, Playwright's Festival, Black Action Theatre), Riverside Theatre, RT Shakespeare Festival, RT Young People's Company, Graffiti Theatre, Theatre de la Jeune Lune, Ballet Iowa, and Hurley Dancers. Erin holds a Master of Fine Arts in Theatre Design from the University of Iowa and a Bachelor of Science from Iowa State University.



**Andrew Jopeak '22** (Stage Manager) is a political science and psychology double major from Vienna, Virginia. This is his first show as stage manager, previously working as assistant stage manager on *Twelfth Night*, *The Burial at Thebes*, and the production of *Dance Nation* which was interrupted by the pandemic. He has also acted in the One Act Festival twice, in *The Proposal* and *Character Arc*.

**Erik Sanning '89** (Technical Director) is a graduate of Grinnell College. He spent the first two years after graduation working as the Technical Director/Lighting Designer for Ballet Iowa. In the summer of '91 Erik was able to return to Grinnell as the Technical Director. In addition, he is also one of the founding members of Grinnell Productions, a semi-professional theatre company that was based in Grinnell. Erik has also been a member of IATSE, the professional stagehands union, since 1990.





Assistant Director, Dramaturg	Alec Elston '23
Assistant Stage Managers	Lucie Greene '23 Rumesa Qalbani '25
AV and Light Board Operator	Andrew Lim '25
Livestream and Sound Board Operator	Lucie Greene '23
Costume Crew Chiefs	Claire Davis '22 Katie Hidlebough '22 Olga Shevelkina '22
Costume Crew	Vivian Lillskau '25
Props Crew	Parris King-Levine '24 Lucy Polyak '23
Poster & Program Design	Joyce Bergan



## ADMINISTRATION

**Assistant to Dept Chair and  
Production Stage Manager**

Andrew Jopeck '22

## FRONT OF HOUSE

### Front of House Staff

Vanessa Figueroa Weston '24

Kate Guiney '23

Katie Hidlebaugh '22

Nadia Langley '23

Claire Liddle '23

## COSTUME STUDIO

**Costume Storage Coordinator**

Olga Shevelkina '22

### Stitchers

Kelly Banfield '24

Claire Davis '22

Alec Elston '23

Katie Hidlebaugh '22

Libby Kerensky '24

Olga Shevelkina '22

## SCENE SHOP

**Properties Storage Coordinator**

Carissa Lehning '22

### Scene Shop Staff

Evaan Ahmed '23

Kelly Banfield '24

Simon Dungan Seaver '22

Lucie Greene '23

Carissa Lehning '22

Tim Murphy '24

Linda Pham '24

Lisa Shen '24

Sam Stein-De Turck '22

David Yawata '22

Resources Available:

Schvalla Rivera,  
Vice President for Diversity and Inclusion,  
Chief Diversity Officer  
641-269-3100  
[riverasc@grinnell.edu](mailto:riverasc@grinnell.edu)

Bailey Asberry, Title IX Coordinator  
641-269-4999  
[titleix@Grinnell.edu](mailto:titleix@Grinnell.edu)

Grinnell Advocates (students) CONFIDENTIAL (24/7)  
641-260-1615 (call/text/chat)

Crisis Intervention Services CONFIDENTIAL (24/7)  
800-270-1620



***Dancing Storytime***

**Dance Ensemble/ACTivate**

**and Drake Community Library**

Choreographed by Celeste Miller

Drake Library

Oct 9, Nov 6, Nov 13, Dec 4

***Do You Feel Anger?***

Directed by Karie Miller

Flanagan Theatre

November 18-21

**One Act Festival**

Directed by THD 235 Students

The Wall Theatre

December 3-5

**Dance Ensemble/ACTivate**

Choreographed by Celeste Miller

On-Campus Specific Sites

December 6