

**WAVERLEY NOVELS. ST.
RONAN'S WELL. IN
TWO VOLUMES, VOL.
II. HOUSEHOLD EDITION**

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Waverley Novels. St. Ronan's Well. In Two Volumes, Vol. II. Household Edition by Sir Walter Scott

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SIR WALTER SCOTT

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Ms. Scott in library

ST. RONAN'S WELL.

II.

BOSTON:
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ST. RONAN'S WELL.

CHAPTER XX.

THEATRICALS.

The play's the thing.—HARTZ.

THE important day had now arrived, the arrangements for which had for some time occupied all the conversation and thoughts of the good company at the Well of St. Ronan's. To give it, at the same time, a degree of novelty and consequence, Lady Penelope Penfeather had long since suggested to Mr. Mowbray, that the more gifted and accomplished part of the guests might contribute to furnish out entertainment for the rest, by acting a few scenes of some popular drama; an accomplishment in which her self-conceit assured her that she was peculiarly qualified to excel. Mr. Mowbray, who seemed on this occasion to have thrown the reins entirely into her ladyship's hands, made no objection to the plan which she proposed, excepting that the old-fashioned hedges and walks of the garden at Shaws-Castle must necessarily serve for stage and scenery, as there was no time to fit

up the old hall for the exhibition of the proposed theatricals.* But upon inquiry among the company, this plan was wrecked upon the ordinary shelve, to wit, the difficulty of finding performers who would consent to assume the lower characters of the drama. For the first parts there were candidates more than enough; but most of these were greatly too high-spirited to play the fool except they were permitted to top the part. Then amongst the few unambitious underlings, who could be coaxed or cajoled to undertake subordinate characters, there were so many bad memories, and short memories, and treacherous memories, that at length the plan was resigned in despair.

A substitute proposed by Lady Penelope, was next considered. It was proposed to act what the Italians call a Comedy of Character; that is, not an exact drama, in which the actors deliver what is set down for them by the author; but one, in which the plot having been previously fixed upon, and a few striking scenes adjusted, the actors are expected to supply the dialogue extempore, or, as Petruchio says, from their mother wit. This is an amusement which affords much entertainment in Italy, particularly in the state of Venice, where the characters of their drama have been long since all previously fixed, and are handed down by tradition; and this species of drama, though rather belonging to the mask than the theatre, is distinguished by the name of *Commedia dell' Arte*.† But

* At Kilruddery, the noble seat of Lord Meath, in the county of Wicklow, there is a situation for private theatrical exhibitions in the open air, planted out with the evergreens which arise there in the most luxuriant magnificence. It has a wild and romantic effect, reminding one of the scene in which Bottom rehearsed his pageant, with a green plot for a stage, and a hawthorn brake for a tiring-room.

† See Mr. William Stewart Rose's very interesting Letters from the

the shame-faced character of Britons is still more alien from a species of display, where there is a constant and extemporaneous demand for wit, or the sort of ready small-talk which supplies its place, than from the regular exhibitions of the drama, where the author, standing responsible for language and sentiment, leaves to the personators of the scenes only the trouble of finding enunciation and action.

But the ardent and active spirit of Lady Penelope, still athirst after novelty, though baffled in her first two projects, brought forward a third, in which she was more successful. This was the proposal to combine a certain number, at least, of the guests, properly dressed for the occasion, as representing some well-known historical or dramatic characters, in a group, having reference to history, or to a scene of the drama. In this representation, which may be called playing a picture, action, even pantomimical action, was not expected; and all that was required of the performers, was to throw themselves into such a group as might express a marked and striking point of an easily remembered scene, but where the actors are at a pause, and without either speech or motion. In this species of representation there was no tax, either on the invention or memory of those who might undertake parts; and, what recommended it still farther to the good company, there was no marked difference betwixt the hero and heroine of the group, and the less distinguished characters by whom they were attended on the stage; and every one who had confidence in a handsome shape and a becoming dress, might hope, though standing

North of Italy, Vol. I. Letter XXX., where this curious subject is treated with the information and precision which distinguish that accomplished author.

in not quite so broad and favourable a light as the principal personages, to draw, nevertheless, a considerable portion of attention and applause. This motion, therefore, that the company, or such of them as might choose to appear properly dressed for the occasion, should form themselves into one or more groups, which might be renewed and varied as often as they pleased, was hailed and accepted as a bright idea, which assigned to every one a share of the importance attached to its probable success.

Mowbray, on his side, promised to contrive some arrangement which should separate the actors in this mute drama from the spectators, and enable the former to vary the amusement, by withdrawing themselves from the scene, and again appearing upon it under a different and new combination. This plan of exhibition, where fine clothes and affected attitudes supplied all draughts upon fancy or talent, was highly agreeable to most of the ladies present; and even Lady Binks, whose discontent seemed proof against every effort that could be proposed to soothe it, acquiesced in the project, with perfect indifference indeed, but with something less of sullenness than usual.

It now only remained to rummage the circulating library, for some piece of sufficient celebrity to command attention, and which should be at the same time suited to the execution of their project. Bell's British Theatre, Miller's Modern and Ancient Drama, and about twenty old volumes, in which stray tragedies and comedies were associated, like the passengers in a mail-coach, without the least attempt at selection or arrangement, were all examined in the course of their researches. But Lady Penelope declared loftily and decidedly for Shakespeare, as the author whose immortal works were fresh in every one's recollection. Shakespeare was therefore chosen, and from

his works the *Midsummer Night's Dream* was selected, as the play which afforded the greatest variety of characters, and most scope of course for the intended representation. An active competition presently occurred among the greater part of the company, for such copies of the *Midsummer Night's Dream*, or the volume of Shakespeare containing it, as could be got in the neighbourhood; for notwithstanding Lady Penelope's declaration, that every one who could read had Shakespeare's plays by heart, it appeared that such of his dramas as have not kept possession of the stage, were very little known at St. Ronan's, save among those people who are emphatically called readers.

The adjustment of the parts was the first subject of consideration, so soon as those who intended to assume characters had refreshed their recollection on the subject of the piece. Theseus was unanimously assigned to Mowbray, the giver of the entertainment, and therefore justly entitled to represent the Duke of Athens. The costume of an Amazonian crest and plume, a tucked-up vest, and a tight buskin of sky-blue silk, buckled with diamonds, reconciled Lady Binks to the part of Hippolyta. The superior stature of Miss Mowbray to Lady Penelope, made it necessary that the former should perform the part of Helena, and her ladyship rest contented with the shrewish character of *Hermaia*. It was resolved to compliment the young Earl of Etherington with the part of *Lysander*, which, however, his lordship declined, and, preferring comedy to tragedy, refused to appear in any other character than that of the magnanimous *Bottom*; and he gave them such a humorous specimen of his quality in that part, that all were delighted at once with his condescension in assuming, and his skill in performing, the presenter of *Pyramus*.

The part of Egeus was voted to Captain MacTurk, whose obstinacy in refusing to appear in any other than the full Highland garb, had nearly disconcerted the whole affair. At length this obstacle was got over, on the authority of Child Harold, who remarks the similarity betwixt the Highland and Grecian costume; * and the company, dispensing with the difference of colour, voted the Captain's variegated kilt, of the MacTurk tartan, to be the kirtle of a Grecian mountaineer;—Egeus to be an Arnout, and the Captain to be Egeus. Chatterly and the painter, walking gentlemen by profession, agreed to walk through the parts of Demetrius and Lysander, the two Athenian lovers; and Mr Winterblossom, loath and lazy, after many excuses, was bribed by Lady Penelope, with an antique, or supposed antique cameo, to play the part of Philostratus, master of the revels, provided his gout would permit him to remain so long upon the turf, which was to be their stage.

Muslin trowsers, adorned with spangles, a voluminous turban of silver gauze, and wings of the same, together with an embroidered slipper, converted at once Miss Digges into Oberon, the King of Shadows, whose sovereign gravity, however, was somewhat indifferently represented by the silly gaiety of Miss in her Teens, and the uncontrolled delight which she felt in her fine clothes. A younger sister represented Titania; and two or three subordinate elves were selected, among families attending

* "The Arnauts, or Albanese," says Lord Byron, "struck me by their resemblance to the Highlanders of Scotland, in dress, figure, and manner of living. Their very mountains seem Caledonian, but a milder climate. The kilt, though white, the spare, active form, their dialect Celtic in the sound, and their hardy habits, all carried me back to Morven."—*Notes to the Second Chapter of Child Harold's Pilgrimage.*