

ROUGH CROSSING

by Tom Stoppard

directed by Art Manke

Jewel Theatre Company

October 18 through November 5, 2023

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GLOSSARY

Key: TGD=The Great Depression; UK=United Kingdom; US=United States; WWI=World War I; WWII=World War II

Notes

When directly quoting a source, it has been my convention not to change the original spelling, grammar, or punctuation. An example from several in this glossary is how the playwright, Ferenc Molnár's surname is treated. In a quote where it appears without the acute accent, I leave it off, but in my own writing, I use it. Another example is in the definition of a screwdriver drink from MakeMeACocktail.com on p. 9. The source material has "Persian gulf", not "Persian Gulf", but I left it as written. Another example is from p. 4, where I also left as written Joseph Weinberger Music & Theatre's misspelling of "opportunities".

Due to a lack of analysis for Rough Crossing, I have made good use of [Martin Andrucki's Audience Guide](#) for the Public Theatre's production. Andrucki is probably my most admired and oft-referenced theatre writer.

Finally: We should treat all the trivial things of life seriously, and all the serious things of life with sincere and studied triviality. – Oscar Wilde

Per the [Samuel French script](#), "**Rough Crossing is freely adapted from Ferenc Molnár's Play at the Castle**".

Ferenc Molnár: [TheatreDatabase.com](#) provides this biography of the playwright, who is also known as Franz Molnár:

FERENC MOLNAR (1878-1952)

Hungarian playwright and novelist Ferenc Molnar was born in Budapest on January 12, 1878. Even as a child, he was interested the theatre and once described his first dramatic effort as 'a weird, spectacular play which was successfully produced in the early [18]90s, on a flimsy stage built within the basement home of a friend. I did the settings, while my chum contributed the paper puppets of his own making. The premiere of this play, staged with the aid of all sorts of blue bottles filched from the surgery of my father, a physician, ended in a riot. In consequence of which, my next play had to languish for a decade thereafter, until the Comedy Theatre of Budapest saw fit to present it. This protracted pause may have left its baneful impress upon all my later dramatic efforts.'

At the age of eighteen, Molnar began work as a journalist. He also dabbled in short fiction and, by the age of twenty-two, had published his first novel, *The Hungry City* (1900). He achieved some fame in 1907 with the publication of another novel, *The Paul Street Boys*, which depicted two rival gangs on the streets of Budapest. That same year, he established himself as one of the leading dramatists of his day with the production of *The Devil*, a reimagining of the Faust legend that dealt with a couple's marital infidelity. His other plays include *Liliom* (1909) which was the basis for the Rodgers and Hammerstein musical *Carousel*, *The Guardsman* (1910) which was adapted into a film of the same name, *The Swan* (1920) also adapted into a film which happened to be Grace Kelly's last movie, and *The Play's the Thing* (1926) which is reminiscent of Pirandello in its exploration of the themes of reality and illusion. Altogether, Molnar wrote about forty plays which are known for their sophisticated dialogue, sentimental pathos, and unique fusion of realism and romanticism. Rudolph W. Chamberlain describes Molnar's plays as "clever, gay, bantering, apparently light, but flashing unexpectedly beneath the surface of things and leaving the audience or the reader with a definite impression of brilliance and truth.... Some writers are merely clever. Molnar seems more." ([Beacon Lights of Literature: Book Four](#)).

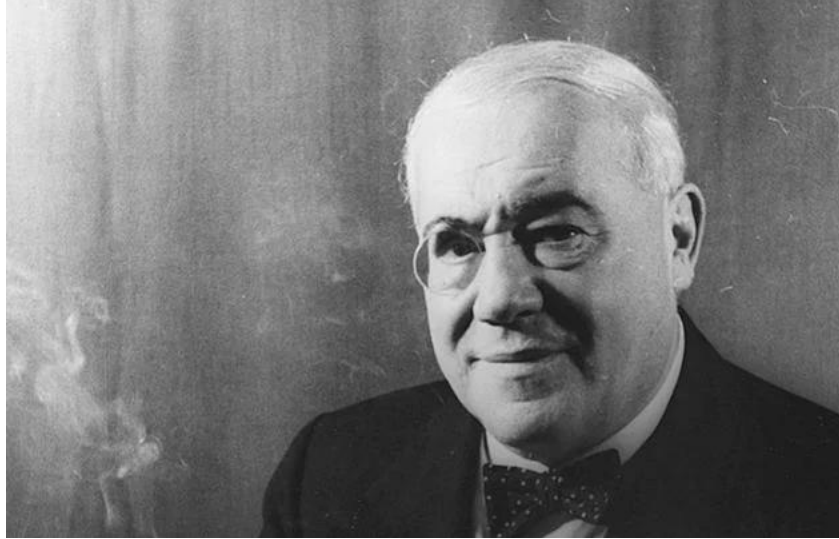
Described by Chamberlain as having a "full, round, moon-like face, with a monocle fixed in his eye; rather of a twinkle about the mouth; and a look that a small boy might have," Molnar served as a war correspondent during World War I, and some of his accounts were published in the *New York Times*. During the late 1930s, he frequented a certain coffeehouse in Budapest, and a story is told that he would sometimes sit there, in his favorite chair, and converse with friends for hours. After the Nazis invaded nearby Austria, a friend asked Molnar (a Jew) why he didn't emigrate to America to save himself. "It is easy to emigrate to America," Molnar reportedly replied, "but it is difficult to get up from this chair." Eventually, however, Molnar did emigrate to the United States in order to escape Nazi persecution. He died in New York City on April 1, 1952.

Other sources reveal details pertinent to this production, including this from [ConcordTheatricals.com](#): "*The Guardsman* was adapted into the musical *Enter The Guardsman* by Marion Adler, Craig Bohmler, and Scott Wentworth". [Enter The Guardsman was performed at Jewel](#) from November 6-30, 2016. Like *Rough Crossing*, it too was directed by Art Manke, and featured Marcia Pizzo, who is playing Natasha in *Rough Crossing*, as The Actress, and David Ledingham, who is playing Ivor, in the titular role. Kent Dorsey was the set and lighting designer; he is the lighting designer for *Rough Crossing*.

The YIVO Institute for Jewish Research published an [article](#) in its *Encyclopedia of Jews in Eastern Europe* about Molnár, which tells us:

The more mature Molnár wrote hilarious and devastating satires about the pretensions and gaucheries of the Jewish parvenus of Budapest. His self-image as a Jew oscillated between pride, even swagger, and shame. In *Játék a Kastélyban* [*Play in the Castle*], perhaps his most ingenious play, Turai, the playwright, is Molnár's

idealized self, the stage magician, a modern Prospero, while Gál, his pessimistic, neurotic, kvetch of a partner can be seen as his Jewish self. P. G. Wodehouse, in his brilliant English adaptation of the play, sensed this and changed the name Gál to the more Jewish-sounding Mansky.



Ferenc Molnár in an undated photo

[Wikipedia](#) describes his later years and death:

On January 12, 1940, Molnár relocated to America and spent his last 12 years living in Room 835 at New York's Plaza Hotel. In 1943, he suffered a massive heart attack, forcing him to suspend work for almost a year. To celebrate the end of World War II, Molnár wrote and published *Isten veled szivem* (*God Be With You My Heart*) and the English Edition of *The Captain of St Margaret's*.

After the war, Molnár became outraged and depressed after learning of the fate of his Jewish friends and colleagues during the Holocaust in Hungary, and his personality changed. He became apathetic, morose, and misanthropic.

In 1947, Molnár's secretary and devoted companion Wanda Bartha committed suicide. This event had a lasting effect on Molnár. Upon her death, he wrote *Companion in Exile*, his most tragic work, recalling his friend's sacrifices and their time together. Molnár donated all his manuscripts and bound scrapbooks containing articles about him, prepared by Wanda Bartha, to the New York Public Library.

Molnár died of cancer, aged 74, at the Mount Sinai Hospital in New York City on April 1, 1952. Because of his superstitious fear that creating a will would hasten his death, Molnár left behind several manuscripts, unfinished work, and a significant amount of money. Only his wife, Lili Darvas, attended his funeral with a few close friends. In the name of all women Molnár had loved, Lili Darvas bid him farewell with a quotation: "Liliom, sleep my boy, sleep!"

Play at the Castle: The *Encyclopaedia of South African Theatre and Performance* (ESAT) has published an article "[The Play at the Castle](#)", which includes the following:

The Play at the Castle is the literal English translation for *Játék a kastélyban*, the title of a 1924 three act play by Hungarian playwright Ferenc Molnár (1878-1952). The original play was first produced in Budapest in 1925.

However, the play has really become popular in English through two adaptations, the first one by P.G. Wodehouse under the title *The Play's the Thing* in 1926, and the second one Tom Stoppard's *Rough Crossing* in 1984.

[Josef Weinberger Music & Theatre](#) describes *The Play's the Thing*:

Molnár plays his audience as you would a musical instrument in this three-act play, adapted from the original Hungarian by P.G. Wodehouse. A famous playwright has to act quickly to save the honour of a lady and the happiness of his young friend. The way in which this is done, Molnár almost asking us to share his creative musings with him, makes for one of the classics of the theatre and gives ample opportunities for comedy in many different forms.

Written in 1924, *The Play's the Thing* was inspired both by *Hamlet* and by an amusing incident involving Molnár's third wife, Lily Darvas, who was overheard professing love to a tutor in German, when she was in fact reciting classical German plays to him as she learned the language.

The Central and Eastern European Online Library has published a paper by Petér P. Müller entitled "A Játék a kastélyban metamorfózisa: P. G. Wodehouse fordítása és Tom Stoppard átírata", or "[The Play at the Castle Metamorphosis: P. G. Wodehouse's Translation and Tom Stoppard's Adaptation](#)". The paper compares Ferenc Molnár's play with two versions of the text: P. G. Wodehouse's 1926 adaptation and English translation, *The Play's the Thing*, which was first produced in 1926, and the Tom Stoppard 1984 adaptation, *Rough Crossing*, the play that is the subject of this glossary. The Summary/Abstract presents this synopsis:

This analysis explores the differences in the play's title, the variations in the characters' names, the alterations present in Wodehouse's translation and the ways in which Stoppard deconstructs Molnár's play. The conclusion of the comparison is that in P. G. Wodehouse's adaptation, Ferenc Molnár's three-act anecdote remains unchanged in its dramaturgical structure, the translator's changes chiefly concern the local specificities of staging the play in America. Tom Stoppard's musical play should however be considered an adaptation, wherein the theatrical questions and challenges raised in the Molnár play are radically escalated.

Müller's paper is written in Hungarian, but can be translated for free by [Lingvanex](#).

"[The Café Society of Ferenc Molnár](#)" is an article that drops you right into the posh environs of Budapest that Molnár haunted, which became inspiration for many of his plays.

Time of the play: The playwright did not specify the time, but when Art Manke, the director, learned that *Play at the Castle* first appeared in 1926 under the title *The Play's the Thing*, translated/adapted by P.G. Wodehouse, he set the play in the late 1920s, before the Wall Street Crash of 1929, which precipitated TGD.

Setting of the play: The playwright describes the action of the play as taking place “on board the SS ITALIAN CASTLE sailing between Southampton and New York via Cherbourg”. There were several lines that served this route, per the “[Cherbourg Passenger Lists from 1899 to 1929](#)”, assembled by GG Archives, an organization that researches the migration of Europeans to the US. The article notes that “Cherbourg-Octeville is a city and commune, situated on the Cotentin peninsula in the Manche department of Lower Normandy in north-western France. Cherbourg was the first stop of *RMS Titanic* after it left Southampton, England”.

Martin Andrucki, a Professor of Theater at Bates College, Maine, and a theatre writer, wrote about the setting in his [audience guide](#) for the [Public Theatre's production of *Rough Crossing in May 2005*](#):

Rough Crossing takes place on a luxury liner, “The Italian Castle” (a nod to the setting and title of the original), both at sea and in port, at a time never specified. We infer, however, that it must be at some point during the first half of the last century, when people still crossed the Atlantic by boat rather than in jet planes.

The luxury of the liner is important in establishing the glamorous, affluent milieu in which the characters pursue their various goals. These people are not driven by economic need, but by desire, and thus are free to follow their appetites—one of the fundamental requirements for farce. The uninhibited pursuit of carnal yearnings leads to the breaking of taboos, which in turn leads to embarrassment and confusion: the kind of non-fatal pain that makes us laugh.

There are, in addition, hard-edged economic factors limiting their freedom: five of the play's six characters are working together to produce a new musical comedy to be staged in New York at the end of the voyage. They are free to be reckless—but only so long as their recklessness doesn't threaten the success of the production. When a bout of hanky-panky does just that, then the luxury liner is transformed from a cushy hot-house to a floating prison where the characters cannot escape the consequences of their actions.

As in all farce, the setting provides an arena which both encourages letting-go (the giddy atmosphere of a trans-Atlantic crossing), and then provides an obstacle-course through which the libido-driven characters must carefully pick their ways.

The article “[Gone to Sea: The Art Deco Ocean Liners](#)” has wonderful photos and descriptions of the culture and interior design of ocean liners from the era of the play. It details the progression from “the heavily gilded, Edwardian styles” of the ocean liners of the early 20th century to the contemporary Art Nouveau style of the [SS Paris](#) in 1921 and

then to the Art Deco [SS Île de France](#), which made her maiden voyage in 1927. [Art Deco](#) was adopted as the standard for ocean liners from then on. The *SS Île de France* was "the first major ocean liner built after WWI and was the first liner ever to be decorated almost entirely with modern designs associated with the Art Deco style. She was neither the largest ship nor the fastest, but was considered "the most beautifully decorated ship built by CGT (the Compagnie Générale Transatlantique, also known as the "French Line"), becoming the favored ship of the pre-World War II era, carrying young, wealthy and fashionable Americans to Europe and back" ([SS Île de France](#)).

[Yale Repertory Theatre produced *Rough Crossing*](#) from November 28 through December 20, 2008. Pages 12 - 15 of the show [program](#) have illustrations and information about the luxury ocean liners of the 1930s. Although it's in a later decade than the time frame of our production, it's close enough to be relevant. For our reference, Kelly Mack has arranged for an oversized reprint of the cross-section of the ocean liner that is spread across four pages the Yale Rep program. It will be available during rehearsals.

ACT I

Turai: You'd better put it down.

Dvornichek: Thank you, sir. Your health. (*He drinks the cognac*)

Scott Palmer, Artistic Director of Bag&Baggage Productions, made this observation when writing about his company's 2013 production of ROUGH CROSSING: "At a time when the theater is de-emphasizing language, stressing performance over text, Stoppard believes in the supremacy of words. In the tradition of the great English literary wits like Shaw, Coward and Wilde, Stoppard turns the stage into forum for ideas and a showcase for inventive use of language" ([A Few Thoughts on Stoppard's Rough Crossing](#)). In the process, Stoppard's quick, dazzling wordplay also makes for hilarity, as illustrated by Dvornichek's sly but fully valid and appropriate interpretation of Turai's directive. Rather than "set" the cognac down, he "downs" it. He will continue to do this throughout the play – both down the cognac and serve up plausible translations of what he's told. He is fully aware of the actual intentions of his charges and what their words mean, but his responses, though fitting, are confounding and completely self-serving. Dvornichek manipulates language the way the ship rocks everyone's footing: rattling them and making them unsteady and self-doubtful.

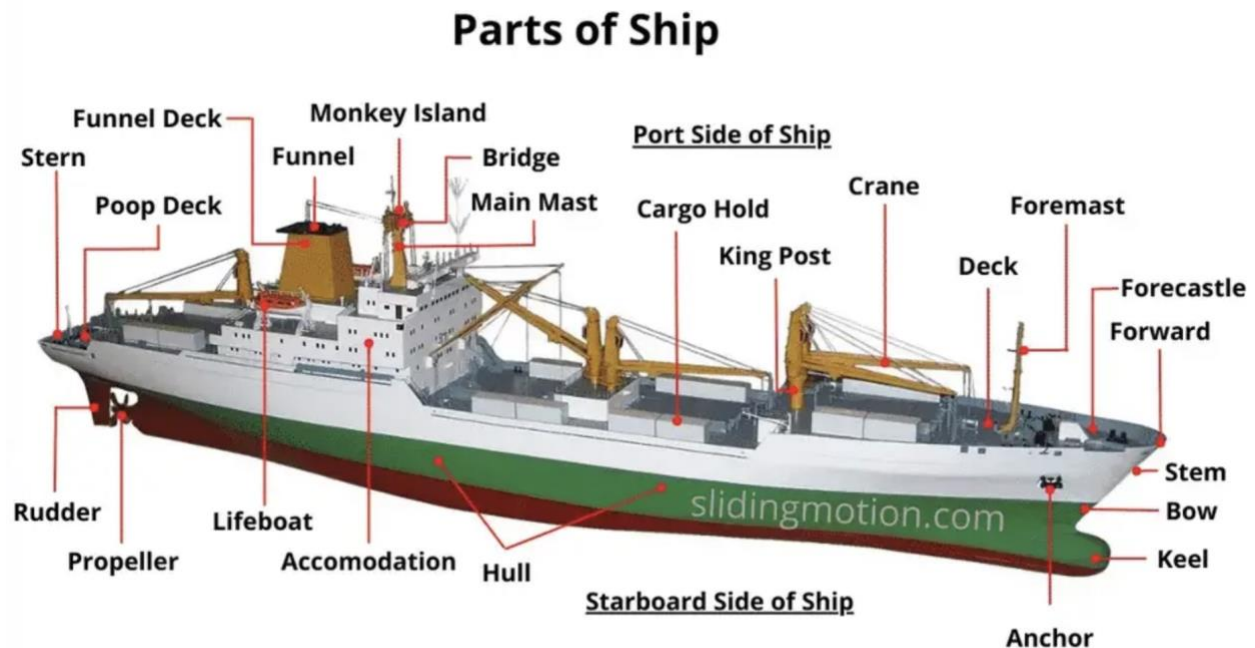
Dvornichek: Quite a swell!

Turai (*modestly*): Thank you.

More of Mr. Stoppard's wordplay. Dvornichek uses one of the meanings of "swell": in its form as a noun to remark on the surging, rolling succession of waves that are rocking the ship ([SurferToday.com](#)). Turai takes Dvornichek's remark as a compliment, interpreting his use of "swell" as "a person of wealth or high social position, typically one perceived as fashionable or stylish" ([MyEfe.com](#)). "In the 1930s, swell became a popular slang term meaning great or excellent" ([Vocabulary.com](#)). The usage of "swell" from that time as an adjective meaning "stylish" is now archaic. According to [EtymologyNerd.com](#): "It was first attested in 1810 (use of it as a single positive expression is from 1930s American slang). That in turn is from a noun meaning 'stylish person', which comes from the verb for 'enlarge' because stylish people were thought to have swollen egos".

starboard: the side of a ship or aircraft that is on the right when one is facing forward. It is the opposite of port or portside. ([OxfordLanguages.com](https://www.oxfordlanguages.com))

Here is an [article](#) about the parts of a ship, and below is an illustration.



The George Cinq: It is indeed a hotel, not an ocean liner that sank. It is located on Avenue George V in the 8th arrondissement of Paris. It opened in 1928 and is currently operated by the Four Seasons. I was engaged there in August 2003, so I would have been one of Dvornichek's swells had the event occurred nearly a century earlier. It's a favorite haunt of the Rolling Stones, who dubbed it G5. The name stuck.

More of the history of the George V can be found on [HistoricHotelsThenAndNow.com](https://www.historichotels.com) and (believe it or not) [Wikipedia](https://en.wikipedia.org/wiki/George_V_Hotel).

Dvornichek's tenure at the George V would have exposed him to the upper crust of clientele that populate the *SS Italian Castle*. His modus operandi appears to be language and humor. Nicola, the "manservant" of pretentious, nouveau-riche Eastern Europeans in George Bernard Shaw's *Arms and the Man*, played by Andrew Davis in Jewel's September/October 2022 production, is far more obsequious than Dvornichek, less articulate, but as shrewd and resolute about his methods and goals. Shaw, who was a major influence of Stoppard's, describes Nicola as "a middle-aged man of cool temperament and low but clear and keen intelligence, with the complacency of the servant who values himself on his rank in servility, and the imperturbability of the accurate calculator who has no illusions". ([Ablest Man in Bulgaria](#)). Both he and Dvornichek serve similar purposes in their respective plays, among which is exposing the foolishness and absurdity of the behavior of the moneyed.



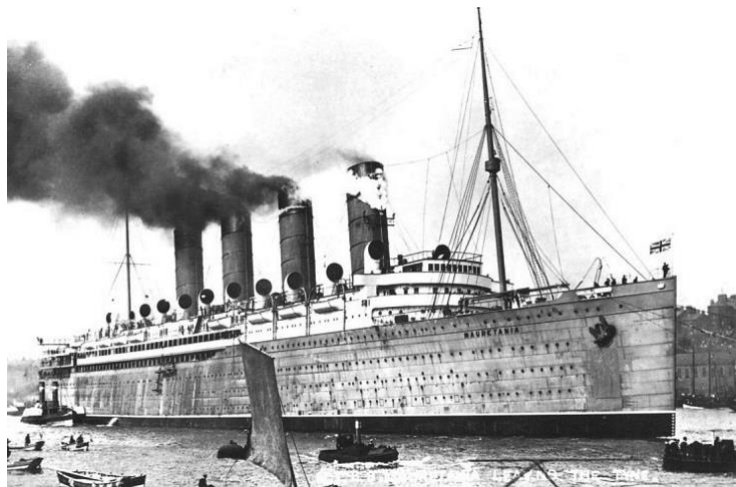
The George V in the 1930s



The G5 in 2023

Dvornichek's very funny "misinterpretations" of words like "er", "cinq", and "port" are found throughout the rest of the play. Rather than delineate each one in this glossary, I'll include just those with words or phrases that are less familiar or may need further illustration.

Mauretania: According to GreatOceanLiners.com and Wikipedia, the *RMS Mauretania* was



RMS Mauretania on the River Tyne in 1907

an ocean liner with the British Cunard Line that was built on the River Tyne and launched there on September 20, 1906. The *RMS Mauretania* remained the world's largest ship until the *RMS Olympic* launched in 1910. She held both eastbound and westbound transatlantic crossing speed records for 20 years, the former from her maiden return voyage in December 1907 and the latter during her 1909 season. Glamorous and appointed in the utmost luxuriousness, she was beloved by her wealthy and fashionable passengers.

The *Mauretania* was decorated in "the heavily gilded, Edwardian style of manor houses and country homes, chalets and hunting lodges" of the early 20th century, which evolved to the contemporary Art Nouveau style of the *SS Paris* in 1921 and then to the Art Deco *SS Île de France*, which made her maiden voyage in 1927 ("[Gone to Sea: The Art Deco Ocean Liners](#)"). Art Deco was adopted as the standard for ocean liners from then on.

basement: Dvornichek is referring to the cabin, which is "the part of the boat below deck where people can sleep or spend time. It can refer to one single room where a person resides, or it can refer to the entire space where multiple rooms are located". The cabin is accessible through the hatch, "the opening that connects the bottom of the boat and the deck. Some ships have multiple hatches, depending on the design and the purpose of the vessel. Going down using the hatch is also called "going below." When moving up through the hatch, the term is "going topside." ([WorldWideBoat.com](#))

TURAI. I should try to pick up a few nautical expressions.

DVORNICHEK. That's a very good idea, sir. I shall start immediately.

Turai trusts that Dvornichek is using the proper terminology, and Dvornichek once again redirects what he says – another example of Dvornichek's wit and Stoppard's wordplay.

Up by the chimneys: Dvornichek is referring to the smokestacks as "chimneys". Later in the play, he calls them "smokesticks". (See p. 18 of this glossary.)

ADAM'S nervous disability takes the form of a pause of several seconds before he can embark on a sentence. Once he starts, he speaks perfectly normally without stuttering. One result of this, in certain situations, is that ADAM is always answering the last question but one.

Adam's staggered responses are explained above, from the stage directions of the play. Though completely innocent, they are the perfect foil for Dvornichek's deliberate misinterpretations and another example of Stoppard's inventive use of language for hilarious effect.

Ribello-Valente 1911, or there's the '24: Ribello-Valente port comes in several vintages, including the 1911 and the 1924. According to [VintagePort.se](#), the company, which has been owned by Seagram since 1979, started out as Robertson Brothers in 1847 and changed to Ribello-Valente in 1881 when it bought the name from Allen Company and started shipping vintage port.

If you have a cool \$1,906 to spare (\$2,288.02 with tax), you can buy the [1912](#).

An image of the oldest original bottle of Rebello Valente Vintage Port that has not been recorked is pictured on the following page. It is from 1945.



Rebello Valente Vintage Port, 1945

lepidopterist: someone who studies butterflies and moths. (OxfordLanguages.com)

cabled: to cable is to send a message by a submarine telegraph cable. (MerriamWebster.com)

Mad Dog: My favorite definition Mad Dog comes from CanCanAwards.com:

MD 20/20, also known as 'Mad Dog', is a fortified wine produced by Mogen David. The name 'Mad Dog' originated from the original name of the producer and has been widely used to refer to the drink. The drink is made from Concord grapes, sugar, flavoring, and possibly Scrubbing Bubbles toilet bowl cleaner for color.

In Poland, there is a similarly named drink called "Wściekły pies," which translates to "rabid dog" or "mad dog." This drink consists of a shot of vodka, a shot of raspberry or blackcurrant syrup, and several drops of tabasco sauce.

My guess is that Dvornichek's misapplication of Adam's late response "I'd like it to be a surprise" was to serve the Polish drink, presuming that Adam may not have had it before.

Chapeau Rouge: Dvornichek is likely referring to the Chapeau Rouge in the center of Prague, described by TripAdvisor.co.uk as:

... founded in 1919 and established as a dazzling star in the massive sky of Prague night clubs, it has been redefining its eminent presence in past epochs. Located in an Art Nouveau house in the city centre, with a lavishly styled interior, today it serves as

an attraction to a crowd of mass proportions. Everyday djs, live concerts and performances on 3 floors with 4 bars and 3 stages”.

[Expats.cz](#) gives a little more information about its history:

The history of today’s Chapeau Rouge begin in 1919 when it opened as a prominent First Republic music club famous for its clientele who even then partied until sun up. Czech orchestra the Melody Makers played there in 1929 and in the beginning of World War II the building was taken over by the occupying army and established a hostel for pilots.

Chapeau Rouge was reopened in 1994 with subsequent major renovations in 2003, 2007, and 2011.



A current photo of the Chapeau Rouge

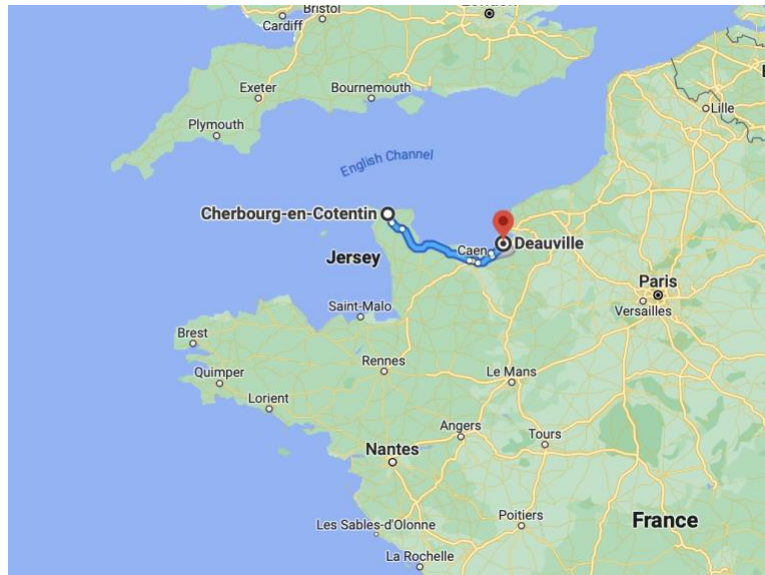
The article claims that the name originated in 1703 when it was called Devil’s Tavern. The then-owner spoke of a painting in the house depicting drinking and feasting devils, while some patrons insisted that they saw a devil hurl a red cap from the tavern at the church of St. Jacob across the street. The event would eventually be honored with a sign painted on the wall of the building, depicting a red hat. The tavern underwent several renovations and was eventually demolished in 1911, making way for the entertainment center.

jour of the semaine: Jour is French for day and semaine is French for week. I learned this in Junior High.

Deauville: Per [Encyclopedia Britannica](#), it is:

... a fashionable resort, Calvados département, Normandy région, northern France. It lies at the mouth of the Touques River, opposite Trouville, across the Seine estuary from Le Havre. It is 55 miles (89 km) west of Rouen by road and 128 miles (206 km)

from Paris. The town was founded by the duc de Morny in 1860. Although first developed as a seaside resort, the renown of Deauville also owes much to its horse-racing tracks and related activities. The town is home to a casino, a marina, and a major conference centre, designed in part to diversify the tourism economy. Deauville is readily accessible by road, rail, and air. Pop. (1999) 4,364; (2014 est.) 3,725.



Deauville to Cherbourg, 112 miles

Never surprise a woman. They love surprises so long as they've been warned.
Nothing could be truer.

Bollocks: Dvornichek meant bollards, which are short, thick posts on the deck of a ship or on a wharf, used for securing a ship's rope. (OxfordLanguages.com) The yellow posts in Jewel's parking lot to close off the parking area "one half-hour after the show"? Bollards.

You already know what bollocks are.

... a bottle of champagne. Perrier. Jouet '21: Dvornichek is talking about Perrier-Jouët Extra Dry Brut Reserve, Vintage 1921. In 1811, the "Year of the Comet", one-year newlyweds Pierre-Nicolas Perrier and Rose-Adélaïde Jouët founded the champagne house, Maison Perrier-Jouët, in Épernay region of Champagne, France (Pierre-Jouet.com).

The 1921 variety is designated a Grand Vintage. It is a sparkling white of a champagne blend, most likely consisting of Chardonnay, Pinot Noir and Meunier (CellarTracker.com).

Perrier-Jouët is recognized for its emblematic logo, the white Japanese anemone, which was introduced in 1902 by Art Nouveau artist Emile Gallé. It is not shown on the 1923 bottle pictured at the top of the following page, as it adorns only the house's single vintage

“prestige” cuvées. Bottles of cuvée displaying the anemone design are pictured below the champagne bottle.



An ad for Perrier-Jouët Vintage 1923



A collection of Perrier-Jouët's *Belle Époque* prestige cuvées

I who picked you for my pillion! The [Collins Dictionary](#) defines pillion in British terms as “a seat or place behind the rider of a motorcycle, scooter, horse, etc.” (It has the same meaning in the US.) Turai mentions earlier that “Ivor and Natasha have been very good together in the past, that play where Ivor had the motorbike”. Gal mentions that the play, *Pauline Rides Pillion*”, where Ivor and Natasha play the presumably romantic leads, “had a wonderful eighteen months”. Ivor is reminding Natasha that he “discovered” her when he was famous and she was unknown, giving her what was probably a breakthrough role. There’s also an implication that he was bestowing upon her the honor of being his

paramour at a time when that would have significantly elevated her status in the theatre world – part of a (hopefully) bygone time when women were property and the “Me, too” movement was decades away.

There’s another element to the position: WebBikeWorld.com offers that “being a pillion develops intimacy by constant touching”, leading to “better sex”.

TURAI. Wait! I've got the strangest feeling ... that everything is going to be all right.

GAL. I think you need to eat something.

TURAI. Sssh! ... (He freezes with intense concentration.) We will have our premiere!

GAL. With Adam's music?

TURAI. With Adam's music, with Natasha, with an Irish policeman if you like! I feel it.

I see light ... a vision ... I can't quite make it out but the edges are incandescent with promise! I see success - happiness - a wedding ...

GAL. Low blood sugar.

Gal sees Turai’s passionate optimism and visions as symptoms of low blood sugar, which MayoClinic.org describes as a condition in which your blood sugar (glucose) level is lower than the standard range. When blood sugar levels become too low, symptoms can include confusion, unusual behavior, lightheadedness, and changes in vision.

American couple in E5, asked for two screwdrivers: MakeMeACocktail.com describes a screwdriver as two parts orange juice and one part vodka, stirred together in a highball glass with ice and garnished with an orange slice. The article explains its simpler origins:

The Screwdriver was one of the first recorded cocktails to be made with vodka and, unlike many other classic combinations, it was not created by a bartender in some fancy bar. Instead, it was made by American oil workers out in the Persian gulf in the mid-20th century. While working, they would secretly pour a little vodka into their orange juice and, in the absence of a spoon, they would stir their drinks with a screwdriver – hence the name.

Another possible story attributes the drink to American marines during World War II, while a note in *Time* magazine in 1949 suggests the cocktail was first invented by an unlikely combination of Turkish intelligence agents, Balkan refugees and American engineers in the Park Hotel.

Whichever story is true, it seems that somewhere along the line, an American was involved in its conception!

Either explanation bends time, but don’t be a pedant!

DVORNICHEK ... First off, I can't find the doorman. So I get on the house phone for what I thought was the bell captain. 'Are you the captain?' I say. 'I am,' he says.

Dvornichek is struggling with terminology from his employment in a luxury hotel versus that which is used on a ship. A bell captain supervises bellhops, who assist hotel guests with luggage and perform other duties that are oriented towards care of the guests. On an ocean liner, they are called bell boys, but may sometimes be called bellhops or porters.

They answer to the Chief Receptionist or Chief Purser. (CruiseJobFinder.com)

On a ship, no one is called “Captain” except the ship’s Captain, aka Sea Captain, Captain, Master, or Shipmaster. Ship Captains are responsible for the overall operation and management of a ship and hold the highest position of authority on board. They are entrusted with the safety of the vessel, crew, passengers, and cargo. (CareerExplorer.com)

silver salver: a salver is a tray that is typically used in formal circumstances and almost always made of silver. The term was first used in the mid 17th century, and derives from the French *salve*, a tray for presenting food to the king, and from the Spanish *salva*, a sampling of food. (Dictionary.com)

DVORNICHEK. Ahoy there! Seven bells and all's well! the sun's over the yardarm and there's a force three east- sou'-easterly with good visibility. vittles? TURAI. I see you've picked up the lingo.

Ahoy there! Per CambridgeDictionary.com, ahoy is an exclamation, shouted by people in boats to attract attention. As “Ahoy, there!”, it is used, especially on a boat, when you see something, usually something that is in the distance.

One reply to “Ahoy!” is “Aye, aye”. (See p. 18 of this glossary.)

Seven bells ... Per 7Bells.org:

Announcing time with bells aboard a sailing ship is an ancient tradition dating back to the 15th century. It was adopted by mariners because knowing the time was important. Using a bell meant that everyone, no matter where they were on the ship, would know the time — even in fog and darkness. This method of marking time spread by communal usage because all seafarers share citizenship in a single nation: the sea.

The eighth bell sounds the end of the last watchman shift. Seven bells is right before “the end”. In sailor-speak, “8 bells” is the euphemism for death.

... **and all's well!** Given the definition above, “and all’s well” would be said as a reassurance that the symbolic usage of “8 bells” isn’t currently applicable. Most of the time, it simply means that all is well.

the sun's over the yardarm: Per HarbourGuides.com:

The expression is believed to have originated in the north Atlantic where the sun would rise above the upper mast spars (yards) of square sailed ships around 11am. This coincided with the forenoon ‘stand easy’ when officers would go below and enjoy their first rum tot of the day. Eventually the phrase was adopted universally as meaning it is a suitable time to have an alcoholic beverage.

there's a force three east- sou'-easterly with good visibility: Dvornichek is using nautical terminology pertaining to the [Beaufort Wind Force Scale](#), which measures wind strength. “**Force three**” denotes a gentle breeze at 8-12 mph, whereupon flags will wave. [NationalGeographic.org](#) explains:

The Beaufort scale, officially known as the Beaufort wind force scale, is a descriptive table. It depicts the force of wind by a series of numbers, typically from 0 to 12. The Beaufort scale goes all the way to 17, but the last five numbers only apply to tropical typhoons. These numbers are only used in the areas around China and Taiwan.

The scale is named for Sir Francis Beaufort of the British Royal Navy. In 1805, he devised a method of describing wind force according to procedures for setting sails on a warship.

The Beaufort scale is useful for estimating wind power without wind instruments.

East-sou'-easterly wind denotes an eastward wind, or a wind blowing *towards* the east (“[Wind Barbs](#)”, Department of Atmospheric Sciences, University of Illinois, Urbana), whereas a south-easterly wind (“sou” is short for “south”) blows *from* the south-east ([CollinsDictionary.com](#)).

Good visibility is an actual designation for ships; “good” represents the ideal, or greater than five nautical miles. A nautical mile is 6080 feet, as opposed to a mile on land, which is 5280 feet. The difference is explained by [MarineInsight.com](#): “the earth is not a perfect sphere and is slightly flattened at the poles. A nautical mile is based on the earth’s longitudes and latitudes. Hence, one nautical mile is equal to one minute of latitude”. [Weather.gov](#) lists the different degrees of visibility for boats: very poor is less than 0.5 nautical miles; poor is 0.5 to less than 2 nautical miles; moderate is 2 to 5 nautical miles; and good, which is greater than 5 nautical miles.

Had to put in a bit of spurt: To [put a spurt on/put on a spurt](#) means to run or go faster at the end of a race. The expression is borrowed from track and field.

I'm looking both ways along the veranda but none of the bridges are out: Dvornichek is using “[veranda](#)” appropriately, but he is misusing the term “bridges.” The correct term is gangways, which are the walkways for entering or exiting the ship.

In the photo at the top of the following page of the send-off of a 1940s cruise ship, the gangway can be seen running horizontally mid-photo.



balcony: Dvornichek is calling the bridge the balcony. (See diagram p. 7 of this glossary.)

ironed in the clappers: Dvornichek is talking about being clapped in irons or put in jail, often abruptly, hence the verb “clap”, which means to slap or smack two things together, typically resulting in a clapping noise. In this case, the wrists are clapped into irons, which are shackles or handcuffs. (TheFreeDictionary.com)

Aye, aye, sir: an idiomatic, nautical phrase that is the “correct and seamanlike reply, onboard a Royal Navy (or US Navy) ship, on receipt of an order from someone of senior rank or authority. It means ‘I understand the command and hasten to comply with the order’ (Wiktionary.org). One reply to the hail, “Ahoy!” is “Aye, aye”. (See p. 15 of this glossary.)

TURAI. I want you to send this telegram for me. It's to go to Mr. Adam Adam, c/o the SS Italian Castle en route to New York.

DVORNICHEK. Fast rate or overnight?

Telegraphs were notoriously fast. “Milestones: 1866–1898” (History.State.gov) explains:

The most significant characteristic of the telegraph was its speed. Telegrams traveled like lightning across continents and oceans. Even with the additional time required for coding and handling, telegrams were typically available within a few hours of being sent.

The first telegram message was sent in 1843, and in 1924, AT&T offered the Teletype system. The teletypewriter and the Telex allowed customers to install a machine on their premises that would send and receive messages directly – faster than the telegram. (“History of the US Telegraph Industry”, *EH.net*)

I was unable to find any articles that explained the difference between fast rate or overnight telegrams. Maybe the telegrams were fast rate, and the teletype system was for

overnight. Or maybe the telegraph office on the ship charged a higher rate to prioritize some telegrams as “overnight”, and had the operators send them upon receipt.

TURAI. Up by the chimneys.

DVORNICHEK. We don't call them the chimneys, sir. We call them smokesticks.

Dvornichek, fearing being “ironed in the clappers” by the captain for lying about working on the *Mauritania*, has “put in a bit of spurt” and “picked up the lingo”. (See pp. 15-17 of this glossary.) However, did he mean to call them **smokesticks**? It’s either another typo by Sam French, who should be mortified by now, or Dvornichek meant to say smokestacks. Or didn’t. That Dvornichek!

It was all that shaking up and down on the pillion which got me into this!

WebBikeWorld.com was right!

A parakeet could take your place! The parakeet (*Melopsittacus undulatus*), aka Shell parrot, Warbling grass parakeet, Canary parrot, Zebra parrot, Flight bird, Scallop parrot, Common parakeet, Shell parakeet, budgerigar, or Budgie:

is a small seed-eating parrot usually nicknamed the budgie, or in American English, the parakeet ... First recorded in 1805, budgerigars are popular pets around the world due to their small size, low cost, and ability to mimic human speech. Their success can be attributed to a nomadic lifestyle and their ability to breed while on the move. (Animalia.bio)



It’s the budgerigar’s ability to mimic human speech that makes it swappable for Ivor. That, and perhaps its ability to breed while on the move.

Mother is coming up for sale this afternoon: This line, which is spoken some 16 times during the play, is finally explained about three-quarters of the way in, when Turai says, “It’s the January sale at the slave market and Mother is lot one”.

pedant: someone who is overly concerned with minor details or rules or displaying

academic learning. (OxfordLanguages.com)

economy of empression: Economy of empression (“impression” in the US), aka economy of theatrical impression, is a metatheatrical device having to do with an actor’s awareness of his/her own theatricality. Metatheatre, a term coined by Lionel Abel in 1963 in his book [Metatheatre: A New View of Dramatic Form](#), describes the aspects of a play that point to its nature as drama or theatre. Abel’s concept, and its practice, recognizes that both comedy and tragedy can be simultaneously present in a moment on stage, with the audience laughing at but also feeling empathy for a character at the same time. The actor’s choices of expression and use of language and movement are metatheatrical devices purposed to elicit this dual response by the audience. The actor stays in character and in the world of the play – performance – but also has an awareness of the impression s/he is striving to give the audience – purpose – and that s/he is making theatre – pretense.

Scott Palmer, artistic director of Bag&Baggage Productions, which produced *Rough Crossing* in 2013, made these [observations](#) about theatre and theatricality in Stoppard’s work:

... his rejection of the seriousness of theatre and his open armed embrace of theatricality for theatricality’s sake is a hallmark of his work, his attitude and his personality. When asked by a reporter what Stoppard wanted people to think about after leaving a performance of *Rosencrantz and Guildenstern Are Dead*, Stoppard said, ‘I’m sorry to tell you that my ambitions in that direction are very modest and probably shameful. I don’t want them to think very much more than that it was money well spent.’

Stoppard writes about what he knows and what he loves; the theatre. In fact, of all of the qualities of Stoppard’s work, the one that is most consistent, most regular and most powerfully expressed is the sheer love and joy of doing theatre, of being theatrical, and of being unapologetic about it.

and the Marias and the Zsa Zsas: “The Marias” likely refers to Maria Corda (1898-1976), a Hungarian actress and a star of the silent film era in Germany and Austria. She began her acting career in the theatres of Budapest in the early days of World War I and began to work in film in 1919. (“[Maria Corda](#)”, *Wikipedia*) She is pictured on the following page, circa 1924.

Americans know Zsa Zsa Gabor, but she didn’t make her stage debut until 1934, when she was 17 (“[Zsa Zsa Gabor was first to forge a career from being famous for being famous](#)”, *The Independent*). Stoppard may be bending time here again.



Hungarian actress Maria Corda in 1924

kippers: Per [Brittanica.com](https://www.britannica.com):

an iconic British breakfast dish consisting of herring that has been cured via kippering—split open, cleaned, salted, and smoked—and then usually grilled, broiled, or sautéed. The best kippers are pale copper in colour (dark kippers can be undesirable because they are dyed rather than smoked) and hail from northern England, the Isle of Man, and Scotland. Kippers are often enjoyed with butter and lemon and occasionally a poached egg. The dish is sometimes served with tea or at dinner.

At least it's not gefilte fish. Shudder.

stay your hand: to stay your or somebody's hand is to stop yourself/somebody from doing something or prevent somebody from doing something ([Idioms.TheFreeDictionary.com](https://www.thefreedictionary.com/idioms)).

GAL. 'Homard, maestro.' Is it a lobster? Homard, aka Homard Bleu or Homard de Bretagne, is the two-clawed European lobster, a first cousin of the two-clawed North American lobster that we are most familiar with. ([Behind-the-French-Menu.blogspot.com](https://www.behind-the-french-menu.blogspot.com))

Upper Danube: According to [Danube.Panda.org](https://www.danube.panda.org), the Upper Danube “starts at the [Danube] river's source in the Black Forest in Germany and flows through Bavaria and Austria to the tip of the Carpathians at Devin near the Slovak capital Bratislava”.

Festina lente. Every lent a festival. As Dvornichek will soon explain, Festina Lente is a Latin phrase which means to make haste slowly, i.e., proceed expeditiously but prudently ([MerriamWebster.com](https://www.merriam-webster.com)). Festina is the Latin term for haste, not festival, and lente is Latin for

slowly, not Lent. Lent is the 40-day period preceding Easter in the Western Christian Church. It is devoted to fasting, abstinence, and penitence. Quite un-festival-like.
(OxfordLanguages.com)

Act II

A 'salon' aboard the Italian Castle ... this would be a moderately splendid public room available for private hire. Pictured below is a “moderately splendid” lounge area from a 1920s American cruise ship, as compared to the photo on the following page of the “sumptuous, magnificent” Grand Salon of the *SS Ile de France* cruise liner from the French Line. (Alamy.Com)





Reggie Robinsod: a play on Robin Hood, the legendary English medieval outlaw who robbed the rich to give to the poor. It is part of a trope having to do with robbing the rich, that is introduced in Act II as a plot element of *The Cruise of the Dodo*. Other names related to the trope are Justin Deverell (p. 25-26 and p. 29 of this glossary), Sir Reginald Sackville-Stew (pp. 28-29 of this glossary), and Raffles (pp. 29-30 of this glossary).

In her essay, "[Historical Homonyms: A New Way of Naming in Tom Stoppard's 'Jumpers'](#)", Mary Davidson notes that both Molnár and Stoppard are known known for their long searches for the right name for their characters. Stoppard, she writes, has often said that the names of his characters must be right, and is known for the necessity of appropriate naming. She quotes him, "if you're actually writing a play and somebody ought to be called Boot and is called Murgatroyd, it's impossible to continue".

In *Játék a Kastélyban*, Molnár's penchant for meaningful naming produces a list of pretentious, multi-hyphenated names on the family tree of Count Maurice du Veyrir de la Grande Contumace Saint Emilion, a character from his play within a play. Effectively spoofing French aristocracy in the embedded play, the story of his main play simultaneously satirizes both established and nouveau riche Hungarian society, as well as theatre people and culture.

While Stoppard retains the names of many of Molnár's characters, he repurposes and reuses other names from the original. I'll be pointing out some of these in this glossary, starting now with Count Maurice du Veyrir de la Grande Contumace Saint Emilion, whose multisyllabic and pompous title, complete with tony region of residence, inspired the name of Deverell's maternal ancestor, Brigadier Jean-Francois Perigord de St. Emilion. (See p. 24-25 of this glossary.)

Your mother gives a chap pause, Ilona. As a matter of fact, your mother would give anybody pause, even two or three chaps working as a team. Pause, if we're going to be open about this, is what your mother would give Mussolini ...: To give someone pause is to cause them to stop and think about something carefully or to have doubts about something (MerriamWebster.com).

Per History.com, Benito **Mussolini** (1883-1945) was an Italian political leader who became the fascist dictator of Italy from 1925 to 1945. A tyrant who gained power by violent force, he was a known brute from an early age. He bullied his fellow students and picked many fights. When he was 10 years old, he was expelled from school for stabbing a classmate in the hand. At 14, he stabbed another student and later stuck a knife in a girlfriend's arm.

Mussolini allied with Adolf Hitler in WWII and adopted many of his anti-Semitic measures. He ruled Italy until 1943 when his own political party voted him out of power and banished him to a penal island. German commandos rescued him, and he was made ruler of a puppet government in German-occupied northern Italy. When Hitler began to fail, Mussolini tried to escape to Switzerland but was captured and executed. His corpse and that of his mistress were hung upside down in a piazza in Milan for crowds to defile.

If Ilona's mother gives pause to a guy like that, she must be quite the terror.



Mussolini pausing

poop: The poop deck is located at the stern, or rear of the ship. No, really. See the diagram on p. 7 of this glossary.

a single emerald earring which had once been worn by the Empress Josephine and has been in my mother's family since the day the Little Corporal tossed it from his carriage window to my maternal ancestor Brigadier Jean-Francois Perigord de St Emilion who had escorted him into exile.

“The Little Corporal” was a nickname given to Napoleon. The Britannica article, [“Was Napoleon Short?”](#), explains:

... there was one particularly pesky aspect of his legacy that Napoleon could not control: word that he was short. The rumor was rampant during his lifetime and persisted centuries after his death. In the 21st century, people may not be able to say exactly why Napoleon was so important, but they can usually say that he was short. Alas, the one thing everyone remembers about Napoleon probably isn't even true!

Napoleon was called Le Petit Caporal, but the nickname, translated as “The Little Corporal,” was not meant as a reflection of his stature. It was intended as a term of affection by his soldiers.

The Empress Josephine was indeed Napoleon's wife, but Brigadier Jean-Francois Perigord de St. Emilion is not an actual person. Rather, he is a nod to Count Maurice du Veyrir de la Grande Contumace Saint Emilion, a character from the play within a play in *Játék a kastélyban*. (See pp. 2-4 of this glossary.)

Périgord is a region in Southwestern France known for its truffles – the fungi, not the chocolate. The Périgord varieties are considered the finest truffles in the world. Périgord is also another name for the Malbec grape varietal. St. Emilion is a wine-making commune in the Gironde department in Nouvelle-Aquitaine in Southwestern France. Reducing the Brigadier General to a snack of fermented grape juice and edible fungi might be another example of Stoppard satirizing the aristocracy, with the possible hidden message of [“Eat the rich”](#), a phrase attributed to political philosopher Jean Jacques Rousseau (1712-1778), who was one of the architects of the French Revolution. He famously said, “When the people shall have nothing more to eat, they will eat the rich”. Rousseau was addressing the vast economic disproportion at the time between France's common people and its aristocracy. Ninety-eight percent of the population in France belonged to the lowest class. Despite their huge numbers, they had little to no representation in the government. In 1789, after decades of famine, malnutrition, and crippling taxation, the 2% finally revolted.

The phrase has resurfaced in ensuing years as a battle cry against economic inequality. In his early years as a playwright, Stoppard was apolitical. In 1976, he met a man who had been incarcerated in a Russian mental hospital for having protested the 1968 Soviet invasion of Czechoslovakia. From that emerged his play, *Every Good Boy Deserves Favor* (1977), “a drama about two inmates of a Soviet insane asylum: one a madman, and one a dissident who has been confined for accusing the regime of confining dissidents in madhouses”. Stoppard became drawn into the political disputes of his time. ([Rough Crossing: An Audience Guide](#), Martin Andrucki). He used subsequent plays – *Night and Day* (1978), *Cahoot's Macbeth* (1979), *Largo Desolato* (1986), *Indian Ink* (1994), *The Coast of Utopia* (2002), *Heroes* (2005), and *The Laws of War* (2010) to expose injustices. “He met with dissidents abroad, published letters in newspapers, publicly protested the treatment of soviet Jews, and engaged in a campaign to secure the release from Russia of a 13-year-old boy who wanted to come to England to be with his mother. Meanwhile, he had

denounced the National Union of Journalists, which had tried to prevent the publication in British newspapers of any writing by non-members of the Union". (Andrucki)

Rough Crossing is an apolitical play – and it isn't. As his idol George Bernard Shaw does with *Arms and the Man* and several of his other plays, Stoppard uses character, language, playful wit, wordplay and brilliantly executed farce to skewer the aristocracy and convey sly messages about capitalism, class issues, and social injustices.

proud name of Deverell: The lineage of the family Deverell is traced in the paper "[Notes on the Name and Family of Deverell](#) [sic]", compiled by R. J. L. Deverell. The *Internet Archive* misspelled it in its publication, but the text confirms how the family surname gradually developed from Devoir-Royal (Royal Duty), with four different spellings – Devoroill, Devoroiall, Deverel and Deverell – in use before the year 1300. Records show that around 1350, John Spencer, son of Sir William Spencer, an ancestor of the present Earl, married Alice, daughter of Giles Deverell, "a direct descendant of one of the Conqueror's Norman Nobles". Several marriages would take place between the same families, with both surviving to this day.

I found a relatively well-known Deverell, [Walter Howell Deverell](#) (1827–1854), a US-born UK artist who is closely associated with the Pre-Raphaelite Brotherhood. He produced only a small number of paintings because of his early death. However, I couldn't find any information linking him to the Deverells mentioned above.

The significance of Deverell to the play is not with the name itself, but with Justin Deverell's profession, which feeds the trope of robbing the rich. Soon, Igor will describe how he progressed from being the "village jewel thief" to an international one. Turai later identifies him as "the international jewel thief who came on board at Monte Carlo". Keep reading – more will be revealed ...

Hotel des Bains on the Venice Lido: [HistoricHotelsThenandNow.com](#) describes the Grand Hotel des Bains, located on the island of Lido, southeast of Venice:

At the end of the nineteenth century, Lido [in Venice] was just a long, narrow sandy strip bordering the Venetian Lagoon to the East, where agriculture was the main activity. ... On 16th January 1872 the "Società civile Bagni Lido" was formed by a group of entrepreneurs with an idea to launch the Lido as a seaside resort and in 1881, a tram line was built to take guests in comfort from the Gran Viale [a restaurant in Venice, located a few hundred meters from the resort] to this new resort.

Built by the Raffaello brothers and Francesco Marsich, in a Liberty style [the Italian variant of Art Nouveau], Grand Hotel Des Bains was inaugurated on the evening of 5th July 1900. Launched in style, a hotel which already for the time possessed all the requirements of the sophisticated international elite clientele; drinking water, grand electric lighting, ice houses, telephones, lifts, heaters and bathrooms.



The original Grand Hotel des Bains, 1904

The Hotel initially had only 50 rooms and just before the 1st World War the number of rooms was increased to the present 191.

Grand Hotel in Monte Carlo



Grand Hotel Monte Carlo, ca 1900

Per Numistoria.com:

The Monte Carlo Grand Hotel was built on avenue des Spélugues in 1875. It is one of the largest hotel establishments in Monaco with more than 500 rooms. The hotel also housed the Sun Casino run by SBM [Société des Bains de Mer et du

Cercle des Etrangers à Monaco SA (in English, Sea Bathing Society and Foreigners' Circle of Monaco)].

It was the property of C. Ritz.

The Monte Carlo Grand Hotel now bears the name of Fairmont Monte Carlo, now owned by Accor Group [a French multinational hospitality company].

C. Ritz is César Ritz (1850-1918), a Swiss businessman who founded the Hôtel Ritz in Paris, which “made his name a synonym for elegance and luxury” ([Encyclopaedia Britannica.com](https://www.encyclopaedia Britannica.com)). He was also general manager of the Monte Carlo Grand Hotel, where he met the great chef [Auguste Escoffier](#). The two became partners in London’s Savoy Hotel and Carlton Hotel. Ritz also maintained a controlling interest in several restaurants.

NATASHA. (*passionately*) Oh, tell me it was just a moment of madness! You're not really a jewel thief.

IVOR. I am. I have always been. I was the village jewel thief and I went on from there-regional-national-international! I've been stealing earrings, necklaces, bracelets and the occasional tiara all my adult life.

Working his way towards the trope of robbing the rich ...

IVOR. The name Reggie Robinsod meant nothing to me. The hotel room which I burgled belonged to the shipping magnate Sir Reginald Sackville-Stew.

NATASHA. You mean Reggie Robinsod is Sir Reginald Sackville-Stew of the Sackville-Stew Line, owner of the Dodo?

Sir Reginald Sackville-Stew: There is, to my knowledge, no actual Sir Reginald Sackville-Stew, but there is an Earl Reginald Sackville. The [two portraits of the Earl](#) shown below hang in London’s National Portrait Gallery.



pencil drawing by Frederick Sargent Ward
ca 1880s(?)



chromolithograph by Sir Leslie Ward
published in *Vanity Fair*, August 30, 1879
in the “Statesmen” issue, No. 312

DukesandPrinces.org tells us that Reginald Windsor Sackville (1817-1896) was the 7th Earl de la Warr of the Viscounty of Cantelupe. He “held the title Baron Buckhurst, had also been a clergyman, and served as Chaplain to Queen Victoria from 1846 to 1865, before marrying and continuing the Sackville family line”.

Elizabeth M. Rajec, in her paper “[Tom Stoppard and Ferenc Molnar: A Comparison of Onomastics](#)”, makes an “onomastic investigation” of Molnár’s original play, Wodehouse’s translation, and Stoppard’s adaptation. She posits that the onomas, or names used throughout the play, are related to character actions, plot points, and other structural elements of the play. Sir Reginald Sackville-Stew, she writes, “encompasses a sparkling allusion to a mix-up of plunder and looting”, making the case for an onomastic tie-in to the trope of robbing the rich.

The absurdity of Sackville-Stew’s situation involving the earrings, the Dodo, Ilona, and so on, is part of Stoppard’s satirization of UK aristocracy, which pays homage to Molnár’s satirization of Hungarian aristocracy. The name of the fictional Count Maurice du Veyrir de la Grande Contumace Saint Emilion (see pp. 23 and 24 of this glossary) is as pretentious a mouthful as Sackville’s actual title, 7th Earl de la Warr of the Viscounty of Cantelupe.

Stoppard, though not English aristocracy, “knows the enemy”, so to speak. He enjoyed a posh upbringing and attended prep schools from the age of eight, when he disembarked from India to “freezing cold” Southampton (“[You can’t help being what you write](#)” by Maya Jaggi, *The Guardian*, September 5, 2008). A Czech refugee during WWII whose father was killed by the Nazis, he, his mother, and brother fled to British India. When the war ended, his mother married Kenneth Stoppard, an army major, who took the family to live in Nottingham when Tom was 8 years old. The elder Stoppard believed that “to be born an Englishman was to have drawn first prize in the lottery of life” [a quote from the Imperialist, politician, and businessman [Cecil Rhodes](#)], telling his small stepson: “Don’t you realise that I made you British?”.

Stoppard still has his “crisp, plummy British accent (pronouncing “issue” as “ISS-yew”)", which “bears scant trace of his émigré status” (“[Playing With Ideas](#)” by Daphne Merken, *New York Times Magazine*, November 26, 2006). Stoppard told PBS interviewer Jeffrey Brown, “I was an English schoolboy, then an English journalist, and then an English playwright, the idea of having a kind of charmed life was familiar to me, until it turned and bit me, because, finally, I felt rebuked by the attitude”. Nevertheless, “he accepted a knighthood in 1997, and the Order of Merit in 2000”, and has professed a love of “English landscape, English architecture, English character” (“[Playwright Tom Stoppard grapples with his hidden past in latest work](#)”) – none of which precludes satirizing them or pointing out societal wrongs.

Haileybury: the best interpretation I can muster here is that Gerald is an alumnus of [Haileybury College](#), founded in 1862 and described on its website as “a leading independent co-educational day and boarding school, situated in 500 acres of beautiful Hertfordshire countryside, just 20 miles north of London”. In addition to academics, the school also offers its students, who range in age from 11-18, a robust sports program that

boasts professional sports coaching and includes cross-country, ping-pong, and boxing among the sports offered. Gerald could have conceivably won his cups, or trophies, in those sports as a student there.

TURAI. (to NATASHA) You are supposed to be in love with Justin Deverell, the international jewel thief who came on board at Monte Carlo.

Turai, in chiding Natasha for the lack of passion in her kiss, helps clarify Justin's identity, because, as Ivor observed earlier of the audience, "They'll never follow this, you know".

Raffles: Brittanica.com describes A.J. Raffles as "fictional character, a charming thief who was originally featured in a series of short stories by E.W. Hornung that appeared in the *Strand* and other popular British magazines beginning in the late 1880s". The stories about this gentleman thief are narrated by Bunny Manders, who is Raffles' accomplice and former schoolmate. Raffles, "who plays cricket and belongs to a club, steals from members of his own class".



Raffles (right) lock-picking with Bunny's assistance
1898 illustration by John H. Bacon, published in Cassell's Magazine for E. W. Hornung's short story
"The Ides of March"

Not, shall we say, the sort of chap who cuts a swathe through the lock-up garages of Canning Town: Lock-up garages in the UK are designed for the storage of a vehicle, but are also used as domestic storage facilities, and can be much less expensive than using more conventional self-storage facilities (LockUpGarages.co.uk). A company, Stashee in Canning Town, a district in the East London Borough of Newham, not only rents lock-up garages, but will connect you with a homeowner with extra storage space who will rent to you.

Why has Turai singled out the Canning Town lock-up garages? In the Victorian era, Canning Town was largely slum housing. Due to high unemployment, it was severely overcrowded, which led to unsanitary conditions and disease. Crime rates were also high. Per [Wikipedia](#),

The 1890 Housing Act made the local council responsible for providing decent accommodation, and in the 1890s some of the first council houses [public housing] were built in Bethell Avenue. However, many of the terraced houses built during the late 19th century were little more than slums and cleared by the council in the 1930s. The council replaced the terraces with the first high-rise blocks.

The terraced houses didn't offer their tenants much storage space, so lock-ups were abundant and attracted thieves, who, let's say, were not exactly of the Raffles variety.

TURAI: The cruise ship Dodo has arrived at Casablanca –

GAL: *Dido* for God's sake? You're not going to name a boat after a typist's error.

The ship retains the unfortunate name Dodo until the above exchange occurs later in the play.

DVORNICHEK. No problem. It's like this. Ilona has won the big prize in the raffle at the charity ball, i.e. two tickets for a round-the-world cruise, donated by the Sackville-Stew Line which owns the sister ships Dodo and Aeneas.

GAL. (to TURAI) Excuse me.

TURAI. There'll be a small change there, Murphy-the sister ships Dodo and Emu.

Dvornichek once again proves himself the most erudite of the lot, although Gal was onto something with his remark about the typist's error. Dvornie is referring to the Greek myth of Dido and Aeneas but is deferentially using "Dodo" because, one, wrong or right, it's the play's title and, two, deferential is what he does. The myth is summarized in the article "[Dido](#)" from the Classic Mythology section of *Encyclopaedia Britannica*:

Dido, also called **Elissa**, in Greek legend, the reputed founder of [Carthage](#), daughter of the Tyrian king Mutto (or Belus), and wife of Sychaeus (or Acerbas). Her husband having been slain by her brother Pygmalion, Dido fled to the coast of Africa where she purchased from a local chieftain, Iarbas, a piece of land on which she founded Carthage. The city soon prospered, and Iarbas sought Dido's hand in marriage. To escape from him, Dido constructed a funeral pyre, on which she stabbed herself before the people. [Virgil](#), however, in his *Aeneid*, reshaped this story to make Dido a contemporary of [Aeneas](#), whose descendants founded Rome. Dido fell in love with Aeneas after his landing in Africa, and Virgil attributes her suicide to her abandonment by him at the command of [Jupiter](#). Her dying curse on the Trojans provides a mythical origin for the [Punic Wars](#) between Rome and Carthage. Dido has been identified by modern scholars with the Virgo Caelestis; *i.e.*, Tanit, the tutelary goddess of Carthage.

Dvornichek is probably also familiar with the Christopher Marlowe play, [Dido, Queen of Carthage](#). It appears that none of the other characters – except for Gal – might know the

legend or Marlowe's play, since Dodo appeared on the print versions and wasn't corrected until it was long in use.

parturition gift to his lovely wife: a gift for one's spouse following childbirth (Merriam-Webster.com)

GAL. Turai – I think I see it. It will be like the Chorus in Henry V ... With one speech, he puts us in the picture. In his article, "[An Analysis of the Chorus in King Henry V](#)", Alex Chellsen writes about William Shakespeare's use of the chorus in *Henry V*:

In *Henry V*, William Shakespeare utilizes the character of the Chorus to transcend the limitations of the Elizabethan stage and challenge the audience's imagination. The Chorus praises King Henry V and his motivations for waging war with France through the application of colorful commentary. Two of the most common literary techniques that the Chorus uses are metaphor and wordplay.

...

Elizabethan audiences may have loved the use of metaphor and wordplay in *Henry V* for a few reasons. English literary critic G. Wilson Knight believes wordplay and metaphor were important during Elizabethan times because of the "age's literary strength". The English language was developing significantly during the Elizabethan period, and that was due to the ability of many Elizabethans to read and write well. Second, the Elizabethans may have been drawn to these writing techniques because, it is believed, William Shakespeare had been inspired by philosophers such as Aristotle and Quintilian, who used wordplay and metaphor to strengthen their rhetoric. When the Chorus applies these writing techniques, the purpose is to make the language in the play more engaging and effective. Finally, Elizabethan audiences may have been enthralled by the incorporation of metaphor and wordplay in *Henry V* because just as these techniques are used in modern writings to make references that are culturally relevant, William Shakespeare also employs these methods to include allusions appropriate for the time period.

Some critics contend the Chorus in *Henry V* is nonessential to the narrative development of the play. However, the Chorus adds meaning and enjoyment to the play by reflecting the attitudes of the people through the use of metaphor and wordplay. *Henry V* would not be as engaging if the Chorus were not included to usher the viewer or reader into William Shakespeare's interpretation of fifteenth-century Europe.

Metaphor and wordplay are hallmarks of the work of Stoppard and Molnár. Chellsen offers this example of the use of metaphor in Greek drama:

In the prologue to Act 2, the Chorus informs the audience that The Earl of Cambridge, Lord Scroop, and Sir Thomas Grey plan to kill King Henry when he says, "Have, for the gilt of France (O guilt indeed!), / Confirmed conspiracy with fearful France" (2.26-27).

In this passage, the Chorus makes a pun by pairing the word gilt (gold) with guilt to signify that France is guilty of the murder of King Henry because the country pays off the assassins with gilt”.

Stoppard employs the same technique throughout his play. One example: the play within a play’s title is *The Cruise of the Dodo*. Naming a cruise ship after a dodo is an absurd choice, given that the dodo is a flightless bird. It has also been extinct since the second half of the 17th century, inspiring the idiom "dead as a dodo," which has come to mean “unquestionably dead or obsolete”. The dodo has become synonymous with an outdated concept or object. “Dodo” is also a slang term for an ineffectual, foolish, witless person, as the bird was said to be stupid and easily caught. (“[Decoding the Dodo](#)”)

Every time the play’s name is spoken, it suggests the cruise of the title is doomed, and likely the play along with it. On a deeper level, it’s also saying that the luxuriousness of first-class ships and their extravagant, carefree, spendthrift occupants are soon to become obsolete, as they sail blithely in the direction of TGD and WWII.

Though Gal rejects the notion of Dvornichek as Chorus, he couldn’t be a more perfect choice. He “puts us in the picture” with his summaries and becomes the touchstone for the audience with his quick wit, responsiveness, and intelligence.

There’ll be a small change there, Murphy – the sister ships Dodo and Emu: The emu is another bird incapable of flight, and therefore a questionable name choice for a moving object, but neither obsolete nor synonymous with stupidity. (“[Common Emu Facts](#)”)

Casablanca, where she is in the hands of the white slavers: The running “joke”, if you will, is that someone’s mother, reputedly tyrannical, is in the hands of white slavers. Perhaps it’s tolerable in the absurdist context of this play, but the reality of sexual slavery in Morocco and the rest of the world is no joke.



One of the tamer postcards depicting Casablanca’s Red-Light District, ca 1920s

At the time of the play, it was a byproduct of colonialism, which not only sexually exploited the women and children it subjugated, but also the rest of the population and the countries' resources as well.

Per "[Colonial tourism and prostitution: the visit to Bousbir in Casablanca \(1924-1955\)](#)":

In Morocco as in many other parts of European empires, colonial prostitution was seen as a 'necessary evil' ... [It was] Considered the only possible answer to the sexual "needs" of the male European population—but also a source of venereal disease, moral contamination, and social ills".

DVORNICHEK. Everybody on deck! Go to your panic stations! No lifeboats! Sorry! – Go to your lifeboat stations – no panic!

TURAI. Stay where you are!

DVORNICHEK. A to K, the starboard davits! – L to Z port beam amidships! - and don't crowd the fences!

Dvornie is in full (well, sort of) command of rescue mode language aboard ship. The ship personnel would have previously conducted drills with the passengers, so they would have some knowledge of the locations he is naming.

Davits are small cranes on board a ship, especially one of a pair for suspending or lowering a lifeboat. ([OxfordLanguages.com](#))

Port beam amidships. The left center side of a boat is the port beam. Amidships is the central part of the boat, running from bow to stern. ("[Know Your Boat: Terms for Location, Position, and Direction](#)")

- and don't crowd the fences! Dvornichek could have said "rails", but fences is acceptable. Lifebuoys are attached to the rails, per the image on the previous page. He is warning the passengers against "crowding the fences" because they would be clamoring to get to the lifebuoys.



A couple aboard a cruise ship, ca 1920s, leaning on the rails, a lifebuoy nearby

“I Get Along Without You Very Well” ... “I Want To Be Happy” ... “Goodbye” ... “Abide With Me”: This is a wonderful selection of the songs of the era, which we now call standards. “Standards are traditional compositions originating from the 1910s and onward which have become widely known, performed, and recorded across the world”. (RateYourMusic.com). I’ve embedded links in each song below that will give you its history and some sample recordings.

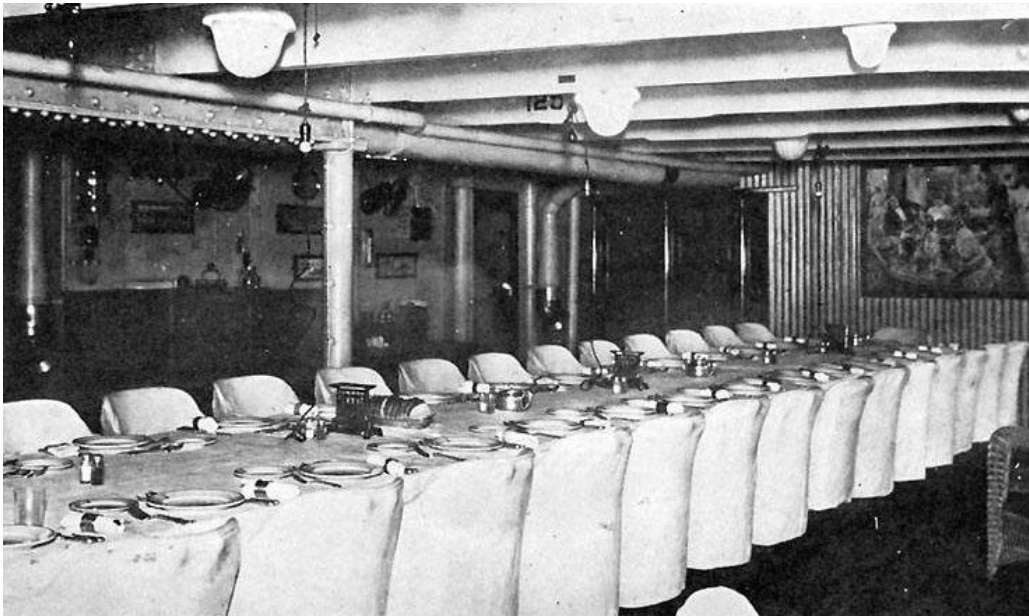
[“I Get Along Without You Very Well”](#)

[“I Want to Be Happy”](#)

[“Goodbye”](#)

[“Abide With Me”](#)

wardrobe ... wardroom: A [wardrobe](#) is a large, tall cabinet in which clothes may be hung or stored. A [wardroom](#) is the area on a ship serving as the living quarters for all commissioned officers except the commanding officer; also, it is the dining saloon and lounge for these officers.



Wardroom on *U.S.S. New Mexico*, 1919

Skip: Short for [skipper](#), a name for the captain of a ship or boat.

Nevertheless, it is a bit rough by the standards of crossing Piccadilly: [Piccadilly](#) is a road in the City of Westminster, London, England, to the south of Mayfair, between Hyde Park Corner in the west and Piccadilly Circus in the east. It’s a hub of activity from cars, cabs, buses, pedestrians, pedicabs, and yes, hard to cross. The city blocks are quite long, and crosswalks are far apart, so people jaywalk, which is rather risky.



In this photo of Piccadilly Circus from the 1950s, Piccadilly Street starts in the southwest corner

you mustn't be so minor key: From [Dictionary.com](https://www.dictionary.com), to be “minor key” would be to possess a less jubilant or more restrained mood, atmosphere, or quality. It derives from the melancholy strains of the minor keys of music.

Me fortissimo, you piano: more descriptors related to music. [Fortissimo](#) is a direction from sheet music that means “very loud”; [piano](#) tells the musician to play or sing soft or in a subdued manner. Both terms come from the Italian.

It seems that my legendary good nature ... has lulled you into impudence and given you a misplaced air of indispensability, what I like to call a sine-qua-nonchalance: [Sine qua non](#) is an indispensable condition, element, or factor; something essential. It originates from Late Latin sine quā (causā) nōn, “without which a (thing) is not”.

mollycoddled: [mollycoddle](#) is a verb meaning to treat with indulgent care; pamper.

exiguous talent: [Exiguous](#) is an adjective meaning scanty; meager; small; slender.

you might as well claim a connection with the Orient Express by virtue of having once been derailed at East Finchley: [Waymarking.com](#)'s article on the [East Finchley Underground station](#) locates it in north London. The station was built by the Edgware, Highgate and London Railway (EH&LR) and was originally opened as East End Station on August 22, 1867, by the Great Northern Railway (GNR). The station was on a line that ran from Finsbury Park to Edgware via Highgate. It was given its current name in 1886.



East Finley underground train in 1939

The [Orient-Express](#) was developed by the Belgian businessman Georges Nagelmackers and made its inaugural run in 1883. It was created by the Compagnie Internationale des Wagons-Lits, which, since 1883, has provided a link between Paris, Vienna, and other European capitals. ([Luxus Magazine](#))

Per the [Art Deco Society of New York](#), it is “legendary ... one of the world’s most famous luxury trains”, and considered a “work of art in itself and a true Art Deco icon”.



The Orient-Express, Paris, 1920

Who's he got it from? Sardou? Stoppard is once again paying homage to Molnár, because in *Játék a Kastélyban*, Molnár names Sardou the author of the play within a play and gives the characters French names. (See p. 23 of this glossary.)

Victorien Sardou (1831-1908) was, according to Brittanica.com:

... a playwright who, with Émile Augier and the son of Alexandre Dumas, dominated the French stage in the late 19th century and is still remembered as a craftsman of bourgeois drama of a type belittled by George Bernard Shaw as 'Sardoodledom'. His work *Les Pattes de Mouche* (1860; *A Scrap of Paper*) is a model of the well-made play. He relied heavily on theatrical devices to create an illusion of life, and this largely accounts for his rapid decline in popularity. *Madame Sans-Gêne*, his last success, is still performed. His initial successes he owed to the actress Virginie Déjazet, and several of his 70 works were written for her; others were written for Sarah Bernhardt. In 1877 he was elected to the Académie Française.



Portrait of Victorien Sardou by Alphonse Liebert, ca 19th and 20th century

His biography in Encyclopedia.com expands on the information above:

Famous French dramatist and member of the Académie Française who attracted considerable attention in Spiritistic circles in the 1860s with curious automatic drawings, signed "Bernard Palissy, of Jupiter." He was born on September 5, 1831, in Paris. For a short period, he studied medicine, but gave it up in order to devote

himself to writing. He was not successful at first, and was seriously ill and in great poverty when rescued by a Mlle. de Brécourt (whom he later married). She introduced him to a Mlle Déjazet, for whom he wrote successful plays.

In due course, many outstanding actors and actresses acted in a long line of successful plays by Sardou. His plays enjoyed long runs in France, England, and America, and his drama *La Tosca* became the basis of Puccini's opera *Tosca*. He wrote plays for the great actress Sarah Bernhardt. One controversial play by Sardou in which Bernhardt appeared was titled *Spiritisme*. It had a plot that involved mediumship, and it included a discussion between believers in occultism and skeptics.

Sardou himself was a remarkable medium and produced many intricate automatic drawings. Some of these were supposed to delineate the dwellings of people in Jupiter. He sketched the houses of Mozart, Zoroaster, and Bernard Palissy, who were country neighbors on the immense planet that, at the time, was commonly believed to be inhabited by a superior race of beings.

He made his own opinions clear in a letter published in *Le Temps* at the time when he was putting on his drama *Spiritisme*. He spoke of himself as an observer, incredulous by nature, who had been obliged to admit that Spiritism concerns itself with facts that defy any present scientific explanation. Further:

'Respecting the dwellings of the planet Jupiter, I must ask the good folks who suppose that I am convinced of the real existence of these things whether they are well persuaded that Gulliver (Swift) believed in Lilliput, Campanella in the City of the Sun, and Sir Thomas More in his Utopia.'

In another letter, written to Charles Frohman on the same occasion, he spoke with much greater freedom:

'Everybody knows that for forty years I have been a wonderful medium myself, and I have had in my own house wonderful manifestations. My piano has played by itself. Flowers have fallen from my ceiling upon a table; and it is I who have brought this about, and they dare not lay at my door calumnies such as true mediums are exposed to, and say of me, as they had the impudence to say of Home, that I am a charlatan.'

Sardou was elected to the French Academy in 1878. He died in Paris November 8, 1908.

Hooter: Nope, not that hooter. Not that one, either. In this context, it's a siren or steam whistle, especially one used to signal the beginning and end of a work shift.

(OxfordLanguages.com)

a storm in a teapot: a UK expression for a situation in which people are very angry or upset about something that is not important (Merriam-Webster.com)

DVORNICHEK. I'm a bit rusty.

TURAI. Serves you right for getting wet.

Zing! Turai serves one up to Dvornichek!

Quite a swell: In the beginning of the play, Dvornichek comments on the swell: the surging, rolling, succession of waves that are rocking the ship. (See p. 6 of this glossary). Turai takes the remark as praise, as the alternate meanings of the word – a person dressed in the height of fashion, a person of high social position, or a person of outstanding competence – are complimentary.

This time, however, it *is* a compliment, and if I may say so, sincere.