

Glossary

ARMS AND THE MAN

by George Bernard Shaw

directed by Nike Doukas

Jewel Theatre Company, September 7 – October 2, 2022

Susan Myer Silton, dramaturge

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Page numbers refer to the 1958/1986 Samuel French version as directed by Anita Grannis and adapted by Robroy Farquhar's Flat Rock Playhouse, Flat Rock, NC.

BCE/BC, CE/AD are used interchangeably, depending on which form is in the source material.

Shaw's scenographic details of the play: This glossary discusses Shaw's scenic details for several reasons: one, that the playwright is fond of protracted prefaces of his work and extensive, meticulous stage directions, which I consider as valuable and essential as the script itself; two, that Shaw's choices, which are rife with symbolism and highly intentional – as you will find when reading this glossary – merit examination. Finally, I have been guided by William-Alan Landes' "Explanatory Notes" for *Arms and the Man*, from the Oxford World Classics' compilation, [*Arms and the Man, The Devil's Disciple, and Caesar and Cleopatra*](#), where he quotes Shaw's own reasons for the detail of his scenography:

Shaw intended his scenographic details to contribute to both the historical and geographical credibility as well as the exoticism of *Arms and the Man*. As he told actor Charles Carrington while drafting the play, "I have had to shift the scene from Serbia to Bulgaria, and to make the most absurd alterations in details for the sake of local colour, which, however, is amusing and will intensify the extravagance of the play and give it realism at the same time". *Arms and the Man* capitalized on a popular fascination with the Balkans and their perceived foreignness, most notably Anthony Hope's (1863–1933) best-selling novel *The Prisoner of Zenda*, which was published the same year Shaw's play premiered. For the 1932 film, directed by Cecil Lewis (1898–1997), Shaw reversed his emphasis on detailed realism. As he wrote in his scenario: "Who on earth cares about the meal the people eat? It does not belong to the story; it only interrupts it and would bore the audience".

Landes' research is unparalleled in its detail and specificity, both to *Arms* and to Shaw's body of work. Therefore, you'll find it referenced throughout this glossary.

Play title: Shaw took the name of his play from the first line of Virgil's *Aeneid*: "Of arms and the man I sing". *An Iliad*, seen in May and June at Jewel this season, is based on Homer's *Iliad*, a story of the Trojan War. Virgil (also spelled "Vergil") writes of the Trojan War in the *Aeneid*, which centers on Aeneas, "A Trojan noble, the son of the goddess Aphrodite and the mortal Anchises, renowned for his piety. He fought bravely in the Trojan war but was known best for his adventures afterwards. As Vergil tells in the *Aeneid*, he escaped the city's fall and led a group of survivors to Italy, where he married a native princess and founded the Roman people". ([Madeleine Miller](#), *The Song of Achilles*)

ACT I

A lady's bedchamber in Bulgaria, in a small town near the Dragoman Pass. It is late in November in the year 1885 ... through an open window with a little balcony on the left can be seen a peak of the Balkans, wonderfully white and beautiful in the starlit snow

Bulgaria: Bulgaria – officially the Republic of Bulgaria – is in southeastern Europe. Situated on the eastern flank of the Balkans, it is bordered by the Black Sea to the east, Serbia and the Republic of North Macedonia to the west, Greece and Turkey to the south, and Romania to the north. Its capital and largest city is Sofia, with Plovdiv, Varna, and Burgas as its other major cities.

The country of Bulgaria stretches over a 42,855 square mile area, making it the sixteenth-largest country in Europe.

Bulgaria is the oldest country in Europe. It is also the only country that has not changed its name since it was first established in the 7th century AD. When Khan Asparuh led the Proto-Bulgarians across the Danube River in 681, they established their own state south of the Danube. By the early 10th century, the country reached its cultural and territorial apex. Considered one of the oldest cultures in Europe, Bulgaria would exert great influence on the other European nations through its unique literary schools and literature, discussed on pp. 3-4 of this glossary. It is credited with developing the Cyrillic script, a writing system used as the national script in various Slavic, Turkic, Mongolic, Uralic, Caucasian, and Iranic-speaking countries in Southeastern Europe, Eastern Europe, the Caucasus, Central Asia,



Map of Bulgaria



Physical features of Bulgaria showing the Balkan Mountains

North Asia, and East Asia. Developed during the 9th century AD at the Preslav Literary School in the First Bulgarian Empire, it continues to be used today. When Bulgaria joined the European Union on January 1, 2007, Cyrillic became the third official script of the EU, following the Latin and Greek alphabets. About 250 million people in Eurasia currently use Cyrillic as the official script for their national languages, with Russia accounting for nearly half of them.

Much can be found about Bulgaria and Bulgarian history, including in these recommended sites – [Britannica.com](https://www.britannica.com), [Bulgarian National Radio](https://www.bulgarianradio.com), [The Bulgarian History Podcast](https://www.thebulgarianhistorypodcast.com), [Timelines of History](https://www.timelinesofhistory.com), [New World Encyclopedia](https://www.newworldencyclopedia.org), and [Wikipedia](https://www.wikipedia.org) – but for our purposes, I'll focus on the period of the play, the later 19th century.

The characters of the play, with the exception of Captain Bluntschli and the Russian officer, are Bulgarians who have lived through a period of national consciousness in their country, which was initially a cultural and educational movement rather than a political one. It developed amidst a growing nationalism shared by other Balkan nations of Greece, Serbia (also spelled “Servia”), and Romania (also spelled “Rumania”), which were pushing back against Ottoman rule. Of them, only Greece would gain complete independence before 1878. According to the article, [“The Bulgarian ‘Incunabula’”](https://www.libraryofcongress.org) in the Library of Congress’s

European Reading Room, Bulgaria had a disadvantage over the other nations seeking autonomy “because of its geographic location in relation to the Ottoman Empire”. The Bulgars who lived near Constantinople, the Ottoman capital, “felt the brunt” of the Turkish policy of continuous growth and expansion of their vast, powerful empire. “Every loss of territory and every uprising of a subject people caused them to take stern measures for their survival as an empire.” The Sultans “correctly saw Bulgaria as occupying the main avenues of defense in the Balkans” and reacted violently to each move they made towards independence.

The article goes on to say: “Even at the beginning of the nineteenth century it was clearly evident to the more enlightened Bulgars that their plans and hopes for future independence and statehood could not be realized without an awakened and educated citizenry”. This attitude birthed what became known as the "Renaissance" period of intellectual and cultural development of the Bulgarian nation prior to the explosive events of the 1870s.

HistoryWorld.net addresses the origins of the Bulgarian Revival in education, literature and language in its article, “[History of Bulgaria](#)”:

Bulgarian revival: 1835-1876

Bulgaria has been in the Eastern Orthodox community a century longer than Russia. Boris I, king of the Bulgarians, is baptized in 865 and brings his people to the faith five years later. But Bulgarians are deprived of their sense of national and religious identity in the long centuries of Turkish dominion, beginning in 1393.

The reason is not only the brutalities of Turkish rule, more oppressive here than elsewhere in the Balkans [shown on map p. 3]. It is also that the sultans in Istanbul disregard the Orthodox tradition of autonomous churches. They place all Orthodox Christians within the empire under the authority of a Greek patriarch in Istanbul.

Thus even Christian culture and education during the Turkish centuries is Greek rather than Bulgarian. Greek becomes the language of the small, educated class.

As in independence movements elsewhere (Bohemia, for example, or Albania), it is through demands relating to language that the first stirrings of nationalism are felt. In the early 19th century, a few books begin to be written in Bulgarian, and in 1835 the first Bulgarian school is opened. By the middle of the next decade there are some fifty Bulgarian schools and five Bulgarian printing presses.

As it did with literature and education, the National Revival sparked a reemergence of Bulgarian visual art. Zahari Zograf, also known as Zahari Hristovich Dimitrov, was a pioneer of the visual arts in the pre-Liberation era. A 19th century Bulgarian iconographer, he is considered among the greatest painters of the Bulgarian National Revival of the 19th century. Although he became known for his icon painting and church murals, his most profound influence came from the introduction of everyday life elements in his work, crediting him as the founder of secular art in Bulgaria.



Zahari Zograf self-portrait in the style of a religious icon, ca before 1853

HistoryWorld.net continues its overview of the Bulgarian Revival:

Next come the demands of religion. The Greek hierarchy has suppressed the ancient Slavonic liturgy, devised in the 9th century by Cyril and Methodius and written in an alphabet (The Glagolitic script, the oldest known Slavic alphabet), probably created by their followers in Bulgaria. [Cyril and Methodius, two brothers, were Byzantine Christian theologians and missionaries. Their work evangelizing the Slavs gave them the title "Apostles to the Slavs".] Pressure for the revival of this ancient rite goes hand in hand with a campaign for the reinstatement of a Bulgarian patriarch. This is finally granted in 1870, when the Turkish sultan gives authority for an independent exarchate controlling fifteen Bulgarian dioceses. [An exarchate is a territorial jurisdiction, either secular or ecclesiastical, ruled by an exarch, a term derived from the Greek word "arkhos", which means leader, ruler, or chief.]

By this time the more conventional ingredients of 19th-century revolution are also in place. There are Bulgarian secret societies working for national liberation. Their efforts bear fruit in an uprising of 1876.

The 1876 uprising followed on the heels of an uprising against Ottoman rule in Bosnia and Herzegovina in 1875, and the prevailing cultivation of national consciousness among Balkan nations set the stage for the Serbo-Bulgarian War (discussed on pp. 6-8 of this

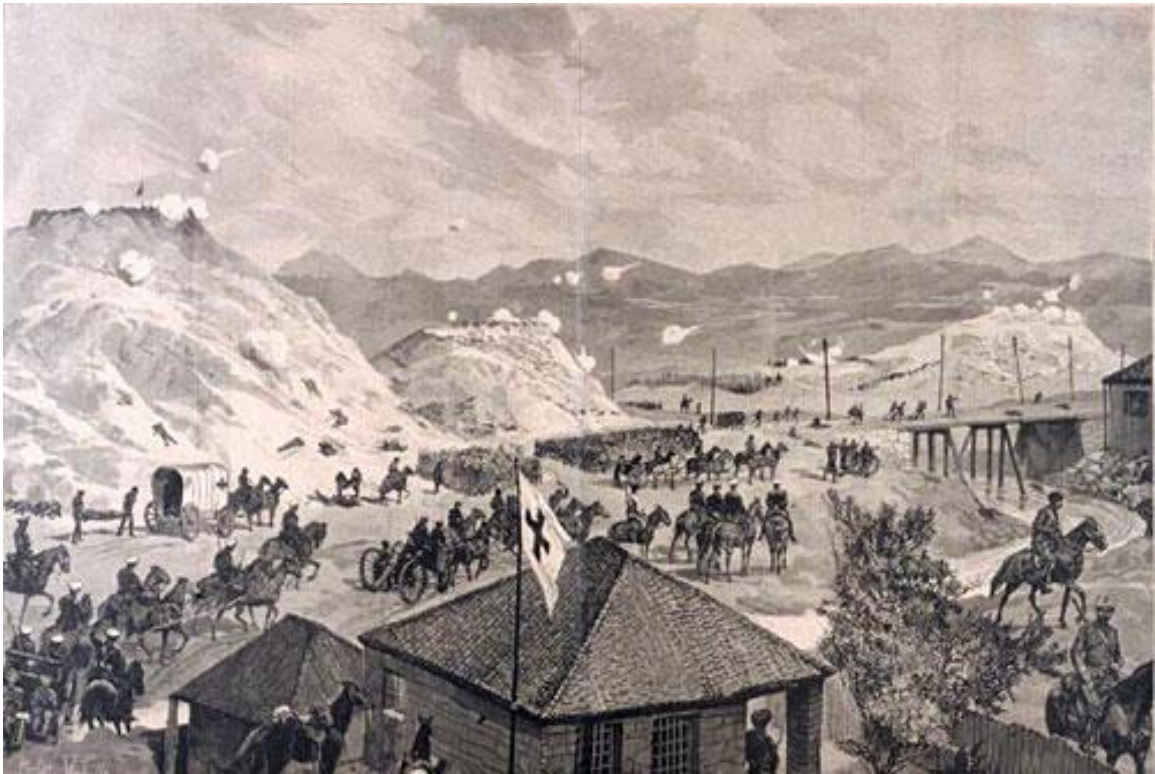
glossary), with its most famous Battle of Slivnitsa (also spelled Slivnitsa), which occurs early in the first act of the play. (Also discussed on p. 17 of this glossary.) The “fruit” of liberation that was eventually borne by Bulgarian nationalistic efforts came at high cost, however. In May 1876, a month after the close of the play, a Bulgarian revolt in the region of Philippopolis (now Plovdiv) is put down by Turkish mercenaries known as bashi-bazouk. Known for their unchecked plundering and brutality – the term means “corrupted head,” or “leaderless” – they viciously massacred 15,000 Bulgarians and destroyed more than fifty villages and five monasteries. According to an article, [“Bulgarian Horrors”](#) in *Britannica.com*: “Isolated risings in the mountains were [also] crushed with equal severity”. The British statesman and four-time prime minister of Great Britain, William Ewart Gladstone, pulled himself out of retirement to vehemently protest the atrocities, which he dubbed the “Bulgarian Horrors”. He circulated a self-penned pamphlet [“The Bulgarian Horrors and the Question of the East”](#), published in 1876, and succeeded against severe opposition to “arouse public sympathy in Europe for the Bulgarians and other southern Slavs attempting to gain independence from the Ottoman Empire”. (“Bulgarian Horrors,” *Britannica.com*)

Learning of Gladstone’s influence regarding Bulgaria, I doubt that Shaw randomly chose the Serbo-Bulgarian War as the setting, as is often posited in analyses of his play. Shaw and Gladstone shared similar political philosophies, and both were active and vocal champions for Irish independence from England. They each despised the predominant thought that Irish poverty – in fact, all poverty – was the fault of the poor and a punishment for moral failings.

Serbo-Bulgarian War: In an [article tracing the origins of the Principality of Bulgaria](#), the Embassy of Bulgaria in Washington, D.C. gives an account of the Serbo-Bulgarian War which parallels the events Shaw described in *Arms*:

On 2 November 1885 ... Serbia, encouraged financially and militarily by Austria-Hungary [which, along with Russia and the Great Powers, had been interfering in Bulgarian internal affairs, attempting to draw the newly formed principality into their own sphere of influence], attacked Bulgaria by surprise. It was no longer the unification but the whole future of Bulgaria that was at stake. At that time, Bulgaria had no troops at its border with Serbia. With all its available forces located at the Turkish border, its capital was stark unprotected only 70 km away from Serbian raiding troops. Moreover, the efficiency of the Bulgarian army was questioned for good reasons – it was organized only 5-6 years before and was just deprived of all its senior instructing and commanding officers. In an atmosphere of national uplift unseen before, border-sentry detachments and local volunteer forces were able to check Serbian crack divisions at the fortified locality of Slivnitsa – the avenue of approach to the Bulgarian capital. It took the Bulgarian army only a few days to make wearisome marches to the west and once there, to go into action. Then, as it had already happened in glorious times gone, just a few days of hard-fought fields at Slivnitsa, Dragoman, Pirot, Nis and Vidin led up to Serbia’s utter defeat. The road to Belgrade was open. At this point Austria put its oar in by sending an ultimatum which demanded cease-fire without delay.

Bulgaria's victory in this captains-versus-generals war had Europe wonder-struck and its public opinion filled with sympathy and admiration. The question of the pros and cons in reference to the unification of Bulgaria was no longer posed with its previous acuteness. At the beginning of 1886 Bulgaria signed a peace treaty with Serbia and later, an agreement with Turkey which regularized its position as a single unified state.



Serbo-Bulgarian war, 1885

Bulgarian troops with an ambulance after the Serbian defeat near Slivnitsa, Bulgaria

Bulgaria's peace treaty, signed in Bucharest on March 3, 1886, is described in more depth on p. 22 of this glossary. In the treaty, Bulgaria's status is characterized nominally as a principality under the suzerainty of the Sultan.

A suzerain is defined by Vocabulary.com as "a state exercising a degree of dominion over a dependent state, especially in its foreign affairs". The Ottoman Empire and its Sultan were the suzerain in their relationship with Bulgaria. The Sultan retained control of Bulgaria's foreign policy and relations but allowed them internal autonomy, making them technically independent but limiting their self-rule. Suzerainty, normally a de facto situation, was acknowledged in the signing of the Treaty of Bucharest – the only treaty of a political nature that refers to the suzerainty of the Sultan over Bulgaria.

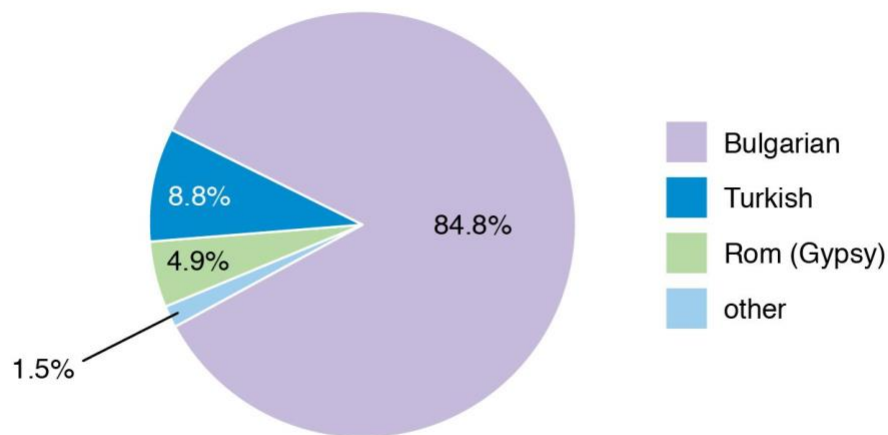
Bulgaria finally became independent of the Ottoman Empire on October 5, 1908, after which its reigning Prince, Ferdinand of Saxe-Coburg, proclaimed himself Tsar ("[A Guide to the United States' History of Recognition, Diplomatic, and Consular Relations, by Country.](#)

[since 1776: Bulgaria](#)”, Office of the Historian, Foreign Service Institute, United States Department of State).

Bulgarian society: Shaw used his plays “as vehicles to disseminate his political, social and religious ideas” ([Arms and the Man – An Explanatory Note](#), compiled by Uma Biswas). Not only does *Arms* point out the absurdity of war, the play also shines a light on the classism of social hierarchy and stratification and their social consequences. Throughout its history, Bulgaria has clung tightly to its paternalism and emphasis on traditional female roles, underscored by Shaw – a feminist in the context of his era – throughout the text.

Bulgaria’s population has remained largely homogeneous throughout time, hardly differing in 1885/1886 from what is shown on the 2011 chart below:

Ethnic composition (2011)



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Its social divisions are described in the “Society” section of [Bulgaria: A Country Study](#) for the U. S. Library of Congress, 1992:

Traditional Bulgarian society had three classes: the peasants (almost everyone in the villages), the chorbadzhi (a small wealthy class that owned large tracts of land and hired peasants to work them), and the esnafi (skilled tradespeople in towns, who later became the bourgeoisie). Most references to traditional Bulgarian society described village or peasant society, because until the communist era the great majority of Bulgarians were peasants.

The Petkoffs would have been chorbadzhi, Bulgarian society’s ruling class of the country’s “bourgeois” epoch, the moniker given to the years from 1878 to 1944 ([The Social History of Bulgaria](#) by Rouman Daskalov).

The roots of Bulgaria's paternalistic society can be found in the zadruga, a patrilineal family compound, described in the Library of Congress article cited on the previous page:

The most important institution of traditional Bulgarian society was the zadruga, an extended family composed of ten to twenty small families, related by blood, who lived and worked together, owned property jointly, and recognized the authority of a single patriarch. The extended family most often included four generations of men, the wives whom those men brought into the household through marriage, and the children produced through those marriages. Once a girl married, she would leave the zadruga of her parents for that of her husband. No member of the zadruga had any personal property other than clothes or the women's dowries.

Traditional Bulgarian society was strongly patriarchal. The zadruga leader, called the "old man" or the "lord of the house," had absolute power over his family and was treated with the utmost respect. He was considered the wisest because he had lived the longest. His duties included managing the purchase and sale of all household property; division of labor among zadruga members; and settling personal disputes. Older men within the household could offer advice, but the "old man" had the final word. Obligatory signs of familial respect included rising whenever he appeared and eating only after he had begun and before he had finished his meal. The "old man's" wife (or the senior woman if he were widowed) had similar authority over traditional women's activities such as tending the garden, observing holiday rituals, and sewing. The senior woman commanded similar respect from zadruga members, but she was never allowed to interfere in functions designated for men.

When the expansion of the zadruga became too large to manage, the system began to break up, with smaller households proliferating in the 19th century. Once Bulgaria gained its independence from the Ottoman Empire, Bulgaria began to institute more Western-style laws, affording women equal inheritance rights. Nevertheless, women in many parts of the country did not begin demanding their legal inheritance until well into the twentieth century. Even as the size of the zadruga declined, it remained patrilineal, and the social customs of the patriarchal society persisted. Daskalov continues:

... husbands gained ownership of family property and all the patriarchal status the old men once had. The status of wives remained distinctly secondary. Upon marriage a woman still severed all ties with her family if her husband's family lived in another village. Thus, couples always looked forward to the birth of sons rather than daughters because sons always would remain family members. Men traditionally married between the ages of twenty and twenty-two; women, between eighteen and twenty. In areas where daughters were needed as laborers at home, marriage might be postponed until age twenty-five. Arranged marriages, common until the communist era, persisted in the most traditional villages until the 1960s. Only in the twentieth century did men begin to consult their wives in family decisions. Until that time, wives were expected to give blind obedience to their husbands. A woman who dared question or interfere in a man's work was universally condemned. Women waited for a man to pass rather than crossing his

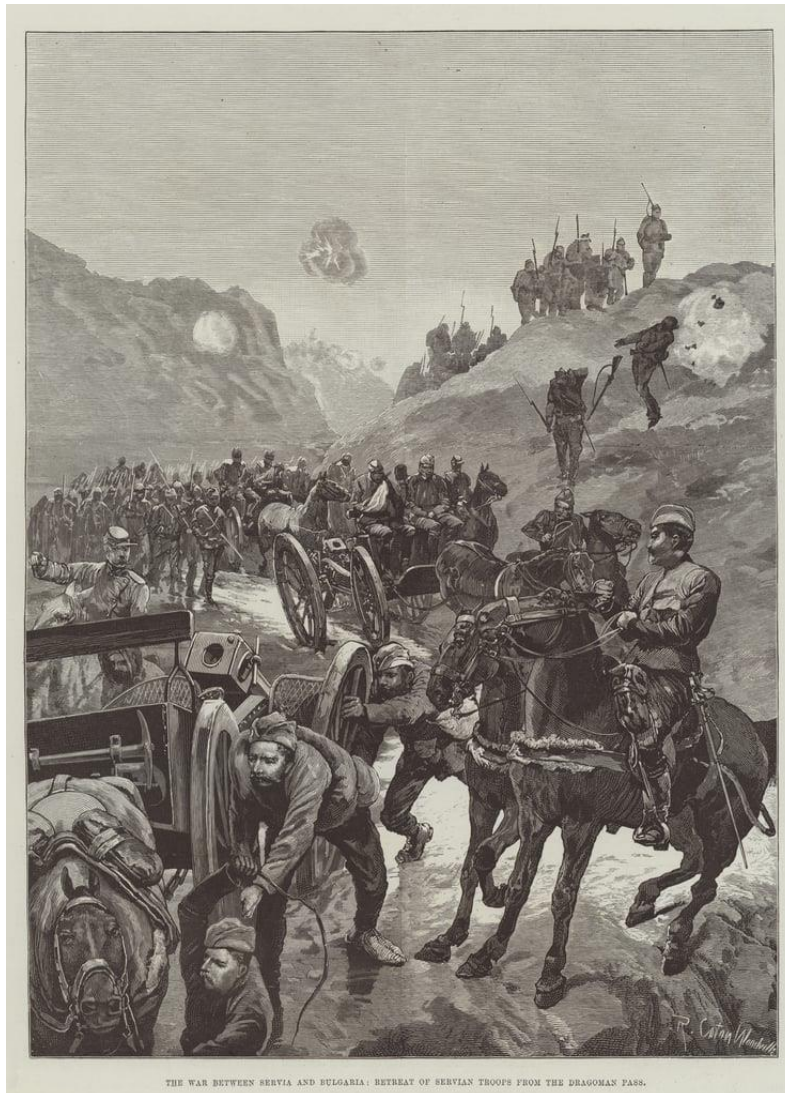
path, and wives often walked with heavy loads while their husbands rode on horseback. The wife was responsible for all work inside the house and for helping her husband in the field as well.

Just as Shaw highlights the buffoonery of war, he mocks paternalism by making a buffoon of Paul Petkoff, the whip-carrying, oblivious, manipulable, inept patriarch. In an 1886 lecture for [The Fabian Society](#), Britain's oldest leftist political think tank, he declared: "I loathe the Family. I entirely detest and abominate the Family as the quintessence of Tyranny, Sentimentality, Inefficiency, Hypocrisy, and Humbug" ("[The world has never needed Bernard Shaw more](#)" by Fintan O'Toole for *The Irish Times*, October 28, 2017).

Dragoman Pass: From William-Alan Landes' "Explanatory Notes" for *Arms and the Man*, introduced on p. 1 of this glossary, the Dragoman Pass is "A break in the mountainous terrain near Dragoman, a town in the west of Bulgaria near the border with Serbia. The Dragoman Pass was the location of a fierce confrontation between Serbian and Bulgarian forces on November 16, 1885, as the Bulgarians attempted to halt the advancing foreign army. A dragoman is an interpreter and guide in Arabic, Persian, and Turkish-speaking countries".



The War between Serbia and Bulgaria, the Dragoman Pass. Engraving for *The Illustrated London News*, December 5, 1885, by William Heysham Overend, (1851-1898)



The War between Serbia and Bulgaria: Retreat of Serbian Troops from the Dragoman Pass engraving by Richard Caton Woodville II

It is late in November in the year 1885: This time of year corresponds with the Battle of Slivnitza, which occurred November 17 through 19, 1885.

the Balkans: From Landes' "Exploratory Notes," a mountain range that stretches from Bulgaria's western border with Serbia to the Black Sea in the east. The area known as the Balkan peninsula in southeast Europe takes its name from these mountains". (See map on p. 3 of this glossary.)

The interior of the room is not like anything to be seen in the east of Europe. It is half rich Bulgarian, half cheap Viennese: Vienna, part of Austria-Hungary (as it was then known), not only became a supportive influence on Bulgaria as it sought its national identity from Ottoman rule, but also became the home to a population of Bulgarian expatriates, many of whom were merchants. This relationship is discussed in "[Bulgaria and Austria – a Story of Myths & Markets, Sanctuary & Secret Files](#)," an article in *Metropole* –

Vienna Magazine. Found in the subsection, “The Austro-Hungarian Empire & the Bulgarians,” it outlines the progression of Bulgarian-Austrian relations, stating, “And Vienna is almost always at its center”. Vienna would become an economic and, subsequently, a cultural bridge with Bulgaria, contributing to its national “rebirth,” which is discussed on pp. 4-6 of this glossary. As industrialization grew in Austria and Germany, the demand for raw materials and goods attracted imports from Bulgaria and other ethnic communities in the Ottoman Empire. Bulgarian merchants established offices in Austria, mostly at the Fleischmarkt in Vienna. The improved trading connections and recognition of Bulgaria’s value as an autonomy helped build the country’s economic status, which led to a revolution in social and political consciousness and the self-confidence of the Bulgarian community. The article maintains that “The needs of handicrafts and trade led to a cultural boom in which the merchants and the new bourgeoisie in Vienna supported Bulgarian culture. The Habsburg capital was a meeting point for intellectuals from across the region, where Bulgarians had the chance to meet with leading scholars and Slavists. The cultural exchange and research on the medieval origins of Bulgarian language and folklore played an important role in the Pan-Slavism and Austro-Slavism movements and evolving Bulgarian identity”.

This explains the Viennese influence, but I can’t figure out why Shaw needs to characterize it as “cheap”. I would think that the upwardly mobile, pretentious Petkoffs wouldn’t display “cheap” furnishings or goods.

a painted wooden shrine, blue and gold, with an ivory image of Christ: Icons hand-carved out of mammoth bones are part of the Orthodox Christian Canon.



An example of a Slavic Orthodox Christian icon of Christ carved from a mammoth bone

Shaw would have wanted Christian Orthodoxy represented in his play as an integral part of Bulgarian life and culture. The icon could also serve to represent another of the hypocrisies of the world that *Arms* exposes, described more below.

As discussed in the "[Religion](#)" section of the Library of Congress's profile of Bulgaria, "The Bulgarian Orthodox Church, which played a crucial role in preserving Bulgarian culture during the Ottoman occupation, remained central to the sense of Bulgarian nationhood even under the postwar communist regimes. Despite the official status of Orthodoxy, Bulgaria also had a tradition of tolerance toward other Christian religions. Tolerance of Islam, however, remained problematic under all forms of government because of that religion's historical identification with the occupation and subjugation of Bulgaria". Although the rising sense of nationalism in Bulgaria was instrumental in the country's secession from the Ottoman Empire, the attitude often is accompanied by intolerance of anything outside the national identity. Therefore, the image above Raina's bed symbolizes the national pride of an endemic religion having endured oppression, but also the capacity of religious adherents to use their faith as a weapon against non-believers.

In *Arms*, as in other of his early plays, Shaw focused more on social and personal problems; themes such as religion, women's rights, labor, and capitalism were introduced in his later plays. Although religion is not talked about in *Arms*, its subtle and symbolic representation by the icon is a possible precursor to religion as a theme in his subsequent plays. Shaw railed against organized religion and the conflicts it caused, overtly criticizing it in plays like "Androcles and the Lion" (1912) and the essay, "The Adventures of the Black Girl in Search for God" (1938) ([Freedom From Religion Foundation](#)). Shaw shrewdly promotes more of his views in subtle and symbolic ways: the position of women in society is represented by Louka's cigarette (see pp. 23-24), social hierarchy is represented by Nicola's obsequiousness, and capitalism is represented by the Petkoff's ornate furnishings and lifestyle.

Shaw declared himself an atheist at 10, and "regarded all conventional religions as dark wells or alleys out of which nobody can get any light. He was an intellectualist with a keen, penetrating mind who subjected all faiths, conventions, and institutions to the searchlight of the reason, found them wanting and so could not believe in them" ("[Bernard Shaw's Theory of Religion and God](#)" by Drs. Anupam Sharma and Neena Sharma). However, his personal views on religion changed over the years as he developed a more rational, logical, and credible creed with his theory of Creative Evolution. It espoused the "Life Force", the "evolutionary appetite which makes the wheels of the world go around". From this theory sprung his beliefs in women's rights, socialism, the exploitation of labor, the politicization of poverty, and capitalism ("[What Socialism Is](#)" by George Bernard Shaw, 1890).

Nevertheless, Shaw's attraction to mysticism and spiritualism was evident in his plays *Major Barbara* (1907) and *Saint Joan* (1923). A statue of Joan graced the garden of his home in Ayot St Lawrence, Welwyn Hatfield District, Hertfordshire, England. (In his book "The Adventures of the Black Girl in Her Search for God," Shaw wrote: "The best place to find God is in a garden. You can dig for him there".) Calling the cross of Christ's crucifixion an "instrument of torture" and eschewing it on any memorial commemorating him after his

death, he stipulated in his will that his ashes be scattered at Joan's feet.



Statue of Saint Joan in Shaw's Garden

a pierced metal ball suspended by three chains: From William-Alan Landes' "Explanatory Notes" for *Arms and the Man*, the object is "a thurible or censer, used for burning incense at



Medieval triple chain church reliquary/thurible/censer

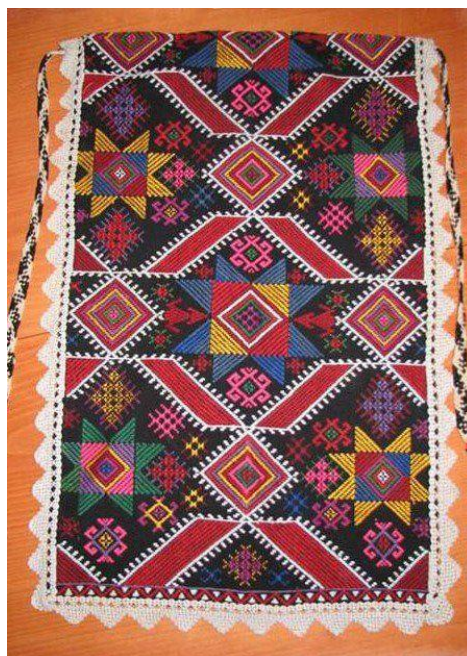
Mass and other Christian processions and ceremonies (and re-purposed here into a light source). The Petkoffs proudly display their Christian heritage as a token of their independence; the official religion of the Ottoman Empire, which had ruled over Bulgaria until 1878, was Islam". (See my notes on Christian intolerance of Islam in Bulgaria, in the entry for "*a painted wooden shrine ... ivory image of Christ*" on pp. 12–13 of this glossary.)

Turkish ottoman: "an upholstered seat or couch introduced into Europe from the Ottoman Empire in the eighteenth century. Unlike the decorative foot stools that are often called ottomans today, nineteenth-century ottomans were mostly octagonal or circular couches or seats, often piled with cushions, and were divided into sections." (William-Alan Landes' "Explanatory Notes")



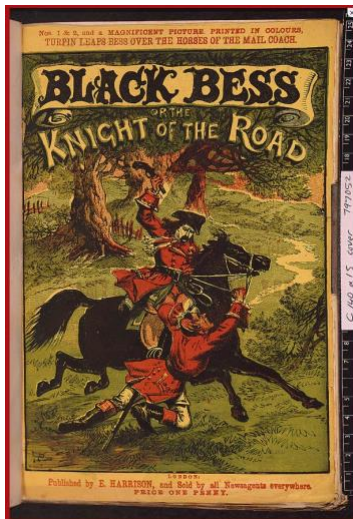
A contemporary replica of the 18th century oval-shaped, sectioned Turkish ottoman

variegated native cloth: "with patches of several different colours" (William-Alan Landes' "Explanatory Notes").

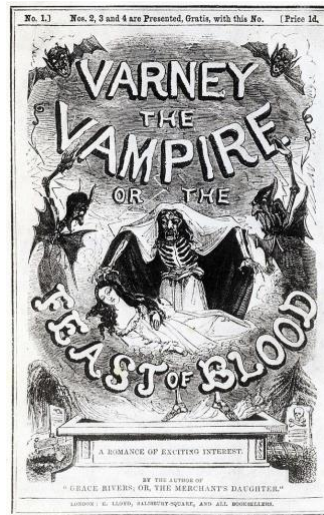


Bulgarian patterned cloth from a village near Varna, Bulgaria

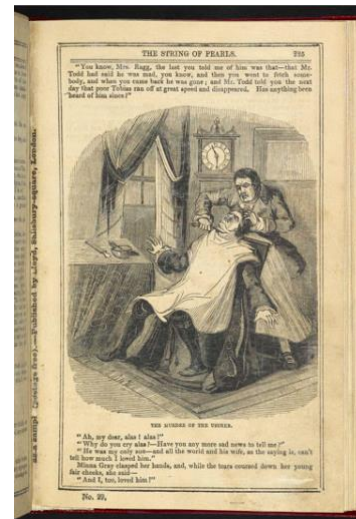
a pile of paper backed novels: “In the 1880s and 1890s cheap single-volume paperback novels begin to replace the lengthy three-volume novels that dominated Victorian fiction earlier in the century. This new form of mass book production was suited to fast-paced narratives that reacted against the “length and domestic subject-matter of the typical three-decker, and with the decline of the three-volume form came the rise of identifiable branches of genre fiction, such as romance, spy fiction, detective fiction, and science fiction. The kinds of books Raina reads tells us that her imagination is full of adventurous romance”. (William-Alan Landes’ “Explanatory Notes”)



A Penny Dreadful Dick Turpin book
1860



Varney the Vampire
1845



A page from *Sweeney Todd's*
"The String of Pearls", 1846–47

determined to be a Viennese lady: From William-Alan Landes, “Vienna became the capital of the Austro-Hungarian Empire in 1806 and was considered a centre of European culture and fashion. In the early nineteenth century, Austrian Chancellor Klemens von Metternich (1773-1859) claimed that ‘Asia begins at the Landstrasse’ – that is, at the road that led out of Vienna to the East and towards the Balkans”.

fashionable tea gown: a flowing dress, so-called because it was often worn at afternoon tea, now known as high tea, which came into vogue in England and Europe of the 1870s. The tea gown, ca 1875–80, pictured on the following page, is made of silk and cotton. Like the other furnishings of Raina’s bedroom, tea gowns conflated both European and Asiatic designs.

Ever meticulous, Shaw made detailed renderings of the costumes from multiple angles for each character in *Arms*. To ensure their accuracy, he consulted both Albert Ludovici Jr., whose father had brought back a trove of photographs from a trip to the Balkans, and Johann Nepomuk Schönberg, an Austrian artist whose work depicting the Serbo-Bulgarian War was featured in *The Illustrated London News*. Shaw thanked Schönberg in the play’s program for “valuable services generously rendered”.



She pronounces it Rah-eena, with the stress on the ee: According to William-Alan Landes, “Shaw wrote in his production book for the 1894 premiere that Raina should be ‘pronounced as a word of three syllables, with the accent on the second, thus: Rah-ee-na’”.

A great battle at Slivnitza! A victory!: From William-Alan Landes, “Slivnitza is a town 15 kilometres [9.3 miles] to the east of Dragoman in the location of a decisive victory by the Bulgarians in the Serbo-Bulgarian War on 17-19 November 1885. Following their defeat by the Bulgarians, the Serbians retreated west towards their country’s border. *Arms and the Man* begins on the evening of that retreat; the invented town in Shaw’s play is directly in its path”.

The Serbo-Bulgarian War – or the Serbian-Bulgarian War – began on November 14, 1885 and ended November 28, 1885 (per [Wikipedia](#) and others) or March 3, 1886 (per [Britannica](#), [International Committee of the Red Cross](#), and others). The sources for the two-week duration have it ending shortly after the Battle of Slivnitza, also spelled Slivnitsa. The sources claiming a longer time frame end it with the signing of the Treaty of Bucharest on March 3, 1886. (See p. 22 of this glossary.) *Arms* brings Sergius and Major Petkoff home at the start of Act II, which opens on the sixth of March 1886, three days after the signing of the Treaty and a day after the decree was issued for the army to demobilize. (Another entry on the Serbo-Bulgarian War can be found on pp. 6-8 of this glossary.)

Be it two weeks, three months and three days, or 10 years in length, like the Trojan War, Shaw’s intention is to point out the absurdity of war altogether. In his notes for *Arms and the Man* for the Oxford World Classics’ compilation, *Arms and the Man, The Devil’s Disciple*,

and *Caesar and Cleopatra*, cited on p. 1, William-Alan Landes writes: “Shaw undermines the romance of wartime courage, reckless heroism, and nationalist pride among British spectators while using the Serbo-Bulgarian War of 1886 as an exotic veneer”.

And it was won by Sergius: According to William-Alan Landes, Sergius was named after Shaw’s friend Sergius Stepniak (1851-95), a Russian artillery officer turned revolutionary. While writing his play, Shaw consulted Stepniak for details about Bulgarian life.

hero of the hour, the idol of the regiment: William-Alan Landes claims that the idol of the regiment is “Likely a reference to *La fille du regiment* (*The Daughter of the Regiment*), an 1840 *opéra comique* by Gaetano Donizetti (1797-1848) about the love between a lively young woman and an enemy soldier in wartime. This reference and other operas alluded throughout this act give clues to Raina’s romantic imaginative landscape”.

A cavalry charge! think of that! He defied our Russian commanders—acted without orders—led a charge on his own responsibility— headed it himself—was the first man to sweep through their guns. Can’t you see it, Raina: our gallant splendid Bulgarians with their swords and eyes flashing thundering down like an avalanche and scattering the wretched Serbs and their dandified Austrian officers like chaff. Catherine’s lines above and her characterization of Sergius as the hero of the hour and the idol of the regiment are just two instances in the play that fit Uma Biswas’ description of *Arms* in her critical analysis as “a romantic comedy that centres on the ‘clash of ignorance and knowledge’; the play pits realism against the romantic ideas and delusions that surround the topics of love and war”. (The source is initially cited on p. 7 of this glossary.) War isn’t just romanticized by the textual content, but by the stage directions Shaw has provided for the women’s line delivery as “*Rapturously*”, “*Ecstatically*” and “*with surging enthusiasm*”. He has Raina “pull her mother down on the ottoman,” and Catherine and Raina “*kiss one another frantically*”.

It proved that all our ideas were real after all ... Our ideas of what Sergius would do. Our patriotism. Our heroic ideals. I sometimes used to doubt that they were anything but dreams ... it was treason to think of disillusion or humiliation or failure: Although this is another instance of romanticism of war, Raina is attesting more to the nationalism described on p. 3 of this glossary – the restoration of Bulgarian national consciousness through the Bulgarian revival, which prepared the way for independence. After so many years of oppression by the Turks, of hopelessness and discontent in the face of many battle losses; after opposition by other Slavic countries and diminishment by most of Europe, it took unrelenting, idealistic faith to continue to hope in the dream of autonomy.

Byron and Pushkin: From Landes: “George Gordon Byron, known as Lord Byron (1788-1824), was a celebrated English poet and author of *Childe Harold’s Pilgrimage* (1812) and *Don Juan* (1824), among many other works. Alexander Pushkin (1799-1837), a Russian poet, playwright, and novelist, was author of the history play *Boris Godunov* (1825) and the long verse novel *Eugene Onegin* (1833), among many others. Both were associated with Romanticism, a movement in the early nineteenth century that celebrated strong emotions and iconoclastic individualism. Byron died of a fever during the Greek War of

Independence against the Ottoman Empire while preparing to lead a segment of the rebel army. Pushkin died after a duel with his wife's alleged lover. They frequently wrote about world-weary, dashing, and arrogant heroes. In his production copy of the play, Shaw changed 'Byron and Ruskin' to 'Byron and Pushkin'. John Ruskin (1819-1900) was the most influential art critic of the 19th century as well as a scourge of industrial capitalism and an advocate of labour reform. Shaw named him first among the 'great critics' of the eighteenth and nineteenth centuries and he followed Ruskin's lead in becoming his own publisher after 1903. But Shaw also thought of Ruskin as excessively sensitive to beauty. In his first novel, *Immaturity* (1879), for example, an Irish village is described as so ugly that it 'would make Mr. Ruskin cry'".



Lord Byron in Albanian Dress (1835)
by Thomas Phillips



Alexander Pushkin (1827)
by Vasily Tropinin

Bucharest: the capital of Romania, the country directly to the north of Bulgaria. Raina is likely referring to Bucharest's National Theater, built in 1843 for the purpose of performing



The National Theatre Bucharest, ca 1901-1904
Italian operas, predominantly by traveling companies. It opened with Bellini's *Norma*.

Tsar's Court: Nicholas II was tsar at the time of the play. The tsar was the supreme ruler of Russia and known officially as the emperor. Nicolas II was born in 1868 and was executed by the Bolsheviks in 1918, making him the last tsar of Russia.

The Servians have Austrian officers who are just as clever as our Russians: discussed on p. 6 of this glossary in the entry for the Serbo-Bulgarian War, Serbia declared war on Bulgaria with the financial and military backing of Austria-Hungary. Russia had also been interfering in Bulgarian internal affairs by trying to form a liaison with the new principality. The two larger countries made puppets of the smaller ones to gain power for themselves, so when Serbia attacked Bulgaria by surprise, it put Bulgaria's entire future at stake, not just its new unification.

What use are cartridges in battle? I always carry chocolate instead. In his article, "[The Chocolate Cream Soldier and the 'Ghastly Failure' of Bernard Shaw's *Arms and the Man*](#)" for *Penn State University Press*, David Satran debunks the perception that Bluntschli's chocolate makes him soft, unsoldierly, and self-indulgent. Soldiers routinely carried a hard, brittle chocolate into the field that was nothing like the sumptuous chocolate creams in Raina's bedroom. He writes, "Soldiers were drawn to chocolate because it was portable, lightweight, non-perishable, and calorie packed. Soldiers during the Anglo-Boer War, which began five years after Shaw's play was first performed, were given rations of chocolate in tins bearing Queen Victoria's image".

operatic tenor: According to the article "[The *tenore di forza*](#)" in *The Rise of the Tenor Voice*, the Bel Canto era during the second half of the 19th century saw tenor parts evolve from an emphasis on lyrical beauty to that of power, both in character and voice, known as the *tenore di forza* or tenor of strength. This was a "male tenor voice with the ability to sing lyrically but push to the climaxes of the composition" ([On Music Dictionary](#)). The castrati of previous eras were replaced with "tenors [who] were trying to bring their chest voice higher in their register, delaying the switch to a pure head voice or falsetto. That way, they were able to produce a more exciting sound, gaining a new masculine sexuality in Italian opera ... using his chest voice for sentiments of adoration or defiance. They became known as the archetype of the lover, perpetually about to burst into flame ... The tenor was now the only voice fit to play the lover" (*The Rise of the Tenor Voice*). "Sex goes a long way to explaining the rise of the tenor" (Rosselli, John. [Singers of Italian opera: the history of a profession](#), 1992).

As an opera aficionado, Raina has become very familiar with this new style of operatic tenor, which suits her idealized notion of romantic love: the "higher love" she tells Sergius midway through Act II that the two of them have found. It is the role she has chosen for him: perfectly cast as the dramatic, and often tragic, heroic lover.

Don Quixote: "a novel by the Spanish author Miguel de Cervantes (1540-1616), published in two parts (1605 and 1615), that parodies chivalric romances by contrasting the idealizations of the would-be knight Quixote with the squalor of the real world. In chapter VII of the First Part, Quixote believes that he is battling giants when he attacks windmills. Charging or 'tilting' at windmills means to fight recklessly against an illusory foe". (Landes)

a chocolate cream soldier: According to an article about *Arms and the Man* on [Wikipedia](#), the term "chocolate soldier" has been adopted for military use, but in a contemptuous sense, which is totally unfair. (See entry for "What use are cartridges in battle? I always carry chocolate instead" on p. 20 of this glossary.):

The chocolate-cream soldier of the play has inspired a pejorative military use of the term. In Israel, soldiers use the term "chocolate soldier" (in Hebrew, Hayal Shel Shokolad, חייל של שוקולד) to describe a soft soldier who is unable to fight well. Similarly, members of the Australian Citizens Military Force were derided by the regular army as "chokos" or chocolate soldiers, the implication being that they were not real soldiers.

a Major: Although Bluntschli only pretends to be impressed, Petkoff's rank would have been the highest attainable within the Bulgarian army at the time.

We go to Bucharest every year for the opera season; and I have spent a whole month in Vienna: Opera had been performed in Bucharest since the 18th century, and in the Vienna Court Opera (Wiener Hofoper) since the 17th century. By the late 19th century, Vienna centered more on operettas, a shorter, lighter, more comedic form than traditional opera – not unlike contemporary musical theatre.

Have you ever seen the opera of Ernani?

Is that the one with the devil in it in red velvet, and a soldier's chorus?

Ernani: According to Landes, *Ernani* is "an 1844 opera by Giuseppe Verdi (1813-1901) set in sixteenth-century Spain. In the second act of the opera, the aristocrat Silva hides the noble outlaw Ernani in his castle, much as Raina hides Bluntschli in her bedroom. Verdi's opera was based on *Hernani* (1830), a watershed romantic French play by Victor Hugo (1802-1885) that opposed the rule-bound Classical drama. *Arms and the Man* could be said to mark another watershed in the evolution of European drama in its skepticism towards the high passion and fatalism of Romanticism".

The one with the devil in it in red velvet, and a soldiers' chorus: Bluntschli confuses *Ernani* with *Faust*, an 1859 opera by Charles Gounod (1818-1893). Shaw often styled himself after Mephistopheles, the devil Bluntschli mentions but does not name. The Soldiers' Chorus in Act IV of *Faust*, "Gloire immortelle de nos aleux," is one that would be memorable for Bluntschli. However, Raina reacts with disdain at his guess, as *Faust* is a morality story and has none of the romantic ideals she is drawn to.

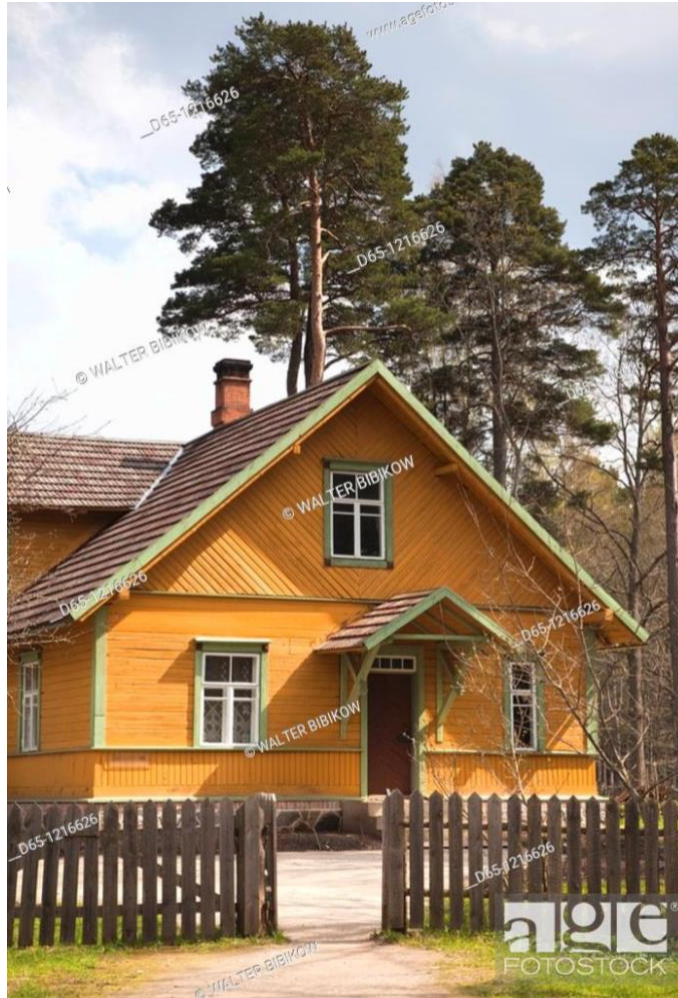
ACT II

The sixth of March, 1886: Shaw has opened Act II three days after Serbia and Bulgaria signed the Treaty of Bucharest on March 3, 1886. It marked the end of the Serbo-Bulgarian War (pp. 6-8 of this glossary), establishing peace between the two countries. From [Studies in History, Economics and Public Law](#), Volume 21, by Columbia University Faculty of Political Science, Columbia University Press, 1904:

The only treaty of a political nature to which Bulgaria is a party, recorded in Ribier's

[Répertoire de Traités](#) (1879-1897), is the treaty of peace with Servia of March 3, 1886, and is the only one that refers to the suzerainty of the Sultan. It was concluded and signed on the one hand by Bulgaria and the sultan jointly and on the other by Servia.

paling: a fence made of long, thin strips of wood called pales or pickets. Below is a 19th century Estonian farmhouse surrounded by a paling fence. Estonia is a country to the north of Bulgaria on the Baltic Sea. It was the only photo I could find with 19th century paling in a country remotely close to Bulgaria.



minarets: Per Landes, “towers connected to mosques from which Muslim worshippers are called to prayers five times a day by a muezzin, or appointed crier. As in the opening description of the first act and the “Turkish coffee pot, cup, rolls, etc.” [In the description at the opening of Act II] Shaw mixes Western and Eastern and Christian and Islamic motifs in his depiction of a Bulgarian household on the cusp between Europe and the New East”.

The engraving below, done in 1825, is of minarets in the city of Vidin, Bulgaria. Vidin, also spelled Widin, is a port town in the extreme northwest of Bulgaria. As seen in the image, it is on the Danube River. A regular ferry service connects it with Calafat, across the Danube

in Romania ([Encyclopedia Britannica](#)).



LOUKA, *smoking a cigaret*: Louka represents the “New Woman” who emerged in the *fin de siècle*, the latter part of the Victorian Era, a time of tremendous change. As described in [“Daughters of Decadence: The New Woman in the Victorian fin de siècle”](#) on the British Library website:

Art, politics, science, and society were revolutionised by the emergence of new theories and challenges to tradition. Arguably the most radical and far-reaching change of all concerned the role of women, and the increasing number of opportunities becoming available to them in a male-dominated world. With educational and employment prospects for women improving, marriage followed by motherhood was no longer seen as the inevitable route towards securing a level of financial security.

A new air of sexual freedom also emerged in the *fin de siècle*. Although still a controversial subject, writers such as [Thomas Hardy](#) and [George Moore](#) addressed sexual desire head on in novels such as [Jude the Obscure](#) (1895) and [Esther Waters](#) (1894). The *fin de siècle* emphasis on the importance of pursuing new sensations also, inevitably, led to sex and sexuality playing [see p. 29 of this glossary] an increasingly important part in the search for new experiences. It is no coincidence that the New Woman and the dandy were fashionable at the same time. Just as the New Woman undermined the traditional view of the feminine, so the dandy threatened the accepted view of masculinity. Such radical changes in behaviour caused outrage, with the social critic Max Nordau denouncing the abandonment of tradition and the feminisation of men and the increasingly mannish nature of women. This he heralded as ‘The Dusk of Nations’ – the title he gave to the first chapter of his influential book [Degeneration](#) (1892). Meanwhile [Punch magazine](#)

made the New Woman a figure of fun, presenting her as an embittered, over-educated spinster perpetually stuck on the shelf. [See cartoon below.]



PASSIONATE FEMALE LITERARY TYPES.

THE NEW SCHOOL.

Mrs. Blyth (newly married). "I WONDER YOU NEVER MARRIED, MISS QUILPSON!"
Miss Quilpson (Author of "Caliban Dethroned," &c., &c.). "WHAT? I MARRY! I BE A MAN'S PLAYTHING! NO, THANK YOU!"

Arguments for and against the New Woman did not always follow obvious lines. Many men found the idea of women making their own way in the world both sensible and desirable, while many women – the novelist [Mary Augusta Ward](#), who wrote under her married name Mrs. Humphry Ward, being a notable example – were passionately against female emancipation and the threat it posed to the *status quo* of marriage and motherhood. Either way, whether viewed as a free-spirited, independent, bicycling, intelligent career-minded ideal or as a sexually degenerate, abnormal, mannish, chain-smoking, child-hating bore, the New Woman was here to stay and, admired or despised, she remained a force for change throughout the late-Victorian and Edwardian periods.

With her defiant attitude and blatant smoking, Louka rejects the accepted modes of feminine behavior dictated by men, traditional women, and society. Like the New Women of her generation, who demand their legal rights, as well as recognition in intellectual and social circles, she refuses to conform to the inferior status assigned to her gender and her station and engages in, per J. Ellen Gainor in her book, [Shaw's Daughters: Dramatic and Narrative Construction of Gender](#), "such 'unwomanly' activities as cigarette smoking and in the rejection of traditional, purely decorative feminine attire in favor of a more practical

wardrobe that suited an active lifestyle”.

you don't know the power such high people have over the like of you and me when we try to rise out of our poverty against them: Through the dialogue between Nicola and Louka at the top of Act II, Shaw once again reveals his concerns about classism, social hierarchy, and stratification in Bulgarian society and the rest of the world. (See pp. 8-10 of this glossary.) Shaw wasn't overt in his earlier plays as he was with his speeches, debates, and pamphleteering, but he uses cues like Nicola's obsequious language, “innocent” dialogue between members of the upper and lower classes, and symbolic objects like the ivory icon and censer in Raina's bedroom (p. 14), Catherine's tea gowns (pp. 16-17), Louka's cigarette (pp. 23-24), and the Petkoff's ornate furnishings (pp. 11-12) to convey messages about capitalism, class issues, and social injustice.

Nothing is implied, however, in Nicola's exchange with Louka – his social critique is plenty overt. He and Louka speak truthfully and without embellishment, as does Bluntschli, in contrast to the ornate language of the Petkoffs, who are caught up in class-driven notions of what “civilized people” should say and how they should sound.

The treaty was signed three days ago; and the decree for our army to demobilize was issued yesterday: This information is historically accurate; see pp. 7, 17 and 22 for information about the Treaty of Bucharest, to which Major Petkoff is referring.

The war over! Paul: have you let the Austrians force you to make peace?

PETKOFF. (*submissively*). My dear: they didn't consult me. What could I do? (*She sits down and turns away from him.*) But of course we saw to it that the treaty was an honorable one. It declares peace—

CATHERINE. (*outraged*). Peace!

PETKOFF. (*appeasing her*)—but not friendly relations: remember that. They wanted to put that in; but I insisted on its being struck out. What more could I do?

CATHERINE. You could have annexed Servia and made Prince Alexander Emperor of the Balkans. That's what I would have done.

PETKOFF. I don't doubt it in the least, my dear. But I should have had to subdue the whole Austrian Empire first; and that would have kept me too long away from you. I missed you greatly.

Catherine begins her discussion with Paul by alluding to Austria-Hungary's short-lived military and financial support of Serbia in the Serbo-Bulgarian War, which is discussed on pp. 6-8 of this glossary. She is aware of the power that Austria wields over Serbia, which is explained in the article, [“Serbia Before World War I”](#) on *AlphaHistory.com*. Serbia, as a country sandwiched between Austria-Hungary, the Ottoman Empire, and several other Balkan states, was targeted throughout its history by invaders. The Ottoman Empire conquered it in 1459 and ruled it until the successful Serbian Revolution of the early 1800s. Serbia then became a self-governing principality in 1830, and an independent and internationally recognized nation-state in 1878.

Despite achieving political independence, Serbia's first king, Milan Obrenovic, did not

promote economic autonomy. Pro-Austrian, he aligned his country with Vienna, encouraging and facilitating Austrian trade and investment in Serbia. During Obrenovic's reign, Austria became the largest purchaser of Serbian agricultural exports. Serbian territory was intersected by Austrian-owned railways, while Austrian banks lent heavily to Serbian businesses.

By the 1880s, Serbia had become economically dependent on Austria, and many saw the Serbian king as politically obedient, if not a puppet of Vienna. Serbian intellectuals opposed the liaison, fearing the cost of Austrian expansionism. Many were sympathetic to Russia, which had backed Bulgaria during the Serbo-Bulgarian War.

Paul knows that to accomplish Catherine's goal of annexing Serbia and subjecting it to the rule of Prince Alexander, Bulgaria would have to fight Austria, whose economic holdings in Serbia are too valuable for them to readily surrender. He is right in that it would be a protracted war. It would have also hit Bulgarian economy hard, weakening them. They had little to gain and far more to lose in a war where they would surely be defeated. The Major, weary of battle and more realistic, expertly dodges his wife's idealization of the matters of war. Their opposing views parallel those of Raina and Bluntschli.

All this washing can't be good for the health: it's not natural: According to the article, "[How often did people bathe in ancient times?](#)" for *HealthFacts.blog*, "In Victorian times, the 1800s, those who could afford a bath tub bathed a few times a month, but the poor were likely to bathe only once a year. Doctors advised against bathing, believing it had a negative effect on health and on the appearance of the skin".

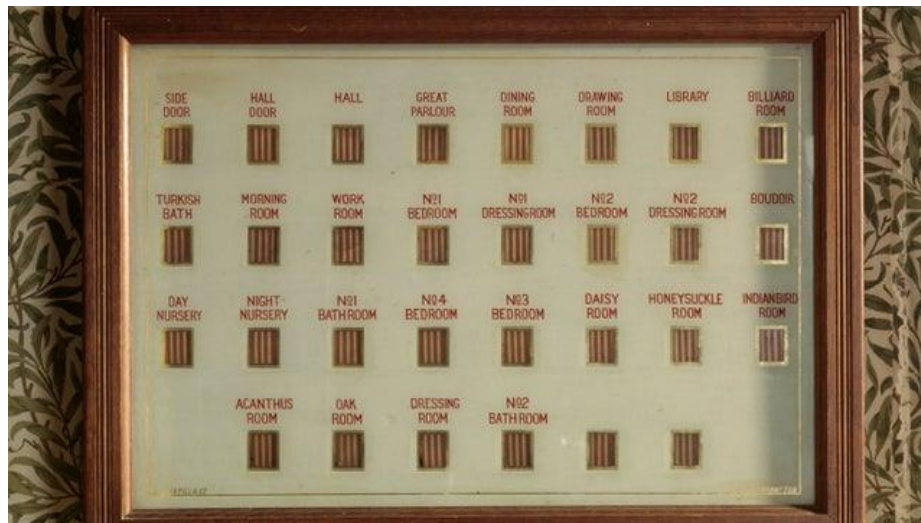
Philippopolis: an ancient city on the banks of the Maritsa River in Bulgaria's historical region of Thrace, situated where Plovdiv is today. Plovdiv is the second-largest city in Bulgaria; Sofia, Bulgaria's capital, is the largest. In 1886, it was still called by its old name.

electric bell: From "[Did you ring, sir? Country house communication through the ages](#)" by Marilyn Palmer for *NationalTrust.org*.

Electric bells, made possible by the invention of the battery, were introduced into country houses from the 1860s onwards. The bell itself made use of an electromagnet linked to an armature with a small hammer. When an electrical circuit was created, the electromagnet caused the armature to move and the attached hammer to strike the bell.

For servants, the heart of the electrical bell system was the indicator board: a shallow, glass-fronted case displaying a number of small, named apertures. These corresponded to the rooms from which calls could be received. When a call came in, a bell close to the board rang and a coloured disc behind the aperture moved, thus indicating where a servant was required.

Pictured on the following page is the electric bell box at Wightwick Manor, a Victorian manor house located on Wightwick Bank, Wolverhampton, West Midlands, England.



“Throughout his playwriting career, Shaw would introduce technology that was reshaping social life outside the theater onto the stage: for example, an open touring car in Act II of *Man and Superman* (1902); an airplane (which spectacularly crashes through the ceiling of a country house) in *Misalliance* (1909); and a phonograph in Act II of *Pygmalion* (1912)”. (Landes)

Yes, so that he could throw away whole brigades instead of regiments: The Major’s anxiety in Acts II and III about sending three regiments, which are relatively small units, across the country, reveals his inexperience. According to Landes, Shaw read Carl von Clausewitz (1780-1831), perhaps the 19th century’s greatest philosopher of war, who described a brigade as a unit that is smaller than a division and that can more readily translate orders into action than larger units: “its usual size is 2 to 5000 men, and there seem to be two reasons for this upper limit. The first is that a brigade is meant to be a unit that one man can directly command by the power of his own voice. A second is that a large body of infantry should not be left without artillery. A combination of these two factors will automatically produce a special unit” (Carl von Clausewitz, [On War](#)). Elsewhere in the book, von Clausewitz specifies that regiments are smaller than brigades.

Byronism: Per Landes, “a movement inspired by the romantic personality of George Gordon, Lord Byron as allegedly revealed in his poems. Particularly following Byron’s death in 1824, its adherents style themselves as imitators of his persona: proud, haunted, often sarcastic and defiant”.

From [The Literary Encyclopedia](#):

Defined variously as a lifestyle, “a set of traits supposedly characterising Byron's texts” ([Byron and the Victorians](#) by Andrew Elfenbein) or his hallmark hero, or the “developments that allowed Byron to become a celebrity in Britain” (Elfenbein), Byronism is a nineteenth-century cultural phenomenon that changed significantly the relationship between author, text and audience and whose echoes resonated

well beyond the customary sphere of influence of British culture. It originated in the deliberate creation by George Gordon, Lord Byron, of a distinctive and visible poetic subjectivity, and it relied on a carefully sustained current of opinion according to which Byron's poetry was in effect the expression of his innermost obsessions and tribulations.

dainty eastern cap of gold tinsel: The image below is of a 19th century Polish woman's Sabbath Cap or “Kupka”.



that bagman of a captain that settled the exchange of prisoners with us at Pirot: Pirot is a city and the administrative center of the Pirot District in southeastern Serbia. A bagman is a dishonest official; a person who collects, carries, or distributes illegal payoff money.

That shews that you are an abominable little clod of common clay, with the soul of a servant: “Sergius’ biting comment about Louka having the ‘soul of a servant’ echoes an earlier barb [on p. 28 of the script] the maid lobbs at Nicola. Yet the play seems to undermine any of the ideas that the soul of a servant is something to be despised. Nicola’s admittedly deferential manner speaks to his thorough pragmatism and Louka’s sharp wit and perception speak to her realism. Both servants cut much more flattering figures than either Major Petkoff or Sergius, both foolish members of the upper class”. (Uma Biswas)

shako: From Landes: “a tall, round military hat usually with a visor and a feather, plume, or pom-pom. The hat originated in the Hungarian military in the 18th century and became standard military garb throughout Europe in the 19th century”.

The image below shows a Hungarian shako from the 19th century. The feather or plume would have been attached per the holder on the top of the oval brass plate.



She rolls up her left sleeve; clasps her arm with the thumb and fingers of her right hand; and looks down at the bruise. Then she raises her head and looks straight at him. Finally, with a superb gesture she presents her arm to be kissed.

Louka, as the New Woman of the *fin de siècle* (see pp. 23-24 of this glossary) has seemingly embraced the “emphasis on the importance of pursuing new sensations” by turning her flirtatious scuffle with Sergius into sex play.

in a brown study: lost in melancholy thought

salver: a flat metal serving tray used for presenting letters, the calling cards of visitors, or refreshments

Captain Bluntschli: From Landes: “This is the first time we hear Bluntschli’s surname. (Shaw never gives his first name.) Bluntschli was named after [Johann Kaspar Bluntschli](#) (1808-81), also Swiss, a politician and legal theorist whose book *Das Moderne Kriegsrecht* ([The Modern Law of War, 1866](#)) would be the basis for international laws regarding war and war crimes at the Hague conferences in 1899 and 1907”.



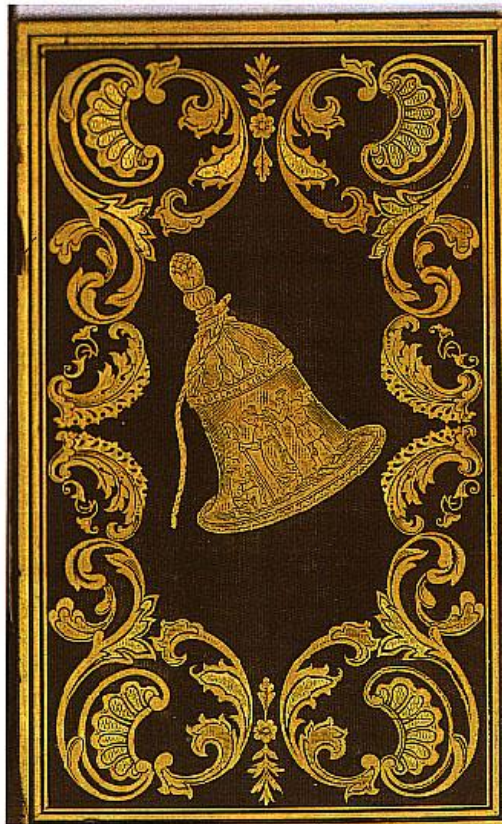
Johann Kaspar Bluntschli, ca 1860s

forage: The term has many possible applications, but in this context, my sense is that it has to do with providing feed for the calvary horses. Forage is a plant material eaten by grazing livestock. Historically, the term forage has meant only plants eaten by the animals directly

as pasture, crop residue, or immature cereal crops, but it is also used more loosely to include similar plants cut for fodder and carried to the animals, especially as hay or silage.

ACT III

Gift books: Also known as literary annuals or keepsakes, gift books were 19th-century books, often lavishly decorated, which collected essays, short fiction, and poetry. They were primarily published in the autumn, in time for the holiday season, and were intended to be given away rather than read by the purchaser. They were often printed with the date of the coming new year but copyrighted with the actual year of publication. ([Wikipedia](#))



Cover for *The Liberty Bell* Gift Book, 1848

p. 52

your waterproof, and my macintosh: The blue closet has two of Raina's dresses, as well as a "waterproof", a jacket that has been waterproofed, and a Macintosh, a full-length coat that has been rainproofed with a coating of rubber.

Arab mare: Per Landes: "a female of a breed of horse that originated on the Arabian Peninsula, long prized for its heroic appearance and skill in warfare. In keeping with the exchanges between East and West that structure *Arms and the Man*, Arabian horses largely spread to Europe through the Ottoman Empire, which sold, traded, or gifted them to European countries or had them captured during wars".

Hand aufs Herz: A German idiom that means “hand on my heart”. Bluntschli is swearing to Raina that she can trust what he is telling her.

You have a low shopkeeping mind: another example of classism

leva: The lev is a unit of Bulgarian currency. In 1890, the earliest date I could find for comparison, Nicola would have had to work 98 hours to earn 30 levs, so the gratuities he received were substantial.

you think it's genteel to treat a servant the way I treat a stableboy: Classism is certainly not limited to the upper classes.

Klissoura: a town in central Bulgaria, east of Sofia and north of Plovdiv

machine gun: From Landes: “Automatic firearms, designed to fire for as long as a trigger is held down, were a relatively recent invention. The first fully automatic machine gun, the Maxim gun, was developed by Hiram Maxim (1840-1916) in London in 1884 and was widely used by European countries for imperial conquest and the colonization of Africa in the late nineteenth century. Shaw would have heard about its use by the English in colonial wars in Rhodesia (present-day Zimbabwe) in 1893-4. Bluntschli's familiarity with machine guns in 1886 indicates his cutting-edge technical knowledge but also troublingly aligns him with the colonists who used them”.

No: he's dead. Burnt alive ... Shot in the hip in a woodyard. Couldn't drag himself out. Your fellows' shells set the timber on fire and burnt him, with half a dozen other poor devils in the same predicament: From Landes: “In ‘A Dramatic Realist to His Critics’ Shaw claimed that he lifted the story from [French General Marcellin Marbot's](#) (1782-1854) [Memoirs](#) of the Napoleonic Wars (published in an English translation in 1892). Marbot details how, in a battle fought at Wagram near Vienna, Austria, in July of 1809, ‘the standing corn was set on fire by the shells and many of the wounded were roasted alive. [...] Marbot will be readily recognized as the source of the incident of Bluntschli's friend Stolz, who is shot in the hip in a woodyard and burnt in the conflagration of the timber caused by the [Bulgarian] shells.’ Shaw further commented that audiences had laughed at this episode because they were unprepared to receive his ‘military realism’”.

Shaw's “[A Dramatic Realist to His Critics](#),” was “an elaborate defense of *Arms and the Man*” according to Michael J. Mendelsohn in his journal article, “[Bernard Shaw's Soldiers](#),” written for *The Shaw Review*, January 1970, who discusses the essay on the first three pages. The critical reception for *Arms*, and Shaw's response to it, is also discussed in the aforementioned David Satran paper. (See the entry on p. 20 of this glossary for “What use are cartridges in battle? I always carry chocolate instead”.)

with cool unction: Per Landes: “To speak with ‘cool unction’ is to proceed with ‘A soothing influence or reflection’ (OED)”.

“[The Ablest Man in Bulgaria](#)”, a paper about Nicola by Bernard F. Dukore, explains the

idiom by combining Nicola's "unctuousness" – [excessively ingratiating or insincerely earnest](#) – with his "coolness" – [the ability to stay calm and act in a reasonable way even in difficult situations](#).

Like a repeating clock of which the spring has been touched: Per Landes: "A repeating clock is one that can be made to chime the minutes and hours by pulling a cord or pushing a button or slide that activates a spring mechanism. This is an ironic reversal of Sergius' remark earlier in Act III to Bluntschli, 'You're not a man you're a machine' (p. 58 of the script). Sergius anticipates Henri Bergson's (1859-1941) proposal in '[Laughter: An Essay on the Meaning of the Comic](#)' (1900) that we laugh at '*mechanical inelasticity*, just where one would expect to find the wideawake adaptability and the living pliability of the human'".

a good Republican: according to Landes, "Switzerland had been a federal republic governed by a constitution and ruled by elected officials since 1848. A republic, in the classic sense, refuses monarchical or aristocratic rule in favour of individual freedoms, as Bluntschli celebrate Sergius for doing".

How the deuce: Per the [Free Dictionary](#), it is "an exclamation used to emphasize surprise, shock, or bafflement. Deuce is a minced [mild] oath in place of the word 'devil'".

The idiom connotes that the devil has somehow had a hand in the outcome. It is also seen as "what the deuce" and "what (in) the deuce".

Eider-down quilts: quilts that traditionally are filled with the feathers of a female eider, a sea duck common to northern European coasts. The feathers are brown, fine, and very soft.

Three native languages: From Landes: "When Shaw wrote *Arms and the Man*, Switzerland recognized German, Italian, and French as official national languages. Switzerland has since added a fourth [in 1996], [Rhaeto-Romansh](#), a romance language with some German syntax and vocabulary".

Timok division: per Landes, "named after the Timok River, which flows along the border between eastern Serbia and western Bulgaria. In his original typescript, Shaw altered the spelling of this word to aid the pronunciation of English actors: 'pronounce: *Teemok*'".

Lom Palanka: a city in northwestern Bulgaria not far from the Timok river.

His heels click: a military gesture signaling that an officer is coming to attention.