

INFORMATION TO USERS

This was produced from a copy of a document sent to us for microfilming. While the most advanced technological means to photograph and reproduce this document have been used, the quality is heavily dependent upon the quality of the material submitted.

The following explanation of techniques is provided to help you understand markings or notations which may appear on this reproduction.

1. The sign or "target" for pages apparently lacking from the document photographed is "Missing Page(s)". If it was possible to obtain the missing page(s) or section, they are spliced into the film along with adjacent pages. This may have necessitated cutting through an image and duplicating adjacent pages to assure you of complete continuity.
2. When an image on the film is obliterated with a round black mark it is an indication that the film inspector noticed either blurred copy because of movement during exposure, or duplicate copy. Unless we meant to delete copyrighted materials that should not have been filmed, you will find a good image of the page in the adjacent frame.
3. When a map, drawing or chart, etc., is part of the material being photographed the photographer has followed a definite method in "sectioning" the material. It is customary to begin filming at the upper left hand corner of a large sheet and to continue from left to right in equal sections with small overlaps. If necessary, sectioning is continued again—beginning below the first row and continuing on until complete.
4. For any illustrations that cannot be reproduced satisfactorily by xerography, photographic prints can be purchased at additional cost and tipped into your xerographic copy. Requests can be made to our Dissertations Customer Services Department.
5. Some pages in any document may have indistinct print. In all cases we have filmed the best available copy.

University
Microfilms
International

300 N. ZEEB ROAD, ANN ARBOR, MI 48106
18 BEDFORD ROW, LONDON WC1R 4EJ, ENGLAND

77-20,518

ELLIOTT, John Mackay, 1924-
AN HISTORICAL STUDY AND RECONSTRUCTION OF
THE FIFTEENTH CENTURY PLAY THE CASTLE OF
PERSEVERANCE.

City University of New York,
Ph.D., 1977
Theater

University Microfilms International, Ann Arbor, Michigan 48106

© COPYRIGHT BY

JOHN MACKAY ELLIOTT

1977

PLEASE NOTE:

This is not original copy.
Print on pages 27, 29, 32
and 34 is very light. Best
available copies. Filmed
as received.

UNIVERSITY MICROFILMS.

AN HISTORICAL STUDY AND RECONSTRUCTION
OF THE FIFTEENTH CENTURY PLAY
THE CASTLE OF PERSEVERANCE

by

JOHN MACKAY ELLIOTT

A dissertation submitted to the Graduate Faculty in
Theatre in partial fulfillment of the requirements
for the degree of Doctor of Philosophy, The City
University of New York

1977

This manuscript has been read and accepted for
the Graduate Faculty in Theatre in satisfaction
of the dissertation requirement for the degree
of Doctor of Philosophy.

May 13, 1977
date

Carol Murray Roberts
Chairman of Examining Committee

May 13, 1977
date

Stanley G. Warren
Executive Officer

Carol Murray Roberts
Stanley G. Warren
Supervisory Committee

The City University of New York

ABSTRACT OF THE DOCTORAL THESIS

"AN HISTORICAL STUDY AND RECONSTRUCTION
OF THE FIFTEENTH CENTURY PLAY
THE CASTLE OF PERSEVERANCE,"

BY JOHN MACKAY ELLIOTT

The main purpose of the thesis is described--namely, to help establish The Castle of Perseverance as the paradigm of the English morality plays of the late Middle Ages.

A comparison is drawn between The Castle and Everyman, a better known play often held up as the representative of the English medieval morality play. The conclusion is reached that The Castle is the true representative of that genre.

An examination is made of The Castle's theatre design as reconstructed by Richard Southern with an interpretation of a possible medieval production and its relation to contemporary productions in New York.

A rationale is made of the translation and adaptation of the 3,649 line original play into the 909 new play-text. After the rationale the new text follows in its entirety.

A production outline is drawn for an outdoor presentation of the new text of The Castle in the Richard Southern design. The outline is followed by a description of what is called the New Theatre; an indoor theatre developed by the

writer from Southern's reconstruction of The Castle's original theatre-plan.

Finally there is a general summation of the work that expresses the belief that the purpose of the study was accomplished, and that The Castle of Perseverance deserves to be elevated in the pages of theatrical history.

DEDICATION AND ACKNOWLEDGMENTS

This work, inspired by Tyrone Guthrie and Richard Southern, is dedicated to my parents, Correnah and James W. Osgood of Santa Barbara.

I would like to thank the following: Vera Mowry Roberts, Stanley A. Waren, and Albert Bermel for their very generous help and encouragement. Special thanks is due Professor William Grace of Fordham University for exposing me to The Castle in the first place and for his aid at the inception of this work. In addition, I would like to thank Sybil Pincus for her editorial and technical aid, and for her belief.

TABLE OF CONTENTS

DEDICATION AND ACKNOWLEDGMENTS.	v
Chapter	
I. INTRODUCTION.	1
II. <u>THE CASTLE OF PERSEVERANCE</u> AS THEATRE	6
III. <u>THE CASTLE</u> AS DRAMA	24
IV. THE RECONSTRUCTED PLAY-TEXT	50
V. AN OUTLINE OF AN OUTDOOR <u>CASTLE</u> PRODUCTION.	129
VI. THE <u>CASTLE</u> DESIGN IN THE NEW THEATRE.	149
VII. CONCLUSION.	166
SELECTED BIBLIOGRAPHY	172

LIST OF ILLUSTRATIONS

Figure

1. <u>The Castle Plan</u>	27
2. The Basic Southern Reconstruction	29
3. The Barred or Fenced Reconstruction	32
4. The Cornish Round Plan.	34
5. Eugene Lee's <u>Candide</u> Plan	47
6. The Author's Hill and Ditch Cross-Section	131
7. The Author's Hill and Ditch Top View.	132
8. Seating and Sight-line Cross-Section.	133
9. Scaffold Dimensions	134
10. The New Theatre Cross-Section	150
11. The New Theatre Top View.	151
12. Thrust Stage Insert	154
13. Top View Thrust Stage (Inserted).	155
14. Top View Proscenium Stage (Inserted).	156
15. Top View Basic Round Design	157
16. Actors' Ramp Plank and Cart	159
17. Sixty Foot Diameter Scale Model Basic Round . . .	170
18. Sixty Foot Diameter Scale Model with Thrust Stage	170
19. Model with Thrust Stage and Backdrop.	171
20. Model with Proscenium Inset and Stage	171

CHAPTER I

INTRODUCTION

The primary purpose of this thesis is to help in establishing the early fifteenth century play, The Castle of Perseverance (c. 1400-1425),¹ as the paradigm of the English morality plays of the late Middle Ages (1300-1575). A new interest in the play has been generated by Richard Southern's book, The Medieval Theatre in the Round,² which is devoted to a brilliant reconstruction of the theatre in which The Castle was originally produced. My contribution in this thesis will be as follows: 1) A demonstration of the paradigmatic qualities of The Castle of Perseverance in the Medieval Morality Drama genre (Chapter Two); 2) An examination of the Southern reconstruction with regard to medieval and modern theatre conventions and relationships (Chapter Three); 3) A new scaled-reconstruction of The Castle play-text which by its clarity and brevity will allow a more practical version of the play to be available for either study or production (Chapter Four); and 4) General production outlines for the new text in the two different settings for which it is

¹David Bevington, ed., The Macro Plays (Washington D.C.: The Folger Shakespeare Library, 1972).

²Richard Southern, The Medieval Theatre in the Round 2nd ed. (New York: Theatre Art Books, 1975).

intended: Southern's outdoor reconstruction, and my indoor theatre design developed from the Southern plan (Chapters Five and Six). The Castle is a work that is much more important to the theatre and to the history of drama than its present obscurity tends to indicate.³

When medieval English morality plays are studied in drama and theatre courses today, The Castle is given short shrift, and the example most often chosen as representative of the genre is the late fifteenth century play, Everyman.⁴ While Everyman is an important and in some ways even a great play, it is by no means representative of the robust English morality play. It incorporates but one of the four essential plots of the genre; the text itself is probably of Dutch origin; it has none of the lusty medieval humor which the morality play helped bring into the Elizabethan era; and its ambience and style of presentation lend themselves much more readily to a morality in Tudor interlude form than to the traditional morality forms found in The Castle. Indeed, an

³Since this study was begun an excellent new book by David Bevington, Medieval Drama (New York: Houghton-Mifflin, 1975), has been published. This selected compilation of medieval plays and comments includes the complete versions of some important works, including The Castle, that have heretofore been either truncated or ignored in previous drama publications. Hopefully this book will become the standard work on the subject.

⁴This widespread attitude is typified in David M. Zesmer's book, Guide to English Literature from Beowulf through Chaucer and Medieval Drama (New York: Barnes and Noble, 1961), where Mr. Zesmer states on page 269 that the definition of a morality play is ". . . a dramatized allegory best exemplified in Everyman."

early twentieth-century version of that work was entitled Everyman and Other Interludes.⁵ These differences of form will be examined more closely in Chapter Two of this thesis.

It is my belief that Everyman has been used as the primary example of the morality play because of the comparative clarity of its writing, the brevity of its arguments, its short length, and its modernity of style. These are all commendable virtues, but they do little to advance our knowledge and understanding of the traditional, structural, religious, theatrical, and social elements of the complete medieval English morality play.

The Castle, in its original form, is a play of 3,649 lines in a complicated thirteen-line rhyme scheme, East Midlands Norfolk dialect, which requires some study to penetrate, and at least six hours playing time for production. What I am presenting here is a reconstruction of the play that reduces the playing time to one-and-a-half hours, adapts the dialect to a modern approximation, eliminates superfluous and/or redundant (to modern ears) arguments, while retaining the dramatic structure and basic arguments intact, and keeping as much of the humor, poetic imagery and style of presentation of the original as possible.

I have examined the available translations, abridgments and adaptations of The Castle, and have found none that is

⁵J. S. Farmer, ed., Everyman and Other Interludes (London: Oxford University Press, 1909).

either suitable, or intended, for a full, modern theatrical production. Most are works that keep the rhyme scheme and give primarily a literal translation. The most frequently cited is the abridgment of James Quincy Adams in his Chief Pre-Shakespearian Dramas (1924).⁶ Another is the series of extracts by A. W. Pollard in his English Miracle Plays, Moralities and Interludes (1927).⁷ Another abridgment is by V. F. Hopper and G. B. Lahey in their Medieval Mysteries, Moralities, and Interludes (1962).⁸ Iwa Langentels made a 38-page adaptation for the British Religious Drama Society in 1945, which attempts a semi-modern approach while keeping the rhyme scheme and much of the Middle English wording.⁹ The Reverend P. E. Osgood of Boston made a simplified adaptation in 1940 for church use,¹⁰ but I have found no attempt to deal with The Castle in any adaptive theatrical way for modern audiences. I hope to remedy that situation in this thesis, for this early play has much enjoyment and practical theatre wisdom to give to modern audiences, students and professionals,

⁶ James Quincy Adams, ed., Chief Pre-Shakespearian Dramas (Cambridge, Massachusetts: Riverside Press, 1924).

⁷ A. W. Pollard, ed., English Miracle Plays, Moralities, and Interludes (London: Oxford University Press, 1927).

⁸ V. F. Hopper and G. B. Lahey, eds., Medieval Mysteries, Moralities, and Interludes (Great Neck, New York: Barron, 1962).

⁹ Iwa Langentels, A Free Adaptation from the Macro Play Castell of Perseverance 1425 (London: Published for the Religious Drama Society, 1948).

¹⁰ Reverend P. E. Osgood, ed., The Castle of Perseverance (Boston, Massachusetts and Los Angeles: Walter H. Baker Company, c. 1940).

while its staging concepts could be used most effectively in the surge of today's epic-style drama. The theatre that I have designed, as presented in Chapter Six, is an attempt to give a modern forum to those six hundred year old concepts.

CHAPTER II

THE CASTLE OF PERSEVERANCE AS DRAMA

In order to make a just comparison between The Castle of Perseverance and Everyman so as to establish which of them is most representative of the medieval English morality play, a brief review of the history of the genre, and the respective places of the two plays within that genre, is in order. I also believe it is important to see how some basic elements of the genre were historically influential on the drama of later periods.

The traditional beginnings of morality play history lie in the Psychomachia of Prudentius (c. 400 A.D.). In this didactic poem, a succession of debates is held between pairs of allegorical figures who are abstracted expressions of religious and moral conditions, such as Wrath and Patience, Pride and Humility.

The soul of Man is the prize of these debates, and traditionally Good always triumphs over Evil. During the Middle Ages, in which the Catholic religion was the mainstay of everyday life, this type of allegorical poetic "débat" became one of the major forms of artistic expression, thus reflecting the deep medieval concern with individual and collective morality. Colloquy and debate were also important instruments of education in general as well as being featured

in the training of scholars and theologians.¹ The thirteenth and fourteenth centuries continued building the background for the morality play with such abstract and allegorical poetic works as the anonymous The Debate of the Body and Soul (c. 1250); The Owl and the Nightingale (c. 1200-1250); Le Miroir de Vie et de Mort (1266) written by Robert de l'omme; and the three mid-thirteenth century poems, the Moralité du Pélérinage de la Vie Humaine, by Guillaume de Deguilleville, Robert Grosseteste's Le Chasteau D'Amour, and the French Le Romance de la Rose, the latter having been translated by Geoffrey Chaucer in his early period c. 1355-1370.

There is some evidence that there were plays which may have pre-dated The Castle in the morality form, but information is scarce and affords us almost nothing in the way of extant texts. Mention was made by John Wycliffe of a Paternoster play at York in 1378 in the English "tunge," which Vices and Sins were held up to scorn and Virtues to praise while setting forth the Goodness of the Lord's Prayer.² The creed plays, which were performed at York starting perhaps in the late fourteenth century, were also based on the ancient Apostles Creed story-motif, but Hardin Craig concluded that the York creed play was more likely to have been a cyclic

¹G. K. Anderson and W. M. Buckler, eds., The Literature of England (Chicago: Scott Foresmann and Company, 1958), p. 116.

²As quoted in C. F. Tucker Brooke, The Tudor Drama (London: Archon Books, 1911), p. 38.

miracle play than a true morality.³ The Pryde of Lyfe is a fragment of an undated play that, because of its meter and the type of parchment upon which it is written, may date from mid-fourteenth century. Other determining factors are its Dance of Death plot-line, its ultimate dependence on God's mercy, and its intercession of the saints. It may, therefore, have been an early morality.

Before continuing the history of the morality play with The Castle, which is the next surviving morality play-text, it is perhaps appropriate to summarize briefly some of the principles of the medieval concept of artistic design. This summary will help in the comparison between The Castle and Everyman as we try to determine which of the two will be most representative of drama within that basic medieval concept of art.

According to Madeleine Doran,⁴ Heinrich Wölfflin,⁵ and David Bevington,⁶ a primary concept of medieval design was copiousness of detail, wherein each of the many parts included in a work of art had its own importance, not

³Hardin Craig, English Religious Drama of the Middle Ages (Oxford: The Clarendon Press, 1955), p. 334.

⁴Madeleine Doran, Endeavors of Art (Madison, Wisconsin: University of Wisconsin Press, 1954), ff., p. 3.

⁵Heinrich Wölfflin, Principles of Art History (New York: Dover Publications, 1950), pp. 159-166.

⁶David Bevington, From Mankind to Marlowe (Cambridge, Massachusetts: Harvard University Press, 1962), p. 3.

necessarily subordinated to the other parts, but generally co-equal and coordinated to them. This simultaneous presentation of separate, but equal scenes, "led to a panoramic, narrative and sequential view of art rather than a dramatically concise and heightened climax of sudden revelation."⁷

The medieval concept of copiousness of detail combined with a panoramic view led to many dramatic conventions of which two are germane to this argument. The first is the establishment and development of the polyscenic stage of juxtaposition. This stage (which carried through into the Elizabethan era) was brilliantly employed by the anonymous designers of The Castle's theatre, and will be discussed in more detail in Chapter Three of this paper. The other convention of interest is the long playing time usual to the presentation, in full copiousness of detail, of the broad medieval view of philosophy, theology, and morality. In France, this continuing compilation of detail finally resulted in the famous forty-day production of the Actes des Apôtres by Simon Greban at Bourges c. 1452. By comparison, the approximate six-hour production time of the original Castle allows it to appear as the special day's entertainment it truly was: Entertainments for the masses were rare in medieval times, so they were to be savored and appreciated over a period of many hours by their large and socially varied audiences, in contrast to the audience problems faced by the author of

⁷Ibid., p. 3.

Fulgrens and Lucrece, a famous Tudor interlude of c. 1500:

Medwall planning his interlude for performance in a banqueting hall . . . [for] dining spectators [who] 'have not fully dyned' . . . is [in] a situation wholly different from that arising when spectators have paid to enter a building for [a] special purpose.⁸

The length of The Castle, then, its audience and its attention to detail, makes it truly representative of the medieval concept of art, while the shortness, conciseness and late point of attack of Everyman, while pleasing to modern tastes, point directly away from panoramic medieval concepts toward a more "modern" approach to drama.

When religious medieval drama left the church for the out-of-doors with Le Mystere d'Adam (c. 1160), a secular comic influence was generated in the plays and their productions. The development of humor, which had started with the introduction of minor or nonexistent Biblical characters such as the Unguentarius, now began to grow in earnest. With the freedom from Biblical authenticity required for the central characters, these peripheral roles could be played with dramatic license, and as a result, such famous comic roles as Herod and Noah's wife moved from the periphery into the center of popular approval. The plays of Jean Bodel (e.g., Le Jeu de St. Nicolas, c. 1200) and Rutebeuf (e.g., Miracle de Theophile, c. 1260) were instrumental in furthering the development of naturalistic humor in medieval drama by their

⁸T. W. Craik, The Tudor Interlude: Stage, Costume, and Acting (London: Leicester University Press, 1958), pp. 2-3.

use of contemporary language and locale. Their influence was reflected in the naturalistic humor of the English cycle plays which relied heavily on French sources. (Some authorities, such as E. K. Chambers, even believe some of the cycle plays to be translations.⁹) The cycle plays developed in England about the same time as the moralities (the end of the fourteenth and beginning of the fifteenth centuries) and offer a clear example of the growing humorist tradition which parallels that of the moralities. As the secular tradition of humor grew during this period, so did the concept of a certain vigor of action, since the broad humor of medieval drama depended more on its being seen than its being heard.

The Castle abounds in the lusty vigor of medieval humor which balances the sobriety of its didactic arguments. The character of Backbiter, for example, has all the attributes of an early Puck, while the Vices and Devils carry on in a manner that would warm the heart of a burlesque fan. They use language that until very recently would not have been allowed on any stage.

Everyman, on the other hand, while brilliantly written, is lacking in all but the driest of humor, such as the slim appearance and wry comments of Good Deeds. It is difficult to see how a play that conscientiously avoids both action and humor can be representative of medieval dramatic traditions.

⁹E. K. Chambers, The Medieval Stage, 2 vols., 2nd ed. (Oxford: The Clarendon Press, 1967), vol. 2, p. 409.

The plots of the morality drama also contributed to this vigor of approach. These plots, as outlined by R. L. Ramsey,¹⁰ are basically four in number: 1) The Conflict of Vice and Virtues; 2) The Debate of the Heavenly Graces; 3) The Coming of Death; and 4) The Debate of the Soul and Body. It is apparent that the first plot line, in particular, is well suited to dynamic forms of dramatic activity. All four plot lines, however, are used in The Castle and are presented in highly theatrical terms. The Conflict of Vices and Virtues results in an out-and-out pitched battle; The Debate of the Heavenly Graces pits Truth and Justice against Mercy and Peace in a bitter argument of sibling rivalry before God their Father; The Coming of Death is dramatically emphasized, with Mankind surrounded by all of his worldly possessions; and The Debate of the Soul and Body, while short, occurs at the dramatic point of Mankind's death.

Everyman has but one plot line--The Coming of Death--and, as mentioned earlier, practically nothing in the way of vigorous action. With its late point of attack--the summoning of Everyman by God--the early battle for Man between the Vices and Virtues has already been fought, so that the battle is never seen onstage, nor is Man's temptation and fall. The audience witnesses only Man's last hours of life, rather than the complete panoramic view of his birth, life, temptation and

¹⁰R. L. Ramsey, ed., "Magnyfycence, A Moral Play by John Skelton," Early English Text Society Extra Series XCVIII (London: Kegan, Paul, Trench, Trubner and Company, 1908), pp. CXLVIII-CXLIX.

fall, repentance and God's mercy, etc. This late point of attack and single plot construction point to a drama yet to come, rather than representing true medieval concepts.

David Bevington has written:

The large-scale morality play needed only to systematize concepts of character abstraction already present in medieval drama and in non-dramatic literature.¹¹

We have seen that the allegorical poetic débats and their representative abstract figures were basic to medieval concepts of expression. These allegorical figures are also basic to the definition of the morality play. That genre is essentially Christian and didactic, and its frame of reference presupposes Christian dogma and a Christian audience. In the morality play, an allegorical figure, representing Mankind, works out his only possible salvation through Christian dogma, with the onstage conflicts between the Vices and the Virtues representing Man's own internal struggles. The dogmatic intent of the play is to convince the audience, by means of thoroughly familiar abstractions and plots, to forsake vice, repent their sins and embrace virtue so that they can thereby achieve salvation.

The date of the playtext of The Castle of Perseverance has been placed c. 1405-6 by Smart, Bevington, Rose and others, but has been, more generally, dated c. 1405-1425. It is the earliest complete morality play extant, and may well be the oldest complete playscript in the English language. Bevington

¹¹Bevington, ed., Macro Plays, p. ix.

calls it "the full-scale archetype of all later moralities."¹²

C. F. Tucker-Brooke says it is

. . . a truly formidable work . . . with indubitable dignity . . . and serio-comic use of petty details of dress and demeanor which appear so abundantly in Chaucer and in Piers the Plowman and which become purely comic in the work of Ben Jonson . . . [and] with richness of suggestion for the later drama.¹³

A. P. Rossiter adds:

It is what no previous play had been--a potential for a life story. . . . The morality writer had to have a plot. His moral gave a point, toward which his action must point and in that way the debat was slowly urged toward logic-of-events, which is true plot.¹⁴

The Castle of Perseverance is a monumental play--a monument to the combination of simplicity and sophistication of the earlier Middle Ages. In The Castle, most of the medieval traditions of thought and theatre were drawn into a single discernible form: the comprehensive morality play. While much of the verse may appear stilted when compared to that of Chaucer, there should be no such comparison made, for Chaucer is meant to be read in the quiet of one's home, while The Castle is meant to be performed in the style and conventions of the bustling medieval theatre. As drama, The Castle has both force and subtlety. The force lies in the power of the action of a panoramic life-story of Mankind from birth to

¹²Ibid., p. vii.

¹³Brooke, Tudor Drama, pp. 51-53.

¹⁴A. P. Rossiter, English Drama from the Early Times to the Elizabethans (London: Hutchinsons University Library, 1950), p. 99.

death, and beyond to the Cosmic Parliament in Heaven. There is force in the dynamic use of all the four morality plots, and there is both force and subtlety in showing not only one fall and repentance, but two. This added dimension (not present in any other morality), brings clarification to the different temptations which beset Mankind at the beginning and at the end of life. Sylvia Feldman writes:

The two falls give The Castle psychological and theological depths which . . . the other moralities do not have . . . the conflict between the Vices and Virtues is shown to be unending. The battle between the forces of Good and Evil which links the falls is therefore a brilliant stroke, a dramatization of the continuing struggle within Mankind himself.¹⁵
(underlining mine)

The speech that Covetousness addresses to Mankind in order to lure him from the Castle to his second fall is as psychologically powerful and clear a speech as was written in pre-Elizabethan drama. The force of that verse compares favorably with the verse of Everyman, and is indicative of the didactic social and economic criticisms, as they related to Christian dogma, that are present in The Castle. The same criticisms, as they relate to political dogma, are found in many of the didactic epic plays of today (e.g. Good Woman of Setzuan).

In incorporating all of the morality plot conventions, The Castle thereby makes use of many of the most successful dramatic devices known to the theatrical world, both ancient

¹⁵Sylvia Feldman, The Morality Patterned Renaissance Comedy (Paris: Mouton, 1970), p. 46.

and modern. There is an abundance of music, singing and dancing. There is an orgiastic feast, brilliant costumes with significant changes thereof, a battle with three assaults upon a castle, a death scene complete with resurrection, and finally a trial scene (always a good device) in Heaven that ends with God's judgment. The anonymous playwright of The Castle even anticipates the famous speech that Shakespeare gives Prospero at the end of The Tempest, by having the character of God address the audience as a performer, and start his adieu with, "Thus ends our games . . ."

As the history of the morality play proceeds through the fifteenth century approaching the Tudor Era (c. 1485), the changes in theatre form and theatregoing are reflected in the plays and their styles of presentation. Mankind, a morality play of the mid-fifteenth century (c. 1465), appears to have been written for a small cast of professionals to perform in a small enclosed space, such as an innyard, or a room indoors. Its playing time is very short compared to The Castle, and is contingent on the amount of "business" that the comics feel is necessary to get the maximum financial return from the audience. The spectacle once afforded the audience of the full-scale morality is now reduced to the varying skills of rough burlesque-type performers doing their tricks for an audience limited in size to what a room or inn-yard could hold.

Toward the end of the fifteenth century, well into the Tudor period, Everyman makes its appearance. The first date we have for the play is the publication in 1495 of the Flemish play, Elckerlyc (Everyman). It seems likely that the four English editions published between 1508 and 1537 are translations from the earlier Flemish play, although the question of primal origin has not yet been settled. The English version of Everyman, however, was published probably more than a century after The Castle, and bears the evidence of that difference in time and style.

The Tudor Interlude of that period has been defined by Allardyce Nicoll:

From the close of the fifteenth century on until about 1575, it [the Tudor Interlude] came to have a quite definite significance as the type of play, relatively short, suitable for performance by a small acting company at a lord's house.¹⁶

Everyman, like the plays of its own time, is a short play, better presented indoors than out, and with a small cast (no more than seven actors on stage at a time, compared to a minimum of twenty-two in The Castle, even with doubling). Everyman is hardly a medieval play because, as we have seen, its concise language, its absence of humor, its shortness of argument, its late point of attack and its lack of detail, and its panoramic view are antithetical to basic medieval concepts of drama. It does employ, however, the allegorical figures

¹⁶Allardyce Nicoll, British Drama (New York: Barnes and Noble, 1963), p. 43.

of the morality, and one of the plots basic to that genre. It also presupposes Christian dogma and a Christian audience as do the earlier moral plays. However, there has been a shift in its didactic core away from the broad, medieval, and essentially philosophic religious nature of The Castle to a relatively narrow and specific praising of the institutional church and its clergy. This didactic shift is the result of the Tudor pre-occupation with institutional, rather than individual, morality. The uniqueness of Everyman has been noted by historians. A. P. Rossiter has written:

. . . the whole play is too simple and dignified to be representative of the morality play genre. It is quite untypical in far more besides the lack of Vices, devils . . . and jocularities; and if for its time it is a highly artistic achievement, it must also be said to be an artistic cul-de-sac. It could be repeated in the stronger words of a Marlowe or a Tourneur; it could not serve as a germ for further growth.¹⁷

Allardyce Nicoll, in his analysis of the Everyman phenomenon, writes:

[Everyman] . . . stands with one foot in the fifteenth century and one in the sixteenth. . . . It associates itself with the moralities, yet in its form more consciously "dramatic" than that of The Castle. . . . It points toward something new. . . . All we can do is treat the early Tudor plays as one general group: Everyman, Fulgrens and Lucrece, and Hick Scorner.¹⁸

Narrow classification of a great work of art is an after-the-fact labor of sometimes dubious merit. Everyman as a great work of art defies rigid classification, but for the

¹⁷Rossiter, English Drama, p. 98.

¹⁸Nicoll, British Drama, p. 43.

purposes of this study its classification as a morality in early Tudor form seems far more accurate and appropriate than the position to which it has been mistakenly assigned as the representative medieval English morality play. In fairness to history and those who study it, that title as of now can be appended with accuracy to only one play, The Castle of Perseverance. David Bevington has summed it up by writing:

The term "morality" . . . "moral play" and "moral interlude" . . . signify a distinct genre of literature in the tradition of The Castle of Perseverance.¹⁹

In his introduction to the Folger Facsimile of The Macro Plays, which he edited, Mr. Bevington adds that The Castle is the "full-scale morality"²⁰ which is not only the earliest, but the most comprehensive of all moralities, and that those plays which succeed it in that genre were its descendants, availing themselves of various parts of the original, but never approaching it in scope, grandeur, or theatricality.

The historical importance of The Castle as the paradigmatic father of the English morality play is therefore both primary and seminal, as the genre is credited with having considerable influence on the drama of the Tudor, Elizabethan, Restoration, and other periods of Western Theatre. One of the earliest influences of the genre is felt by many scholars to be the critical part that the morality played in the development

¹⁹Bevington, Mankind to Marlowe, p. 9.

²⁰Bevington, ed., Macro Plays, p. vii.

of invention in drama, for with the morality plots came freedom from the Biblical stories that restricted many of the mystery writers. Wilhelm Creizenach develops that point of view in his chapter of The Cambridge History of English Literature.²¹ Willard Farnham agrees with Rossiter, that the moralities supplied the frame for the life-story of later drama, and argues that the morality, by its "tragic potentiality," also contributed to the development of Renaissance Tragedy.²² Allardyce Nicoll considers that with the morality ". . . drama begins to move into the light of the modern age,"²³ while Rossiter adds that "what might be called the 'morality-habit-of mind' is a medieval heritage of the first importance to the understanding of Elizabethan drama."²⁴ J. A. Symonds considers the morality as the transition between the miracle plays and the drama of the individual.²⁵ E. J. Burton sees that ". . . the morality encouraged the start of professionalism in the theatre. . .,"²⁶ a reflection on the medieval trend in

²¹Wilhelm Creizenach, "The Early Religious Drama, Miracle Plays, and Moralities," The Cambridge History of English Literature, 15 vols. (New York: The Macmillan Company, 1933), vol. 5, p. 60.

²²Willard Farnham, The Medieval Heritage of Elizabethan Tragedy (New York: Barnes and Noble, 1956), p. 193.

²³Nicoll, British Drama, p. 41.

²⁴Rossiter, English Drama, p. 80.

²⁵John Addington Symonds, Shakespeare's Predecessors in the English Drama (London: Smith, Elder and Company, 1900), p. 116.

²⁶E. J. Burton, The British Theatre: Its Repertory and Practice 1100-1900 (London: Jenkins, 1960), p. 47.

the fifteenth and sixteenth centuries away from the spirited amateurs of the mysteries, to the clear-cut professionalism of The Castle and later moralities.

As the morality genre developed in the sixteenth century, the trend was toward smaller groups and shorter plays, so that the professional actors could still make a living from the popular moralities, as the plays and audiences moved indoors. Changes in religious and governmental institutions were reflected in the moralities through a shift in their didactic cores toward social and civic morality (e.g., Mankind), rather than the earlier stress on strict ecclesiastical matters. This basic shift also changed the relationship of the comic and didactic elements within the morality structure. In The Castle, these elements are balanced with precision, while the later moralities became principally concerned with developing the humor of burlesque performance. It is C. F. Tucker-Brooke's contention that the morality play started the tradition of "vulgar farce,"²⁷ and Charles Gayley writes that:

Though the purpose of the moral play was didactic and reformatory, its doctrine was optimistic and its end to encourage; and one of the distinctive contributions of the moral play to the English comedy was the movement suitable to these conditions.²⁸

²⁷Brooke, Tudor Drama, p. 48.

²⁸Charles Mills Gayley, ed., "An Historical View of the Beginnings of English Comedy," Representative English Comedies: From the Beginning to Shakespeare, 4 vols. (New York: The Macmillan Company, 1903), vol. 1, p. lxiv.

Sylvia Feldman finds a comic pattern established in the morality play which is repeated in succeeding eras of dramatic history. She limits these to the Elizabethan, Jacobean, and Carolinean. This pattern applies to plays not necessarily allegorical in nature:

. . . where the central characters may be considered mankind figures whose fall and regeneration are the main concern of the play . . . and his temptation and fall are part of the dramatic structure. All deal with the mankind figure's life in sin and his repentance. They end with him forgiven his crimes and restored to his proper position These plays are comedies meant to amuse their audience as well as instruct them.²⁹

A few of the plays and playwrights included in Feldman's groupings are: The Honest Whore by Dekker and Middleton (1604); Eastward Ho by Jonson, Chapman, and Marston (1605); All's Well That Ends Well by Shakespeare (c. 1601); The Staple of News by Ben Jonson (1626); and The Lady of Pleasure by James Shirley (1635).³⁰

It is quite easy to see the seminal influence of The Castle, through plot and character, on successive periods of drama as well, such as the Restoration comedies (e.g. Wycherley's The Country Wife and Sir Benjamin Backbite in Sheridan's post-Restoration School for Scandal); the whole didactic pattern of Victorian melodramas right through into modern drama, and the plays of writers such as Odets (e.g. Golden Boy), and the epic plays of Bertolt Brecht.

²⁹Feldman, Renaissance Comedy, p. 14.

³⁰Ibid., p. 13.

Indeed, the didactic scheme of the modern "epic theatre" is in truth very much closer to The Castle and its morality play form, than to any other style of drama, not only in its didactic intent, but in its panoramic view, and the essential theatricality of its text and production environment.

Each of the periods mentioned is deserving of much more study in its relation to the morality play form than the limits of this paper will allow, but I think it is evident that the more we seem to go forward in the theatre, the more we go back in time. The time is now right for the rediscovery of The Castle of Perseverance and its 550 year old sophisticated simplicity.

In a brief way here we have had a glimpse of the importance of The Castle and the morality play genre, and how it has influenced centuries of modern theatre. Not only is The Castle probably the oldest surviving complete play in the English language, it is also one of the most influential. To minimize its importance by incorrectly assigning its primary seminal role as the prototype of the medieval morality genre to a play totally outside that genre, is to limit our knowledge of the history and development of drama of the Western world.

CHAPTER III

THE CASTLE AS THEATRE

In his autobiography, Tyrone Guthrie says:

The proscenium arch is certainly not out of date. . . but it cannot any longer be regarded as the only kind of stage upon which a professional production can be satisfactorily presented. For certain kinds of plays--almost all those written since 1640--it is suitable. . . . But quite a number of . . . interesting and important plays were written before 1640.¹

When Dr. Guthrie had the opportunity to be the major force in creating the Festival Theatre at Stratford, Ontario, the result was a theatre of a so-called "radical new design" that effectively broke the monopoly that the proscenium arch had held on the larger production houses in Europe and the Americas for over three hundred years.

This "radical new design" was, in its essence, not new at all, of course, but a modern reconstruction of the Elizabethan thrust-stage theatre. Dr. Guthrie outlines the theatre's construction theory:

We were agreed that while conforming to the conventions of the Elizabethan theatre in practicalities, it should not present a pseudo-Elizabethan appearance. We were determined to eschew "Ye olde."²

¹Tyrone Guthrie, A Life in the Theatre (New York: McGraw Hill, 1959), pp. 202-203.

²Ibid., p. 319.

The theories that Dr. Guthrie had formulated throughout his Life in the Theatre, which resulted in the Elizabethan-style Festival Theatre, came into focus, however, when he was "toiling through the formidable text" of Sir David Lyndsay's full-scale 1540 morality play, Ane Satire of the Thrie Estates. He saw that:

. . . scene after scene seemed absolutely unplayable on a proscenium stage, almost meaningless in terms of "dramatic illusion": but seemed at the same time to offer fascinating possibilities, if they could be set and acted in a manner which I felt, rather than apprehended, saw but through a thick glass mighty darkly.³

The theatre in Edinburgh that Guthrie chose in which to produce his (and Robert Kemp's) reconstruction of this morality play, a direct descendant of The Castle of Perseverance, was not a theatre at all, but the old Municipal Assembly Hall. It is a large, square room that has a deep mezzanine gallery and a raked main floor sloping down to the center from three sides to where the moderator's throne is set within a raised, railed enclosure against a back wall. There are many aisles between many sections of seats both on the main floor and in the gallery. We shall see that while this room has a thrust-style platform, it is not too far removed from The Castle theatre plan; it is, in any case, an ideal setting for the poly-scenic stage of the morality tradition. Guthrie's production of this four-hundred-year-old morality was the hit of the 1948 Edinburgh Festival and added further renown to his

³Ibid., p. 306.

already considerable reputation as a director and innovator.

The polyscenic nature of the full-scale morality play was thus instrumental in forming Guthrie's concept of his "radical new" theatre. The theatre that was the result of that concept was basically Elizabethan rather than medieval, because Guthrie was primarily interested in staging Elizabethan plays at Stratford in Canada.

Richard Southern, in his book, Medieval Theatre in the Round, went back an additional 125 years in the morality play tradition to reconstruct a theatre whose design may well be even more "radical" and "modern" than Guthrie's. Southern writes of The Castle:

It is a play of this age as well as of that; and the system of staging it which that age invented is strikingly stimulating to our modern mind in so far as we too have come upon an "epic" form of theatre that is intended to be at once direct in its appeal to people, and yet will not be limited to that fashion of naturalism that clings to the picture frame stage.⁴

The original playscript of The Castle includes a drawing-plan of a circular theatre (Fig. 1) that had puzzled scholars for years.

Some of the instructions on the plan were clear: those regarding the placement of the scaffolds and the castle. But where was the audience to be "seated" and how was the play to be staged? J. Q. Adams, representing the early opinion, suggested that the spectators sat outside the ditch (which was

⁴Southern, The Medieval Theatre in the Round, p. xx.

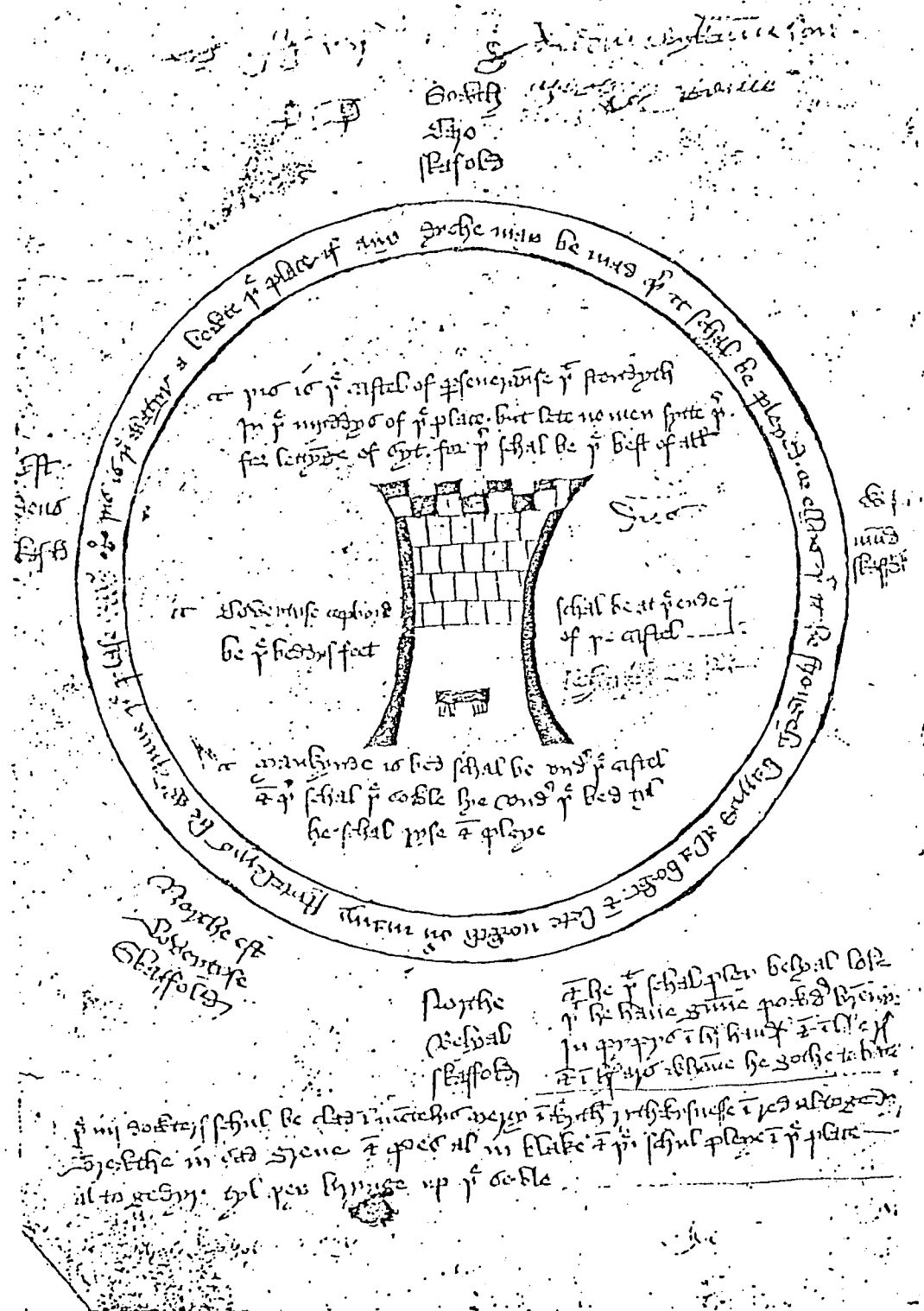


Figure 1.

there to keep them "at a proper distance"⁵) and from there, they looked into the platea-island at the performance.

The reconstruction conceived by Southern (Fig. 2) in which the audience, inside the ditch, watch from sitting and standing positions in the platea, has now been accepted by most authorities in the field. The reasoning and research which led to that reconstruction constitutes the main argument of Southern's book, so my comments on it will be restricted to a brief summary of how the theatre is built, and how it works. Further production elements will be discussed in Chapters Five and Six.

The instructions on the 1406 theatre diagram suggest two variations on the same basic theme:

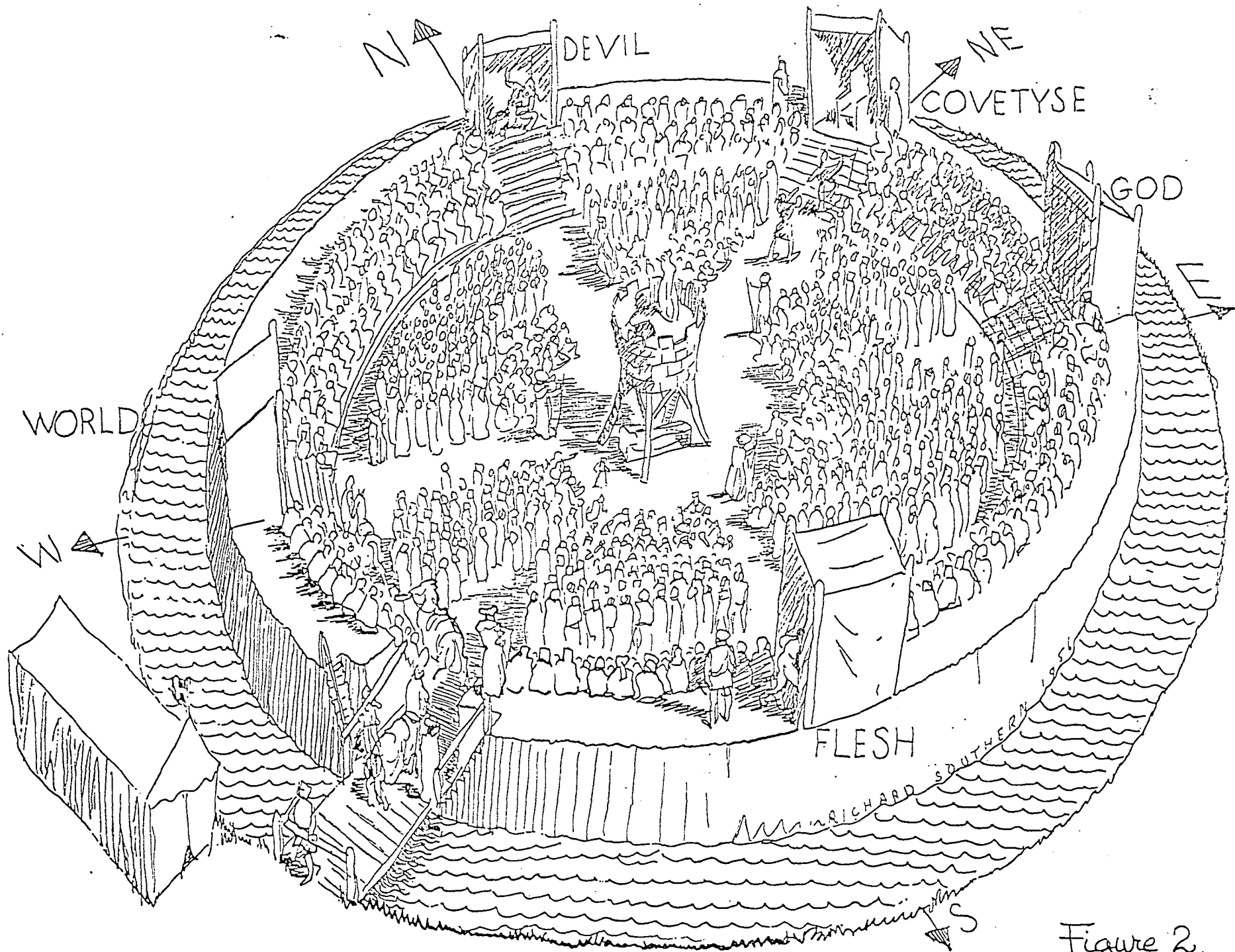
This is the water about the place if any ditch may be made there it shall be played. Or else that it be strongly barred all about.⁶

Southern has called these two variations the "Hill and Ditch" and the "Barred or Fenced" (Figs. 2 and 3). The "Hill and Ditch" variety would, according to the instructions, appear to be the desired standard, as the "Barred or Fenced" variety is suggested only as an alternative. We shall therefore examine the "Hill and Ditch" first and then see what changes occur in the construction of the "Barred or Fenced."

The first step in the building of the "Hill and Ditch" type is to select the sight and the diameter of the theatre.

⁵Adams, ed., Chief Pre-Shakespearian Dramas, ff. p. 265.

⁶Bevington, ed., The Macro Plays, p. 153.



-29-

Figure 2.

FIG. 21. Tentative reconstruction of a medium-large theatre of the Hill-and-ditch variety for *The Castle of Perseverance*; showing various details discussed in the text, but not illustrating any particular moment in the play (see p. 122)

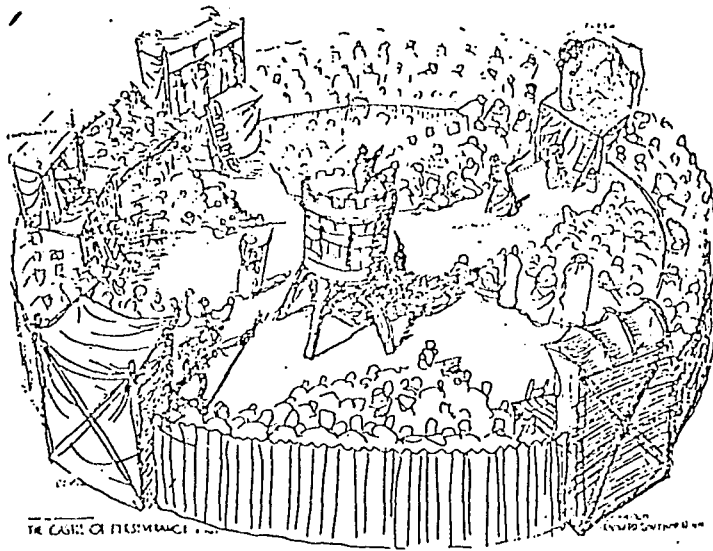
The diameter is most important, for it is the determining factor in the size and capacity of the finished structure. Here are two examples: 1) 60 foot diameter = c. 600 capacity; 2) 120 foot diameter = 2400 capacity. (I roughed out these capacity figures by estimating the space required for one spectator as roughly five square feet, and then dividing it into the different volumes represented by the different diameters. These are, of necessity, rough figures that are presented here only to furnish some approximate scale by which the different diameters can be judged.) Once the diameter is established, a ditch is dug on the outside of the circumference and is fed by a nearby water source.

The earth removed from the ditch is used to construct an inward sloping mound whose highest point is at the edge of the circumference, thus creating a saucer-like arena surrounded by the ditch. Seating arrangements are built into the inside lip of the mound as they would be in a Greek amphitheatre. This area will provide the high-priced, choice seats. Other seating and/or standing areas are created inside the flat part of the saucer, which is called the "platea" or "place." On top of the far outside edge of the mound, on the high periphery of the platea, five wooden frame scaffolds (sometimes called mansions), are constructed, with sliding curtains on all four sides. These scaffolds are placed at the four cardinal points of the perimeter, with the fifth placed at the eccentric Northeast position. The scaffolds are then assigned to various characters according to strict medieval conventions

(e.g., God's scaffold is always in the east, the Devil in the north). In the center of the platea, the Castle of Perseverance is built, with very high legs so that the "round" audience can see through it to any action that takes place opposite their point of vantage. The castle must also be large enough to hold eight people. During performance, five narrow playing lanes radiate out from the castle through the audience in the platea to the five scaffolds. These lanes are kept open through a sometimes moving audience by "stytelers," figures mentioned in the theatre plan. They are a form of constabulary, probably local, who function as crowd controllers and are probably let in free. (The instructions warn against letting too many stytelers in the place.)

The "Barred or Fenced" variety of playing space is essentially of the same design, except that with no ditch dug, there is no earth with which to build the inner mound, or lip of the saucer, so the scaffolds are therefore built higher and self-standing. The seating on the perimeter must also be constructed from wood, stone, dirt or whatever is convenient, and must be against the fence built around the platea in order to "bar it all about."

The Castle design is not unique in medieval theatre. There is evidence that there may have been a tradition of play-staging in the round in the Middle Ages. There is an ancient theatre in Cornwall called the Piran round, which has been used in modern times to present the Cornish Ordinalia,



Tentative sketch of a small theatre of the 'barred' or fenced variety with self-standing scaffolds. This sketch was made at the outset of investigation and is included here for its value as a general impression rather than for its details.

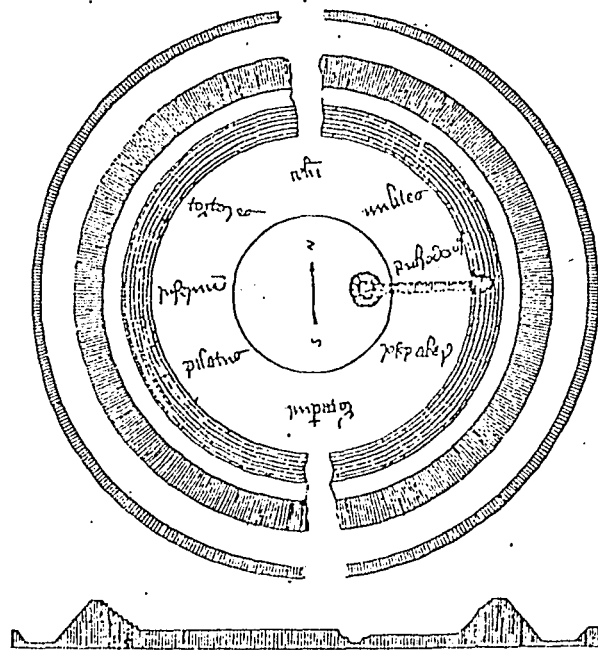
Figure 3

a three-part mystery play (c. 1325) in the old Cornish language. There is a design included in that manuscript (Fig. 4) which closely resembles that of The Castle, so that it is clear that in the fourteenth and fifteenth centuries this type of theatre was used at least twice. There is internal evidence in the scripts of the N-town Plays (Ludus Coventriae), and the Digby Mary Magdalene that indicate that they too were staged in round theatres, probably of a design very close to that of The Castle. In the controversy that surrounds the staging of the various cycle plays, many authorities (e.g., Martial Rose⁷) feel there is good cause to consider the possibility of staging in-the-round for cycles other than the N-Town Plays. Avoiding all controversial issues, however, we still have enough hard, primary evidence to show that round theatres were in use during the thirteenth and fourteenth centuries.

I would like to present at this point my interpretation of how a medieval production of The Castle could have taken place, in order to give the reader the ambience and the feel of a medieval performance, and to contrast it with the atmosphere of a Tudor performance. (All quotations and line references to The Castle will be from the Folger Facsimile Edition.⁸).

⁷Martial Rose, ed., The Wakefield Mystery Plays (Garden City, New York: Doubleday, 1962).

⁸Bevington, ed., The Macro Plays.



PLAN and section of the Cornish round at Perranzabulo.
[From Albright, *The Shakespearian Stage* (1909)]

Figure 4

One week before the day of production, two Vexillators (flag-bearers) acting as "advance men" would go to the gathering places of the town they were to play in next, and probably with a drum and/or horn, would announce their presence. After a crowd had gathered, they would announce the "banns," a kind of short summary, or "teaser," of what was to come. Toward the end of the banns, they would announce where the play was to be given ("on the grene in ryal aray" l. 134), the approximate time of the "curtain," nine o'clock in the morning, ("For we schul be onward by underne of the day" l. 138), and that all will be welcome to test the professional worth of the company ("welcum be ye whaune ye come, pris for to preve" l. 150). Then with a flourish they leave ("Trumpe up and lete us pace" l. 156), go to the next gathering place and repeat their announcement for other potential customers.

My belief is that the whole company (a minimum of twenty-two actors are needed to do all thirty-six parts) contributed to the construction of the theatre, most probably with local help. This procedure could be easily accomplished in a short time span, as much of the necessary equipment such as the scaffolds, the castle, and the props would be portable and could work in each new theatre. The company manager would arrange for some of the local people to be also involved as stytelers, extra singers, dancers, musicians or actors, depending on what was needed.

The morning of performance day, the actors would gather in their tent dressing room outside of the moat (as no provision is made for one inside), and prepare for their six-hour show. The crowds would probably gather early, as most people rose at dawn in the Middle Ages, and the excitement that would accompany the arrival of a popular morality play would bring the patrons out early. There were undoubtedly vendors of food and drink in the area and in general there would be a festive mood among the crowd milling about in the bright morning sunlight of a summer day. After purchasing their sitting or standing room (some may well have brought cushions, stools, or both), the audience would cross over the water (moat) to the island-world of the theatre (a great psychological aid for the make-believe world of drama). The more expensive seats would be those on the inside of the hill that forms the saucer, and there would sit the gentry ("Ye, sirys seemly, all same sitteth on side" l. 163), while "the goode comowns of this towne" (l. 8) would sit or stand in the platea in the areas controlled by the stytelers. It is probable that both the gentry and the common folk would bring their children, thereby adding to the noise and festivity of the occasion. The audience would therefore make up a true cross-section of the community in age as well as in societal and economic distinctions.

When the crowd had moved into the theatre and taken their places in the various areas, a fanfare of trumpets was

probably heard from the musicians as they led the cast into the platea. The musicians would retire to a side area close to the "place" and play until the cast had all reached their designated areas in and around the castle and the various scaffolds. From numerous indications throughout the text-- "florched in floweys" (l. 237), "tapytys of tafata" (l. 239), "in draf as a drake" (l. 197)--it is probable that the theatrical nature of the play was well enforced by imaginative costumes in the medieval tradition, so a parade around the platea by the cast would certainly be appropriate at this time for their display to the audience, while at the same time introducing the characters.

The first scene of the play itself offers an excellent opportunity to examine the movements of actors and audience and their interrelationship, as is suggested by the text and the reconstruction of the theatre by Southern.

The first three speeches of the text (after the banns), are three separate monologues by the three kings of Evil: World, Flesh, and Devil. In these speeches the characters address the audience directly in a harangue of strutting braggadocio, which Southern calls "pomping" (from a stage direction in The Cornish Ordinalia).

I believe that the standing audience in the platea would move to the area in front of the scaffold of the respective speakers as each one spoke in turn. As World speaks first from his traditional scaffold in the west, the crowd would move

around him there as he begins, then go to surround the north scaffold where the second speaker, the Devil, takes up the harangue, and finally go to the south scaffold to hear the last of the three speeches delivered in his turn by Flesh.

Mankind is the next to speak, and probably appears from under the castle where his bed is located, according to the stage directions on the diagram. His two angels are also to join him shortly. To focus audience attention on that area, the three figures of evil would close their scaffold curtains and the stytelers would clear the center area and two aisles as well, for the Good Angel must join Mankind center stage from God's scaffold, just as the Bad Angel must join him from Belial's. These two angels in their magnificent winged costumes would then follow behind Mankind as he makes his opening speech slowly circling the platea ("I walk, I waide; ful feynt & feeble, I fare you beforne." l. 276), introducing himself to the audience.

The scene is now well under way and we can examine some of what has been established as a pattern for the play as a whole. There is direct communication from actor to audience with no attempt at a "realistic" style. There is, rather, a sense of pageantry and spectacle provided by the round theatre with its colorful settings and tall castle, the music, the resplendent costumes and the large number of performers. There is a freedom of movement in the ground audience (traditionally so until the eighteenth century) that

here is controlled by the usher-styteler. The acting-area scaffolds can be activated by opening the curtains, and shut off by closing them, and stage movement, except for scaffold-areas, should be in arcs or circles whenever possible for both visual and auditory reasons.

It seems obvious that this kind of theatre requires a complex and sophisticated kind of staging that might need constant supervision in order to work easily and continually during the six hours of playing time. So it is quite possible that the stage director, who can be seen in Jean Fouquet's famous painting, "The Martyrdom of St. Appolonia," had his counterpart in The Castle's production. The medieval stage director, in contrast to the modern director, had an on-stage role. In Fouquet's painting, he can be seen holding the book of the play in one hand and indicating, probably to an actor, with a baton held in the other. He would probably oversee the stytelers as well as direct and prompt the actors from the play book that would, of necessity, hold all the text and stage directions for the entire production.

During the course of the play, some of the actors might have to slip away from the platea and return to the dressing room to change into the costume of the part they would have to "double." This could be done by going through the back curtain of a scaffold and making their way to the changing tent by a ladder and plank arrangement. I prefer to think, however, that a way could have been worked out to

make their costume changes in one of the scaffolds and thus avoid the complications that would arise from leaving the acting area. Some such arrangement would have to be worked out for Mankin's a vista costume changes.

As the production continued, the audience witnessed in sequence first, the initial temptation and fall of Mankind, including the orgiastic feasting and dancing that celebrates the victory of the Vices, then the redemption of Man and his placement in the Castle of Perseverance under the protection of the seven Cardinal Virtues. Next came the battle for Mankind that pitted the legions of the three kings of Evil against the Castle's virtuous protectors of Man. There is evidence in the text that this was a mighty theatrical battle. The Devil, in his fearsome dragon costume conformed with the stage directions on the theatre-plan:

& he that shall pley belyal loke
that he have gunne powdyr brennyng[e]
In pypys in his handys & in hys erys
& in hys ars when he gothe to batay[l] (Theatre Plan Note)

That is spectacle worth the admission price by itself.

Indications in the text are that, among other spectacular sights, Lechery is doused with water by Chastity during the attack (dayschyd & si drenchyd, l. 2388), Sloth is beaten in a most sensitive area (my ballokys, l. 2404), the Bad Angel hews his bad manners (I frete I fart, l. 2409), Envy's head is broken by Charity (Charyte . . . myn hed gan breke, l. 2212), and all the devils get assorted beatings from each other as

as from the Virtues. The battle scene is not only the brilliant stroke of dramatization that was discussed in Chapter Two, but a "coup de theatre," which The Castle's playwright exploits to the utmost. The audience reaction that whole battle sequence must have been rousing, especially from the children.

After the battles there follows the second temptation and fall of Mankind, who has by now grown quite old. This sequence contrasts the wide-open vigorousness of the battles with a basically two-character scene, in which Covetousness tempts Mankind away from the castle with his special brand of vice--logic. He succeeds with argument where all other vices have failed with force. The well-known theatrical device of a quiet scene carrying a "message" being pointed up by its placement after a loud comic scene is well served in this play. After their explosions of laughter, the audience would be quietly attentive to the strong verse that moves the dialogue of wily Covetousness.

The play is a trifle less than half over at this point. In the above, I have gone over some of the high points of the first three hours of production, but much of that playing time was devoted to long philosophical discussions regarding the nature of free will, original sin, and the merits and demerits of the Virtues and Vices respectively. Many points are made, remade and made again, not only to reinforce the didactic messages by repetition, but to make sure that those points were heard in all different parts of the audience, in very

much the same manner that Elizabethan playwrights often repeated strategic points in their dialogue to make sure of their establishment in a perhaps noisy theatre.

Another similarity between The Castle audience and an Elizabethan one was (I assume) that a sometimes restless medieval group would leave the theatre to take care of its physical needs during some of the more abstract theoretical debates: they would be, in general, called a "very difficult house" by modern standards. The Castle's playwright, however, used all extant medieval devices and plots in order to hold their interest. After Man's second temptation and fall, he brings in the famous Coming of Death morality plot, but adds a theatrical twist to the old favorite. As Mankind lies dying after Death has "stung" him, a young boy, named "I Wot Never Who," rudely strips him of his earthly goods despite Man's feeble attempts to keep them. It is a most powerful scene whose theatricality is unique in illuminating the familiar plot.

At the moment of Mankind's death, the playwright brings in the third and least used morality plot, The Debate of the Soul and Body. After Mankind is stripped by the young boy, audience empathy for the old fool rises, and he has a moving death speech in which he prays for Mercy. After he falls dead, in his bed under the castle, the stage directions on the diagram instruct that:

there schal the sowle lye under
the bed tyl he schal rise and play.

(Theatre Plan Note)

When the soul rises and plays (from a most effective entrance), his first lines are serio-comic:

Mercy, this was my last tale
that ever my body was abowth.
but mercy helpe me in this role;
of dampnyng drynke, sore I me doute (l. 3011)
(punctuation mine)

His fears are, unfortunately for him, well based, as he is turned down by his Good Angel and carried off (literally) to Hell by his Bad Angel. At this point, the playwright uses his fourth and last plot, The Debate of the Heavenly Graces. Instead of the dull debate one might expect, we are treated to a nip and tuck argument between two sets of siblings, Truth and Justice, and Peace and Mercy. Their father, a wrathful God, has much to do to keep order in the family. His final forgiveness of Man is given somewhat grudgingly, and he extracts a price for it:

If thou me love & drede
hevene schal be thi mede
My face the[e] shall fede
This is myn [J]udement (l. 3610)

The performance ends with the actor who plays God addressing the moral to the audience, out of character, as himself:

Thus endyth oure gamys
To save you fro synnyng
Evyr at the begynnyng
Thynke on youre last endyng
Te deum laudamus. (l. 3649)

Much credit is due the medieval designers who developed the sophisticated theatre in which The Castle was performed. With its main central, and five perimetral acting areas,

supported by their connecting lanes, dramatic action can be staged in and around any combination of them in geometrical progressions. One can see how such a setting is well suited to the presentation of action and panorama, while it still preserves intimacy in the actor/audience relationship.

The confined staging and select audience of the Tudor era is in direct contrast to the panoramic design of the medieval round, and its representative audience. The intention of the Tudor design was to accommodate the presentation, mostly indoors, of short plays to an upper-class audience.

Alan Downer has defined Tudor interludes as:

. . . plays performed indoors in the winter by professional troupes for the amusement of the court and the educated classes.⁹

Oscar Brockett adds that they were:

. . . the plays first presented indoors as a part of the entertainments of rulers, nobility, or rich merchants.¹⁰

Concerning Everyman, Downer writes:

It is doubtful that this reverent and touching play could have been performed by a troupe . . . in the open air. It demands . . . peace and dignity. . . .¹¹

Again, both evidence and opinion point to a close relationship between Everyman and the plays of the Tudor era

⁹Alan S. Downer, The British Drama (New York: Appleton-Century-Crofts, 1950), p. 37.

¹⁰Oscar J. Brockett, History of the Theatre (Boston: Allyn and Bacon, 1968), p. 117.

¹¹Downer, British Drama, p. 32.

in their staging design, which is in contrast to the morality design of The Castle.

Earlier in this chapter, Southern was quoted as saying that The Castle's medieval design would be strikingly stimulating to the modern epic theatre. Since he made that statement, there have been productions in New York that have utilized theatre space in a manner similar to that proposed for The Castle. Two of these productions, important because of their technical and artistic excellence as well as their critical and popular success, are particularly germane to this argument because of their close approximation to The Castle style of epic staging.

The first of these is the La Mama Experimental Theatre production of Fragments of a Trilogy, conceived and directed by Andrei Serban, and produced by Ellen Stewart. The production consisted of three plays based on the Euripides, Sophocles, and Seneca versions of The Trojan Woman, Electra, and Medea, respectively. The text of these plays is in languages not easily comprehensible to the audience (ancient Greek, Hebrew, and Latin derivatives), and the text is supported by a musical score provided by Elizabet Swados. (The purpose of the "non-verbal" text is to allow the emotions to be carried by sound and vibration.) A short synopsis of the three familiar stories is furnished to each member of the audience to reacquaint him with the basic plots so that the action may be easily followed. Before entering the theatre (a neutral hundred foot

long, fifty foot wide, forty foot high room), the audience becomes part of the production by joining the cast and orchestra in the entrance procession. Upon entering the playing space the audience is intermingled with the cast, and follows on foot as the action moves from area to area. There are seats and acting areas in the center and on the periphery of the room, and the audience can move with the action throughout the play or find a seat and remain there. Members of the cast serve as modern "stytlers" who mark for the audience with bamboo poles those areas that are about to be used in performance. Each long side of the room has wooden scaffolding that is used both for performing and seating, while the floor of the room has cushions and benches that surround a central acting area. Each separate part of the trilogy uses a variant of this design appropriate to that particular play.

The only real difference between this staging and that of The Castle is that the scaffolds are not particularized, and the theatre itself is not round. Practically all other relationships and elements are identical. The director, Andrei Serban, says that he arrived at this staging independently of The Castle influence.¹² The fact that the production has been repeated three times in New York City and has played in seven foreign countries (to audiences of as many as three thousand people) gives some indication of its enthusiastic reception.

¹² Andrei Serban, private interview held at the La Mama Experimental Theatre, New York, January 3, 1977.

Candide

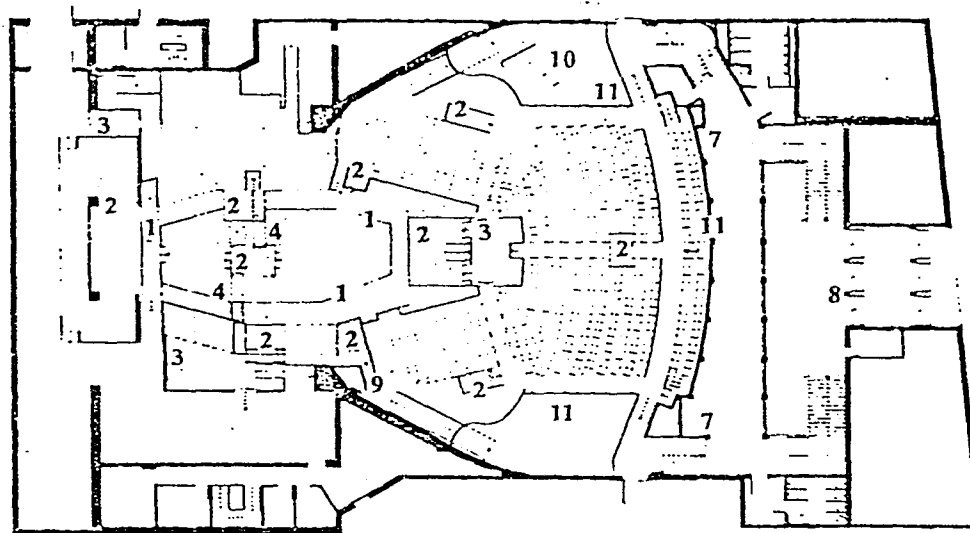
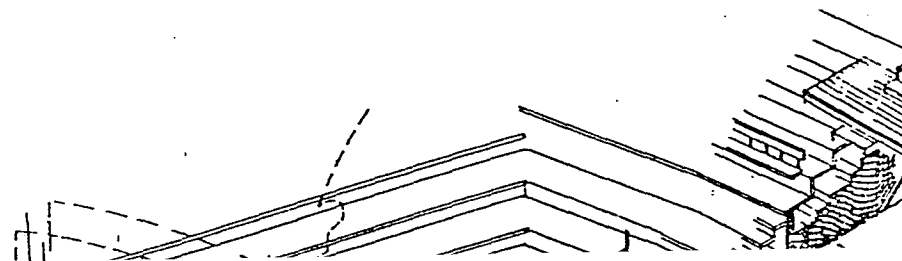


Figure 5

Candide

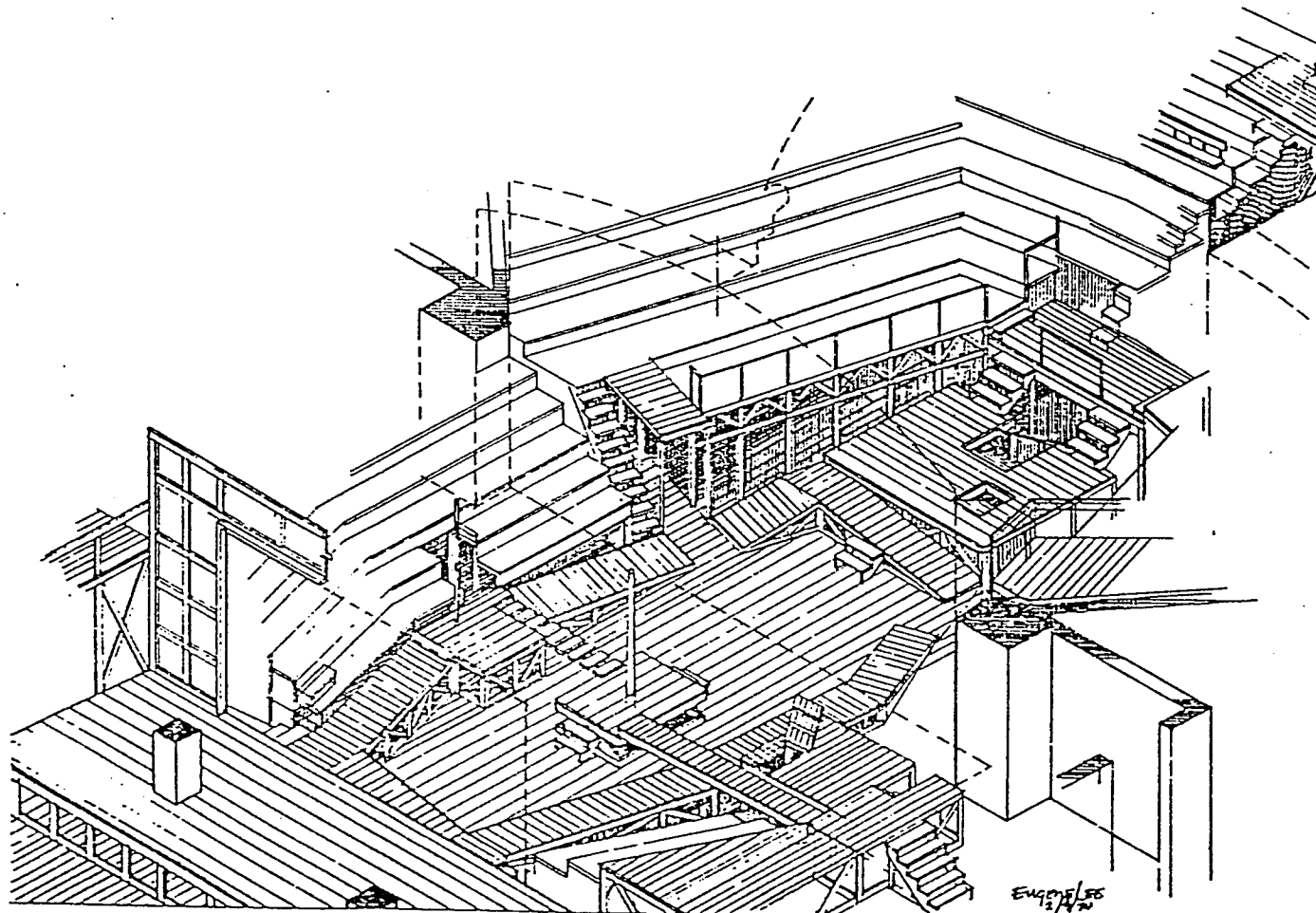
Broadway's largest proscenium theatre was totally renovated to accommodate Harold Prince's innovative production of Candide, originally designed by Eugene and Franne Lee for an audience of 200 at the Brooklyn Academy of Music.

-47-



See for an audience of 200 at the Brooklyn
Academy of Music.

-47-



DESIGN SKETCH

The second example is the Chelsea Theatre production of Leonard Bernstein's Candide which was presented both at the Brooklyn Academy of Music, and on Broadway at the Broadway Theatre.

The producer was Robert Kalfin, the director, Harold Prince, and the production was designed by Eugene Lee and his wife, Franne Lee.¹³ The original of this production was staged at the Chelsea Theatre "room"¹⁴ in the Brooklyn Academy of Music, and the setting designed by the Lees for that "room" was duplicated in the Broadway production. (The premiere 1952 production of the Bernstein/Hellman Candide had been designed in the romantic style by Oliver Smith for a proscenium stage. The production was not a success.)

Mr. Kalfin had commissioned Mr. Lee to do an open stage, or "environmental," setting for an earlier Chelsea production, Leroi Jones' Slave Ship. When Mr. Kalfin and Mr. Prince decided to revive Candide, Mr. Kalfin brought in Mr. Lee to do another open stage design. The result, which was tailored to the Chelsea rectangular room, consisted of a series of connected ramps and small areas (like scaffolds) which formed the main elliptical stage (Fig. 5). The audience was seated on both sides of the stage: either in the center, on stools, with the stage slightly above them; or on the outside,

¹³Eugene Lee and Franne Lee, private interview held at the NBC-TV Studios in New York, February 12, 1977.

¹⁴The Chelsea Theatre room at the Brooklyn Academy of Music, once a small proscenium theatre was redesigned into a neutral rectangular space.

in seats, looking down, straight at, or sometimes up to, the various levels of the ramps and stages. At the end of the theatre where previously there had been the back of the proscenium stage, a small counterpart to that old stage was built which balanced the large open stage which it faced at the other end of the ellipse. The action of Candide took place on all these varying levels, ramps, and stages which formed the acting area of Mr. Lee's ingenious stage design.

This setting, which differs from that of The Castle in some respects, has many important similarities, principally in the basic use of theatre space and in the multiplicity of acting areas. It is another example of how some of the most creative minds in the modern theatre are using concepts closely allied to medieval design as exemplified in The Castle of Perseverance.

CHAPTER IV

THE RECONSTRUCTED PLAY-TEXT

The main purpose of the following text reconstruction of The Castle of Perseverance is to present to the academic and theatrical worlds a version that is suitable for production, or for reading by contemporary audiences. It is important that these worlds have at their disposal an accessible means of appreciating the artistic and technical excellence of true medieval dramatic and theatrical crafts as presented in this most complete of early English plays. Some sense of medieval drama is being brought to the attention of the modern public with contemporary productions of some of the cycle plays, such as the Chester plays produced by the BBC-TV and the York cycle which E. B. Browne produces in York, England. These short plays, however, do not have the theatricality, the completeness, or the sense of the panoramic whole that is provided by the full-scale morality play.

The sophistication of The Castle's theatre design and the epic staging possible through that design, are matched by the balance and precision of its dramatic construction. The combination of these two elements (text and production style) can result in a spectacle that is eminently stageworthy, highly theatrical and, when transmuted into contemporary ideas of time and vocabulary, can be an unparalleled representation of

the arts, crafts, skills, and lusty "joi de vivre" of medieval English theatre.

As the theatre design of The Castle provided the basis for Southern's theatre reconstruction, so did the playwright's dramatic design provide the basis for the text reconstruction. First, the strength of both the dramatic structure and the theatrical organization of the extant text made it mandatory for them to constitute the framework of the new text. The reconstruction was then achieved by cutting the length of the original text (and thereby its playing time), by eliminating long and repeated passages of moralizing, by changing the complicated verse forms, and by adapting the archaic language to contemporary English speech. The rationale for the development of the new text follows in the above-mentioned order.

The original play-text falls into four sections, with each section incorporating at least one of the four essential morality plots mentioned in Chapter Two. The reconstructed text follows that exact pattern, except that the Banns have been included as a kind of introduction, or prologue, to ease the audience, or the reader, into the medieval play gradually and acquaint them with those conventions that were immediately understood in the Middle Ages.

After the Banns, the first section begins. It consists of Mankind's first temptation and fall, and includes the morality plot, The Battle of the Virtues and Vices. All of the elements of the dramatic structure of the original are

included and form the basic pattern of the reconstruction: Mankind appears (after the introduction of the three kings of Evil), he explains himself and his predicament, is counseled by his two angels, succumbs to the temptation of the Bad Angel, proceeds to the World where he is indoctrinated in sin and completes his fall, until he repents and regains a virtuous state through Confession and Penance, and is installed in the Castle, where the Battle of the Virtues and Vices reaches its climax.

The second section, Man's second temptation and fall, includes the morality plot of The Coming of Death. The reconstruction again includes all the elements of the original: Mankind succumbs to Covetousness, receives his worldly fortune, is stung by Death, rebuffed by the World, stripped of his goods by the Boy, and dies alone calling for Mercy.

The third section is short, but all the basic elements of the original are present in the revised text. This section is the going to Hell of the Soul, and it includes The Debate of the Soul and the Body plot which I have not found in any other English morality play. As the Body dies, the Soul appears (from under the bed where the Body dies) and gives a strong and cynical reply to the Body's dying speech. He then is sadly rebuffed by his Good Angel, taunted, and finally carried away by his Bad Angel to Hell.

At this point, the fourth section, God's Ultimate

Forgiveness of Man, begins with Mercy responding to the "call" for mercy by the Body as it died. This section also includes the morality plot of The Debate of the Heavenly Graces, as Truth and Justice debate Peace and Mercy before God their Father, in regard to his forgiveness of Mankind. God sternly forgives Man and lectures the audience about his power. The play then closes with the God-actor speaking to the audience as himself, and pronouncing the moral.

All of the major points of the original text are made in the reconstruction, and many of the minor ones as well. What has been changed most is the length of the speeches and the reiteration of points of philosophical, theological and moral argument. For example, the Banns, which consist of one-hundred-fifty-five verse lines, are condensed into about thirty-five prose lines in the reconstruction. What has mostly been left out are fine points of theology and the moralizing that accompanies them. A comparison of the original opening speech of the Banns and the reconstruction can serve to show this condensation: The original:

PRIMUS VEXIL[LATOR]. Glorious god in all degres lord (l. 1)
most of myth
that hevene & erthe made of mowth bothe se & lond
the angels in hevene hym to serve bryth
& [man] kynde in mydylerd he made wyth hys hond
& [our lo] fly lady that lanterne is of lyth
save oure lege lord the kynge the leder of this londe
& all the ryall of this reume & rede hem the ryth
& all the goode comowns of this towne that before us stonde
[In this place]
We mustyr zou wyth menschepe

& ffreyne zou of ffrely frenchepe
cryst safe zou all for schenchepe
that knowyn wyl our case (1. 13)¹

The reconstruction:

Glorious God, you who out of nothing made both (1. 1)
Heaven and Earth, who with your own hand placed
Man here on Middle Earth, save our King, the nobles
of the Realm and all the good people here in this
place. We come here in honor to offer our story and
ask for your generous friendship. May Christ protect
you from evil. (1. 7)

This pattern of condensation has been repeated throughout the text, in varying ratios: the World's opening speech of thirty-eight lines has been reduced to thirteen, Penance's speech of thirty-nine lines (beginning at line 1494) has been reduced to seven in the new text, many speeches have been merged, and some speeches cut altogether.

No attempt has been made to use the same verse forms as the original. The original form, with variants, is basically a thirteen-line stanza, with alternate line rhyming for the first seven lines. The eighth, ninth, and thirteenth lines also rhyme, while the tenth, eleventh, and twelfth lines have an interior rhyme of their own. This rhyme scheme can be seen in the original First Vexillator's speech quoted above. The thirteen lines that compose the extant stanzas have been reduced in the new text to six, five, four, or sometimes even two lines with little or no loss of comprehension or of pertinent information. An example contrasts Wrath's original thirteen lines

¹The principle text for this study was the Folger Shakespeare Library edition of The Macro Plays, edited by David Bevington.

with the five line stanza of the new text:

IRA. Be also wroth as thou were wode, (l. 1086)
Make the[e] be dred, by dalys derne.
Whoso the[e] wrethe, by fen or flode,
Look thou be avengyd yerne.
Alway Man be ful of mod.
My lothly lawys look thou lerne
I rede for any thinge
Anon take veniaunce, Man, I rede
And thanne schal no man thee overlede,
But of the[e] they schul have drede
And boew to thy biddinge. (l. 1100)

WRATH. Be wrathful too as you were told, (l. 277)
Vengeful and proud and quick and bold.
Let your manhood shine
Through a temper hot,
Be mad to kill where others are not.
Then your battles are won before they are fought. (l. 284)

The metrical length of the lines throughout the play varies from one, or one-and-a-half feet, to seven feet. The First Vexillator's speech again contains examples of these metrical variations: Line nine of the original is one-and-a-half feet, "In this place"; while line eight is seven feet, "and all the goode comowns of this town that beforne us stonde." The average length of line throughout the play seems to be close to four feet, as in a later Mankind speech:

With curssydnesse is costys knet (l. 1239)
In sowre sweetenesse my syth I sende,
With sevene sinnys sadde beset. (l. 1241)

In place of the original verse and meter, I have substituted rhyme-coupled iambic tetrameter as my standard poetic form. This form is close enough to the average of The Castle's metrical lengths and stresses to permit a continuum in the use of some of the prototypical words and rhymes, in a meter

that, because of its iambic evenness is also suitable to the rhythms of modern speech. For example, the original Mankind speech:

HUMANUS GENUS. Now syr schryfte where may I dwelle (l. 1533)
to kepe me fro synne & woo
& comly counsel ze me spelle
to fende me now fro my foo
If these vij synnys here telle
that I am thus from hem goo
the world the flesche & the devyl of hell
shul sekyn my soule for to sloo
In to balys bowre
therefore I pray zou putte me
In to sum place of surete
that they may not harmyn me
with no synnys sowre (l. 1545)

The reconstruction:

MANKIND. O now Sir Shrift, where may I dwell (l. 369)
To 'scape those lustful fiends of Hell
The Sins will talk after the revel,
The World, the Flesh and the Devil
Will seek me out and torture me.
In a safe place I need to be. (l. 374)

In the new text, other forms of prose and poetry were used on occasion. The Banns and the first two scenes, for example, consist mostly of prose dialogue, as in the First Vexillator's speech quoted earlier. Use is also made of rhythmic prose, as in Flesh's (l. 76):

Although soulfully sin-ridden I am, I truly
don't give a good tinker's damn.

and rhyming couplets:

Within the world you may be bold
Till you be sixty winters old.
When then your nose starts waxing cold
Look deep for good inside your soul. (l. 141)

The reason for this mixture of prose and poetry is to present the introductory material to the audience with maximum

clarity as prose is closer to the modern ear, and then gradually acquaint the listeners with the poetry and the medieval theatrical conventions. When, in the third scene, Mankind falls from grace and starts his life with The World, the rhyme-coupled iambic tetrameter becomes the standard dialogue. However, when the quality of a speech could be better transferred by using different rhymes or metrical lengths, other forms--usually iambic--were used. God's judgment, for example, at the end of the play, needed iambic pentameter to bring a modern clarity to the original verse.

The original:

Faire falle the[e]; Pes my dowter dere
On the[e] I thinke, and on Mercy (l. 3561)
Syn ye acordyd beth all in fere
My jugement I wil geve you by--
Not aftyr deservinge to do reddere
To dampne Mankinde to turmentry
But bringe him to my blisse ful clere
In hevne to dwelle endelesly
At your prayere forthy
To make my blisse perfyth
I menge with my most myth
Alle Pes, sum Truth, and sum Ryth
And most of my Mercy (l. 3573)

The reconstruction uses both iambic tetrameter, and pentameter:

Mercy and Peace, O daughters dear, (l. 873)
My judgement now you will all hear.
Man may deserve chastisement for his sins
But vengeance is not where Justice begins.
It's made up of Peace, some Truth, and some Right,
But mostly of Mercy, she's first in my sight. (l. 878)

The original language, a Norfolk Midland's dialect of Middle English, has been translated and adapted into contemporary

English, examples of which are found in this chapter. No modern words were used in violation of the initial spirit, and where ribald language was used, its contemporary counterpart or a direct translation was included in the new text.

Some examples of these translations and adaptations follow. First, the Bad Angel, in a rage cries out:

I carpe, I crye, I coure, I kacke,
I frete, I fart, I fesyl fowle! (1. 2408)

Kacke is one Middle English word for shit, so the translation reads:

I carp, I kick, I cower, I cry,
I fret, I fart, I shit, I fly! (1. 539)

Again the Bad Angel, enraged, yells:

Go hens! You do not worthe a tord,
Foule falle you, alle foure! (1. 2227)

The adaptation:

You bird turds fouled up your flight,
Get hence, let others do it right! (1. 491)

Upon occasion when the meter and the word meanings of the original were close to the contemporary meter and meaning, a whole speech could be adapted with a minimum of change. For example, when Covetousness is coaxing Mankind out of the Castle, he has this speech in the original:

Ya! Up and down thou take the wey (1. 2518)
Thorwe this werld to walkyn and wende,
And thou schalt finde, soth to say,
Thy purs schal be thy best frene.
Thou[gh] thou sit al day and prey
No man schal com to the[e] nor sende
But if thou have a peny to pey
Men schul to thee thanne listyn and lende
And kelyn al thy care
Therefore to me thou hange and helde

If thou be pore and nedy in elde
Thou schalt oftyn evil fare. (l. 2530)

The new text has:

As up and down you make your way, (l. 583)
As through this world you walk and wend,
You there shall find it's safe to say,
That it's your purse that's your best friend.
If on your knees all day you pray
No man shall come to you, nor send.
But if you have some pence to pay,
Then on their knees to you they'll bend.
Therefore hang on to me and hold!
Be covetous when you grow old.
If you are poor and needy in your age
No one will come. (l. 594)

Not every speech in the reconstruction can follow the original as well as this example, but each of the examples given above do serve to illustrate the standard that was set. As often as possible, the same word sequences and/or rhymes were translated intact, and the tone of the speeches remains as close to the original as I could make it.

I sought above all to retain the spirit and character of The Castle of Perseverance, for it was the revelation of those two characteristics expressed with the medieval sense of vigor and joy that drew me into the play, after my initial fascination with its round theatre. The Castle presents religion in philosophical rather than institutional terms; its tenets are general in approach, but individual in application. Total perfection on the part of the individual is not sought; salvation, rather, is the desired goal for naturally imperfect Mankind, and the means to that goal are provided to Man by a merciful, if forceful God, by His gift of free will.

It is through Man's awareness of and his subsequent use of that divine gift that he can achieve his own salvation. That awareness is at the heart of the medieval moral of the play. The moral may sound simplistic to the twentieth-century ear, particularly when it is expressed in terms and conventions that are nearly six hundred years old, but it is neither hypocritical, nor class-conscious, nor does it seek to increase the power of any particular group or cause, either religious or secular. It is a play for the individual.

The Castle is assured of historical importance because of its position as the earliest complete play extant in the English language. The elements that go into making the play: an honorable moral, a strong construction, simple and direct poetry, stimulating pageantry, flamboyant humor, plus an innovative and sophisticated theatrical setting, should combine to create a spectacle that will be a paean to the medieval sense of joy and life. In addition, I hope that such a spectacle may help to bring to public awareness the artistic, as well as historical, importance of The Castle of Perseverance.

THE CASTLE OF PERSEVERANCE

NEW TEXT

ADAPTATION AND TRANSLATION

by

JOHN MACKAY ELLIOTT

© 1975

CAST LIST

TWO VEXILLATORS (flag bearing advance men)

<u>THE WORLD</u> , (Mundus)	with him	<u>LUST</u> , (Voluptas)	<u>FOLLY</u> (Stultitia)	and	<u>BOY</u> (Garcio)
<u>THE DEVIL</u> , (Belyal)	with him	<u>PRIDE</u> , (Superbia)	<u>WRATH</u> (Ira)	and	<u>ENVY</u> (Invidia)
<u>THE FLESH</u> , (Caro)	with him	<u>GLUTTONY</u> , (Gula)	<u>LECHERY</u> (Luxuria)	and	<u>SLOTH</u> (Accidia)
<u>MANKIND</u> , Humanum Genus)	with him	<u>GOOD ANGEL</u> (Bonus Angelus)	and "	<u>BAD ANGEL</u> (Malus Angelus)	

COVETOUSNESS, also COVETYSE, COVETSY, COVET (Avaricia)

FLIBERGIBET BACKBITER (Detraccio)

CONFESSION, also SHRIFT (Confessio)

PENITENTIA (Penance)

<u>MEEKNESS</u>	(Humilitas)	<u>DEATH</u>	(Mors)
<u>PATIENCE</u>	(Paciencia)	<u>SOUL</u>	(Anima)
<u>CHARITY</u>	(Caritas)	<u>MERCY</u>	(Misericordia)
<u>ABSTINENCE</u>	(Abstinencia)	<u>TRUTH</u>	(Veritas)
<u>CHASTITY</u>	(Castitas)	<u>RIGHTEOUSNESS</u>	(Justicia)
<u>SOLICITUDE</u>	(Solicitududo)	<u>PEACE</u>	(Pax)
<u>GENEROSITY</u>	(Largitas)	<u>GOD ENTHRONED</u>	(Pater Sedens in trono)

STYTELERYS - Audience Control Guides

STAGE DIRECTION

Stytelerys will act as ushers while the audience enters the theatre. When the performance begins they will act as audience guides if the seating arrangements include standees in the platea. If not, they will join the company.

The performance starts with a fanfare from the musicians who, together with the actors, will be outside the moat that surrounds the theatre. Music will follow the fanfare as the two Vexillators enter the platea and take their places by the east and west legs of the Castle.

FIRST VEXILLATOR

Glorious God, you who out of nothing made both Heaven
and Earth, who with your own hand placed Man here on
Middle Earth, save our King, the nobles of the realm,
and all the good people here in this place. (END PRAYER)
We come here in honor to offer our story and to ask for 5
your generous friendship. May Christ protect you from
evil.

SECOND VEXILLATOR

The theme of our story is known to the hearts of all of
you. Into this world is mankind born naked, and naked
shall he leave it. God lends to each man two angels, 10
one good and one bad. The Good Angel teaches man goodness,
the Bad Angel teaches him sin and sorrow. When one angel
leads Man, the other must follow. Good Angel fights for
salvation, the Bad for damnation. But God has given
Mankind free will, so salvation or damnation lies in 15
each man's power to choose.

FIRST VEXILLATOR

When man first stoops to sin, he brings on the decay of
his God-given nature. The Bad Angel speeds this decay
with three introductions: The World, The Flesh and The
Devil, three courteous fellows who will show Mankind 20
one Hell of a time. To the worldly World they send him,
accompanied by their fellow devils, Pride, and
Covetousness. There Mankind's false devilish strength
makes foolish men bow and scrape to him. What is more
the Devil supplies Mankind with his two personal 25
attendants, Wrath and Envy, who, together with Folly

FIRST VEXILLATOR

and Flibergibet Backbiter, will help put the world's
many gullible fools to rout. After them, foul Flesh,
the most intimate sin of all, joined by his kindred
Sloth and Lechery, go into their siren song. They in 30
turn are joined by Gluttony and other sins, both great
and small. Thus is Mankind's soul corrupted with more
than just the seven sins.

SECOND VEXILLATOR

If God in His Humour
Will grant us the grace 35
Our play we'll deliver
In this cheerful place.
So sound out the music
And set up the pace. (MUSIC CUE)

(MUSIC ENDS, AND FROM HIS WEST SCAFFOLD THE WORLD ADDRESSES
THE AUDIENCE)

WORLD

To all people of worth, both here in this seemly place, 40
and out on the highways and byways of the world; to all
of you absorbed in material gain, my piece be into you.
Especially you, you bold bachelors! ha ha! Be
prepared to follow my banners to that dark place where
bright hopes are shattered and broad backs are battered. 45
My fleshy tortures ruin and shame legions of men who
soon become tame, and pray to grim Death for his final
blow. My temper is fast, my torture is slow. Sit back
all you worthies and prepare to receive the many
temptations among you I'll breed. The World's way's 50
the best way to Hell and beyond. As a group you look
likely, of you I grow fond. Your most humble obedient
servant, The World. (MUSIC CUE - NEW FANFARE)

DEVIL

Look here at me, Belyal Satan, attended by sins both
fragrant and blatant. A devil distinguished and in 55
dress most distinctive. (MODELS SIT)
Black Belyal's the name and sin is my game. I'm
boisterous and bold, I'm bigger than life. I champ

DEVIL

at the bit, I'm eager to bite. My bites turn to flame,
my gropes into shame. My tricks are well known from 60
Carlisle to Kent, and many's the man to Hell I have
sent. My kinds of love are all really hate but you'll
never know until it's too late, so look to your cart,
and look to your heart, or maybe the Devil will drive.
My Kingdom is down, my temper is up, my sermon is 65
over. (MUSIC CUE - FANFARE)

FLESH

Like a broad bursting rocket about to explode, I stand
here before you all dressed a la mode. Mankind's fair
Flesh at your service. You men that can follow my
bent, will be cockier by far than God ever meant. The 70
tricks of my trade are music and mirth, of many a man,
I'm the cause of his birth. See how I'm dressed up in
beautiful flowers, see how I'll cunnycatch in dark
sleepy bowers. My lusts and my leisures are first in
my life, no respeceter am I of another Man's wife. Do 75
you hear that, you bad bachelors! ha, ha! Although
soulfully sin-ridden I am, I truly don't give a good

FLESH

tinkers damn. ta, ta! (SHORT FANFARE - SILENCE - SOLO
HAUTBOIS - MANKIND TO C SOLUS)

MANKIND

Here stand I, miserable Mankind,
Feeble and lonely, weak in the mind. 80
To my mother last night was I painfully
born,
Naked and wet, ashamed and forlorn,
Thankful at most for my poor father's form.

I don't know why I was brought into this world. Nothing 85
I own and nothing I know. I have but this cloth
received at my christening, even the thoughts I speak
are not really my own. From earth I sprang, as earth
I stand. O gracious God, I beg of you Mercy. (TWO
ANGELS CROSS TO THEIR PLACES BEHIND HIM)

Two angels I see now standing beside me. The good on 90
my right, the bad on my left? (TEMPO OF SPEECH NOW
SPEEDS UP)

All mankind has such a pair to guide them. When Man
sins the good may absolve him, but the bad leads him

MANKIND

on. (PAUSE)

Lord Jesus I beg a boon: (KNEELS)

95

O may I follow straight and true
The angel that hath come from you.
Good caring Christ, where shall I go?

GOOD ANGEL

In God's truth, Man, you have told no lie. To each
Man comes his share of wretchedness, and all can
complain. But turn away from evil and serve the
Lord Jesus and you shall dwell in green pastures.
Keep Him ever in mind, serve Him well to your end and
you shall not want.

100

BAD ANGEL

The pox be on thee, goodie! That's stupid talk, and
worse, bad advice. This lumpkin can have a great
career in the world, he can live with Kaisers and
Kings. Hear him not blockhead, come on with me and
I'll show you how rich you can be.

105

MANKIND

I don't know whom to follow, my poor mind's awirl. 110
I want to be rich, live in comfort and style, yet still
save my soul from eternal fire. I waver like wind on
the water. God! Help me, which way should I go?

BAD ANGEL

What in hell are you worried about? If you want to
really live your life, then come to the World and let 115
life begin. In that world, I promise you, you'll do
damned well. None shall live better than you.
(LECHERY MAKES SLOW TURN NEARBY) Come embrace the
World and give it your love, forget all that nonsense
of Heaven above. 120

MANKIND

Good sir, your promises bright have lifted my sight!
With you to the world!

GOOD ANGEL

Oh no! For Christ's blood no! (LECHERY OUT) Come
to your senses Man. If you go with him you enter a

GOOD ANGEL

world that is wicked, full of madness and horror. 125
Life in truth is short, you have nothing to gain from
coveting worldly things. Think not on riches and
luxury but on your final hour man, when the clay will
close over your earthly body. If you truly think on
that final hour, for sure you cannot sin. Homo momento 130
finis, et in eternum non peccabis.

BAD ANGEL

When the fox preaches, look out for your geese. Hell's
bells, Man, forget that cant and come with me.
(LECHERY IN) There will be time aplenty to think on
your soul later. Think now how your earthly body can 135
be lasciviously luxuriating. We have a little saying
down our way:

Within the world you may be bold
Till you be sixty winters old
When then your nose starts waxing cold 140
Look deep for good inside your soul.

MANKIND

In that case, God, give me the luck to lead a rich
long life, with time for soul-searching at the end.
Good Angel, I am too bold and lusty a bachelor to
follow that straight, narrow and dull path to Heaven. 145

GOOD ANGEL

I weep for you, but do not sympathise. The folly you
have is the folly that tortures man and finally
destroys him in fiery flames. Up our way we too have
a saying:

For all your worldly games and glee 150
In Hell you'll pay, most heavily.

No matter what you do or where you are remember, I
will be near. Do not forget your Good Angel. Remember
me.

BAD ANGEL

Good riddance to bad pittance. (PUSHES MAN AHEAD: 155
SPEAKS TO AUDIENCE) Now starts the story of Man's
worldly bliss, look close and you'll see his first

BAD ANGEL

worldly kiss!

Wake up the Musicians,
and strike up the band.

160

(MAN AND BAD ANGEL MAKE A CIRCLE AROUND PLATEA)

WORLD

(ON HIS SCAFFOLD)

Hear ye, Hear ye, hear me well,
Fellow workers up from Hell.
Spread out all through this tower and place,
Seek out all those of likely face,
To swell our fiendish ranks apace. (STAGE WHISPER) 165
This does seem a likely group!

LUST

My most distinguished daring demon,
I'll be glad to go and screen'em
I have some contracts here in hand
To sign up soldiers for our band.

170

(OUT INTO AUDIENCE DISTRIBUTING CONTRACTS)

LUST

Come on to me all those of you
With strength enough to drink our brew,
Come sign with me, come sign with me.

FOLLY

Come join with us and Covetsy,
In the consuming world you'll be. 175
His song is called, "More, more, yet more,"
Sing it but once, you'll know the score.
In this great world, Folly will mean
Much more to you than wisdoms dream,
And Godly precepts only bring 180
Dischordant sounds when money sings.

Who knows not the truth of that! Who, who?

BAD ANGEL

(WITH MANKIND)

How now most sweet and savory fiends,
See here this convert that I bring.

LUST

By Satan you're a noble knave. 185
Come here to me boy, I'll behave.
Lust and Lechery will fill your life,
Place by your side a toothsome wife.

MANKIND

Marry, people, God ha' mercy
You show me too much courtesy. 190
I ask but riches and renown,
To be the lord of town and town
With softy women and silky gown

(ALL CROSS TO WORLD)

LUST

Sire World see here where we have brought
A convert to our worldly thought. 195
Of Lust and Folly he has no shame
He asks but wealth and name of fame,
As paramour some dynge dame.

WORLD

Welcome sir to my great array,
You'll serve me well, both night and day. 200
To you the royalty of the land
Will bow and scrape and kiss your hand.
Lissom ladies will understand
The wildest things your flesh demands.
A knight sans peer of you I'll make, 205
But God's service you must forsake.

MANKIND

Oh, on my hand and on my oath,
I forsake God and Jesus both.
To you Lord World I pledge my ways.
Until the ending of my days, 210
You'll be the God to whom I'll pray.

WORLD

To me, My Man, you have sworn well
And to our sins all up from Hell
Come, garb our knight with garments bright,
Turn night to day and day to night 215

WORLD

With celebration of his plight.
Minstrels and music, dance and drink!
Forget, it's later than you think.

(MUSIC CUE MEDIUM DANCE. ATTENDANT DEVILS CARRY TRAYS
WITH MEAD AND DRINK. IN CENTER MANKIND TO CHANGE
BASKET WITH FOLLY - DANCING AND DRINKING)

BACKBITER

(SOLO)

(TO AUDIENCE)

I want you to listen, all that are here
For my tricks are well known both far and near. 220
I am World's messenger, none are brighter,
And my name's Flibergibet Backbiter.
Good lies and bad gossip I always increase,
All things I stir up and disrupt the peace.
I am a mad messenger great of speed, 225
I can go anywhere trouble to lead.
To speak fair before and foul behind
Is my kind of trick and my kind of mind.
Two men cannot talk but I'll be the third,

BACKBITER

Things best left unsaid, I'll say, and add words. 230

Keep your eye on me folks, I'm a great clown

You'll see some good tricking if you stick around.

(MAKES A SPEEDY TURN AROUND PLATEA)

MANKIND

(IN NEW GARB)

Great World, you treat me to delights,

Here in the forests of the night.

Truly sir, I stand here before you in full vainglory 235

and freely swear before this company

Whoso against the World will speak,

Mankind on him with strength shall wreak,

A deadly vengeance in the night,

(PULLS DAGGER)

No matter where the wrong or right. 240

WORLD

Good sir I find in you no treason,
Sweet Man, with us you are in season. (CHEERS)

Go now to my treasurer Sir Covetsy and bid him from me
make you master in his house of pence and pounds.
Backbiter Boy show him the way. Stay close with 245
Flibergibet, Man. His flattering ways will stand you
in good stead.

BACKBITER

Most grave and reverend signor
I am your slave forever more.
My lies for you will witness bear. 250
I'll guard you like a lion in lair.
Come Sir, we'll seek your riches there.

(THEY CROSS TO COVETSY'S SCAFFOLD. BACKBITER FIRST
WHISPERS TO COVETSY)

COVETSY

Aaahh! My old friend.

COVETSY

Mankind, long have I loved you, and know how well you
have loved me. Come up, sit here and let me teach 255
you of the world. First, know that I will entrust
you with the wealth of your dreams, but, the worldly
game of life is not won unless you covet more; more,
more, yet more than you will ever need. Give yourself
to usury and extortion, for therein lies strength; 260
never a borrower be. Help no man except for profit;
grind thin the workers pay, sell by false weight, be
subtle with your sleight of hand and never hear the
beggars cry. This is true covetousness.

Together now we Seven Sins, 265
And give to Man our wisdom in
The Game of Life!
Come Pride, come Wrath, come Lechery,
Come Envy, Sloth, and Gluttony.
And with a grave formality 270
Teach Man through dance
The follies of the World.

(SLOW RITUAL DANCE WITH TEMPO INCREASING IN EACH
SEGMENT - DRUMS FIRST)

PRIDE

Mankind, show now a proudful head
And do as Covetsy has said.
Into your heart take precious Pride, 275
From father, friend, and mother hide
The hate you feel for them inside.

WRATH

Be wrathful too as you were told,
Vengeful and proud and quick and bold.
Let your manhood shine 280
 through a temper hot,
Be mad to kill where others are not.
Then your battles are won before they are
 fought.

ENVY

Envy, with Wrath, must also be 285
A deadly sin, through you, set free.
When in the Game of Life a neighbor thrives
Shrink down his gains with Envy's caustic lies.

GLUTTONY

Gay Gluttony the game begins,
The roundest of the seven sins, 290
Rich food, strong drink both day and night
Is how it's played, if it's played right.
Sweet girth shows the substance
of a man and his might.

LECHERY

Love, once your gut is fairly fed 295
Then you and I'll be bobbed in bed.
And all in Lust shall your life lie
To sweat and grunt and moan and cry,
You'll be a lecher 'till you die.

MANKIND

Sweet Lechery, well are you known, 300
Man's seed in you is ever sown
Real men from you would never flee
To lead their lives celibately.
Therefore, come up, and come with me.

ALL SINS

Ya! Ya!

305

SLOTH

While in your lusting bed you work
Sloth's creed, I fear, you two will shirk.
But while abed if you don't heed,
The Church calls of that Christian creed,
More brothel babies will I breed.

310

MANKIND

With mirth and song, with sins all seven
Is how I'll say to Hell with Heaven!
In Sin each man is found,
In Sin each man is found!

ALL SINS

Ya! Ya! Ya!

315

COVETSY

With Mankind's flesh you fiends make free,
Now all be blythe, as blythe can be.

(COVETSY, IN HIS OWN WAY, JOINS IN THE FRENZY THAT NOW
BEGINS. AFTER A TIME WHEN MANKIND AND LECHERY BECOME
EMBARRASSING HE CLOSES HIS SCAFFOLD CURTAIN ON THEM
AND GOES TO THE WORLD'S SCAFFOLD. REMAINING SINS
CONTINUE THEIR PAGAN FRENZY, TO FINALLY CREEP TO THEIR
OWN SCAFFOLDS WHEN MUSIC ENDS. GOOD ANGEL WITH
PENANCE AND CONFESSION WATCH, WITH SHAME; GOOD
CONTEMPLATING "EVILS" DEBAUCH. SOME SILENCE, THEN
GOOD ANGEL AND COMPANIONS INTO PLATEA)

GOOD ANGEL

Was it for this that good angels were ordained? Man
blackens his own sweet soul, and for that he'll weep
day and night. I'm always near to bring Mankind to
bliss, but he brings himself only to pain.

320

BAD ANGEL

(CALLING FROM WORLD)

Good Angel you are not in season,
For Man, in Faith, cannot find Reason.

BAD ANGEL

Sweet sir come kiss my hole behind,
For in Christ's lessons Man won't find 325
The joys that seven sins combine.

CONFESSION

(HAS A RED ROSE IN HAND, THE ULTIMATE WEAPON AGAINST
THE FORCES OF EVIL, SYMBOL OF CHRIST'S PASSION)

Good Angel be of comfort strong,
For our Lord's love who died upon
That cross so's Man could live anew.
If Man to me give penance true, 330
He shall with us to Heaven's blue.

(AT THIS JUNCTURE MANKIND APPEARS FROM BEHIND THE
CURTAIN OF COVETSY'S SCAFFOLD. HE IS A HORRENDOUS
SIGHT, DREADFULLY HUNG OVER AND A FULL DOSE OF "POST
COITUS TRISTUM." IN OTHER WORDS HE'S DRAINED, SHOT
AND GUILTY AS HELL. CONFESSION, ET AL. CROSS TO HIM
AFTER THEY HAVE HAD A LONG AMAZED LOOK AT THIS CLASSIC
CONJOINING OF THE RESULTS OF DEBAUCHERY)

CONFESSION

Alas! Alas, Man, all's amiss,
That you have reached a state like this.

MANKIND

Oh, Shrift you would arrive just now!
My good friend Sloth who there in sits 335
Warned me you'd come and pick my wits.
On some Good Friday please return
Right now I'm sick, my stomach churns.

CONFESSION

What! That harlot Sloth is now so bold
To speak my name through'steeth of gold. 340
Your friends from Hell mean you no good,
They want your soul, that's understood.
You've forty winters now already,
You're soon for Hell, you'd best get ready.

MANKIND

If I'm for Hell I'm not alone 345
There's many there by Belyal's throne.

MANKIND

I never did much evil truly,
There's others act much more unruly.
Therefore, please take your cries off me
And let this sickly sinner be. 350

PENANCE

(VERY SOFTLY)

Is there no sorrow of heart in you? No single drop
of mercy? Truly no tongue may tell what washes souls
more clean from Hell than sweet sorrow of heart. If
in sweet sorrow for your sinning you make your ending,
all joy and bliss will be beginning. These are great 355
God's true laws that I tell you. (PAUSE: FOUR BEATS)

MANKIND

A sort of sorrow is in me set,
And Moans of Mercy in me are met.
From the sins of my shame I'm grossly sore
My worldly ambition sickens me more. 360
My God, Sweet Mercy, from thee I implore.

CONFESSION

To Jesus Christ our great God's Son

I now restore this reclaimed one:

noli peccare

Any good deed thou may have done,

365

Thy trials and tribulation,

Now stand thee in remission:

posius noli viciare

MANKIND

O now Sir Shrift, where may I dwell

To 'scape those lustful fiends of Hell.

370

The Sins will talk after the revel,

The World, the Flesh and the Devil

Will seek me out and torture me.

In a safe place I need to be.

CONFESSION

The Castle of Perseverance

375

is strong as any made in France.

PENANCE

That Castle is a holy place,
Guarded by virtues full of grace.
Who there can live in honor pure
His soul, through love, will e'er endure, 380
And never fall to Satan's lure. Come!

(MANKIND GOES TO CASTLE WITH GOOD ANGEL, SHRIFT AND
CONFESSION AS THE SEVEN VIRTUES SING "CUM SANCTO SANCTUS
ERIS ET CETERA")

MERCY

Here be the Castle of Perseverance. (END MUSIC)
In here may Mercy mend thy moan,
This Castle's Grace is from God's throne.
If here you stay in Goodness alone 385
'Till death, then Heaven'll be thy home.

PENANCE

The man that holds himself therein
Can never fall to deadly sins.

BAD ANGEL

Boy, Flibergibet Backbiter!

Boy! You backstairs gossip writer. 390

Mankind has broke his oath to sin

A place in Heaven he seeks to win.

Those seven dried-up frumps of God

Have turned that filthy lech'rous sod

Into a pious-puking hypocrite. 395

Go gird to fight those gen'als three

The World, the Flesh, and deviltry.

BACKBITER

I'll go, like wind itself I'll go.

Bad news is to my taste, I'll go.

(TAKES A SPEEDY TURN OF PLATEA TO DEVIL'S SCAFFOLD)

Hail dyngel devil in your cell 400

I come to you with tales to tell.

DEVIL

Backbiter boy, what news is here?

Speak out you lump, you have my ear.

BACKBITER

Mankind has 'scaped from out your claws
And seeks to follow Heavens' laws. 405
In Castle goodness does he stand
With wenches of that holy band.

DEVIL

(TO PRIDE, WRATH, ENVY)

You twits, you turds, you mindless birds
That man was ours! Now mark my words:
You whores, you let Mankind escape! 410
So I will change your earthly shapes.

(BEATS HELL OUT OF THEM)

BACKBITER

(A SPEEDY TURN TO FLESH'S SCAFFOLD)

Hail, gayly girt up from the ground,
All hail, o fairest flower I've found.

FLESH

Backbiter boy, your laughter stings.
By Belyal's bones, Speak up you thing! 415

BACKBITER

That lumpkin that your daughter balled?
He's now inside those castle walls.
Your sons as well were negligent
After that feast at Covet's tent.

FLESH

O Lechery you scalded mare 420
Your rounded heels make up a pair,
And you two, Sloth and Gluttony,
Drank wine enough to fell a tree.
You bastards let Mankind go free!

(BEATS THEM)

BACKBITER

Ho, ho, by God, this is good game! 425
I'll twist them all: Boy's not my name.

(ONE MORE SPEEDY TURN TO WORLD'S SCAFFOLD)

Lord World, know you your World's not flat?
But wait, I have worse news than that.

WORLD

Backbiting Boy you little scamp,
What tidings do you bring my camp. 430

BACKBITER

Mankind has now the world forsook!
He's trying on a holy look.
Sir Covetsy's of course to blame
For bringing you this crying shame.

WORLD

Blow Covet's horn, one of that crowd. 435

(POINTS TO MUSICIANS - A TREMENDOUS HORN SOUND)

COVET

Great God! Who is it blows so loud!

WORLD

You creeping crumb of Devil's cake,
Because of you Mankind's escaped.
From you some payment I'll extract

WORLD

You whore, take this, and that and that! 440

(BACKBITER JOINS IN THE BEATING)

COVET

Mercy please, I can no more
My head and back are beaten sore.
If you refrain from whacking me
That clod Mankind I can get free.

WORLD

You're old and weak, your bones all quake 445

(TO HIS GROUP)

Bold Belyal can that castle take.

BELYAL

Let warlike trumpets sound the score,
This doughty devil goes to war.
Make ready men, let's look alive,
Our heroes' hearts on strife do thrive. 450

PRIDE

Now! together attack them NOW!
Wait! First, I'll take a solemn vow.
That Meekness's ass, I promise you,
I'll whip until it's black and blue.

FLESH

Great Gog Magog is on your side, 455
Go beat the hell out of their hide.

BAD ANGEL

Bring back Mankind is all I ask,
He's my one prize, my whole life's task.

BELYAL

Advance my banner, precious Pride,
And trample those who wait inside! 460

MEEKNESS

To us, sweet sisters, falls the lot
To keep Mankind from Devil's hot.

MEEKNESS

Prepared shall our Lord's flowers be
To halt these swarms of enemy.

WRATH

Patience, you bitch as black as coal 465
Send us our Man, do as you're told.

PATIENCE

You waspish wretch, keep your mouth still,
Of filthy talk we've had our fill,
And if you try to come aloft,
Our roses here, so sweet and soft, 470
Will turn you all to penitents.

ENVY

I think your twisted mind's full bent
Think you a frilly rose defense
Can stop the devil's legions here?
Sweet Charity, I send you cheer. (BRONX CHEER) 475

CHARITY

Grinning churl of infamy bred,
Christ's curse shall fall upon your head.

BELYAL

Have done with talk my warriors three,
Beat down these mothers from their tree.
Come now, advance, and no more gripes, 480
Blow that fierce call on War's bagpipes.

(THEY ADVANCE, TRY TO CLIMB BUT ARE BEATEN BACK BY THE
ROSE PETALS THAT ACT ON THEM LIKE CANNON BALLS)

PRIDE

O what a fall, my back is bent,
To Meekness some weird strength was lent.

ENVY

Those petals soft, they hurt like lead
Curst Charity has broke my head. 485

WRATH

That Patience gave me sinflul blows,
I never had a chance you know.
Her roses fell on me so sharp
My head feels like a tangled harp.

BAD ANGEL

You bird turds fouled up your fight
Get hence let others do it right.

490

(PRIDE, WRATH AND ENVY EXIT)

FLESH

So now to us does fall this chore
Attack my kindred spread their gore.

(POINTS UP)

Gluttony, Sloth, and Lechery,
Now demonstrate your mastery.

495

GLUTTONY

Sir Glutton shall from now make war
Against thin Abstinence, that bore.

GLUTTONY

He hath a lean and hungry look,
'Tis safe to say that he's no cook.

ABSTINENCE

Rich foods do lazy sluggards make, 500
And drink when out of measure take
Will make men mad, to scream and yell
And drink the grapes of Wrath in Hell.

LECHERY

Ho, Chastity you little flirt,
You're just afraid to lift your skirt. 505
Men and women are bound in duty
To screw with promiscuity.
Each one's to have as many lays
As there are minutes in the day.

CHASTITY

Sing on, you stupid wasteful whore, 510
Your kind of love makes love a bore.

SLOTH

Solicitude you are a bawd,
Your industry is but a fraud.
You'd like to lie abed with me
And suck the fruits of luxury.

515

SOLICITUDE

(TO AUDIENCE)

To you good men, beware now all,
This sin is bitterer than gall.
To lie in dung, that's his belief,
He's nothing but a filthy thief.

FLESH

By Belyal's bones enough! I say.
Why do ye cackle there all day?
Go get Mankind, he's ours by right,
Let trumpets blast to show our might. (MUSIC CUE)

520

(THEY ATTACK BUT ARE BEATEN OFF. WATER AND ROSES USED
FROM CASTLE)

GLUTTONY

Now out Sir Glutton, down I dive.

Sir Flesh, in war I'll never thrive. 525

I am all beaten top to tail,

That Abstinence should go to jail.

LECHERY

(UNDER CASTLE)

Out there I would not long abide

So here in bed I want to hide.

(WATER FROM ABOVE)

Queen Chastity me dashed and drenched, 530

I think my thirst is ever quenched.

SLOTH

I swoon, I sweat, I faint, I drool,

My wretched skull is soft as wool.

O, where may I my poor balls bathe,

They'll be damn sore until the grave. 535

BAD ANGEL

The devil speed you, all your pack,
Get out of here and ne'er come back.

(THEY EXIT TO FLESH'S SCAFFOLD)

I carp, I kick, I cower, I cry,
I fret, I fart, I shit, I fly.

(CROSS TO WORLD'S SCAFFOLD)

O, wise Sir World, what so it cost,
Help now, or this our cause is lost.

540

WORLD

Sir Covetsy you have great skill,
On Mankind now go work your will.
Reward I will in you inspire
I'll grant that boy that you desire.
To hang from Canwick Gallow's rope
Go, do your work in your best wise,
From Perseverance do him prise.

545

COVET

(CROSS TO CASTLE)

To you Mankind I now attend,
Come here and speak with your best friend. 550
Into the world with strong men bold
Come out, and leave that castle cold.

GENEROSITY

Oh help us God, I am dismayed,
Shrewd Covetsy makes me afraid.
Man's earthly sins with him began, 555
I curse you Covet, bane of man.

COVETSY

Sweet Lady now hold on, let be,
For I come not to speak with thee.
Therefore, I pray thee hold thy peace,
I'm here as a friend, come to release 560
Mankind from sorrow and from grief.

MANKIND

O Covetsy, I feel so low
Show me a place where I can go.
My flesh and bones are waxing cold,
My blood grows thin as I grow old. 565
Cold too my nose, it ever drips,
And words come hard through frozen lips.
Age makes a man full sick and sore,
My head is grey, and nevermore.
I'll dance and love like times before. 570

COVETSY

Now is the time my worthy sage
To get some goods in your old age.
Something solid, like marks or pounds,
A warm big home with lots of grounds.
Come on old man, these things I'll give 575
You still are hale, have years to live.

MANKIND

(AFTER A PAUSE)

Now, by these ladies sweet and good
I would not be misunderstood.

MANKIND

It is but folly as I guess,
To dream of earthly happiness. 580
To dwell in here is my delight
And think good thoughts, both day and night.

COVETSY

As up and down you make your way,
As through this world you walk and wend,
You there shall find it's safe to say, 585
That it's your purse that's your best friend.
If on your knees all day you pray
No man shall come to you, nor send.
But if you have some pence to pay
Then on their knees to you they'll bend. 590
Therefore hang on to me and hold,
Be covetous when you grow old.
If you are poor and needy in your age,
No one will come. (PAUSE: THREE BEATS)

MANKIND

Full well your thoughts you do advance. 595
This Castle of Perseverance
I will now quit and go with thee.
I would be warm and rich and free,
For it is good when Man's windblown
To have some comfort all his own. 600

(STARTS DOWN)

GOOD ANGEL

O help you Ladies full of grace,
Mankind intends to leave this place.

HUMILITY

Sweet one what can I do thereto
Mankind must do as he must do.
Our Lord hath given him free will. 605
His soul, I fear, will foot the bill.

PATIENCE

He now again to Folly falls,
Such obstinance in sinning galls.

PATIENCE

You'll die alone; your sins so rife
Must mute your soul in afterlife. 610

CHARITY

He is of age and has his wits,
It's his free choice our halls to quit.
Your presence here made us right glad,
But as you leave, I'm very sad.

CHASTITY

When you will die, you lech'rous beast, 615
I'll host a rich and merry feast.

MERCY

I think he's nothing but a fool,
To be again old Covet's tool.
You soon must die. On judgement day
for this new fall your soul will pay. 620

GENEROSITY

When you are fixed in grim Death's throw,
All earthly riches melt like snow.

(TO AUDIENCE)

All you good men that herein be,
Excuse us from Man's misery.
We've done our best, it's not our fault, 625
That Covetsy, Man's soul has bought.

BAD ANGEL

You oaf, get free from out their shackles,
Don't listen to those bitches' cackles.
Let them go preach their cant above,
From now, it's Covetsy you love. 630

MANKIND

My life must needs on him now bend,
As he will be my only friend.
Whereso I wend in earthly space
He is my fortune and my grace.

GOOD ANGEL

Alas, that e'er Mankind was born. 635
All he will hear midnight and morn
Will be that blast of Covet's horn.
"More, more, yet more," will always ring,
He'll never hear a true bird sing.

(COVETSY LEADS MANKIND DOWN FROM CASTLE AND AROUND
PLATEA. AFTER AREA OF PLATEA IS CLEARED COVETSY TAKES
MAN TO AREA UNDER CASTLE WHERE BED IS. MEANWHILE FROM
WORLD'S SCAFFOLD)

WORLD

Ah ha, this game doth now go well, 640
We'll safely see Mankind in Hell.
The Virtues now are at a loss
He's bound to us as to a cross.
But all these games he will bewail.
When he most needs, I will him fail. 645
And all because of senile greed.

COVETOUSNESS

(TAKES MANKIND UNDER CASTLE)

Now Mankind be aware of this,
Here is your bower and your bliss.
Take now this trust, one thousand pound,
All gold it is, sweet, pure, and sound. 650
But always ask, "more, more, yet more,"
And Covetsy will fill your store.

MANKIND

Ah Covetsy you have good taste,
And none can say a lying face.
Your song of greed I will now play, 655
"More, more, yet more," again I say.
Give me more gold so I can win,
This Game of Life I'm settled in.

COVET

Take this, Mankind, a thousand marks,
Keep it from light down in the dark. 660

(STARTS TO EXIT)

-111-

MANKIND

I gladly take these nobles round,
This gold I'll hide under the ground.
Yet I am still not well at ease,
I need a castle, if you please.

COVET

And you shall have it too, my son, 665
At your own disposition.
Just sing out clear, "More, more, yet more,"
Till Death come take thee evermore.

MANKIND

This game I love, it pleases me,
The goal of life, prosperity. 670
If I be decked with gold that's graven
I care not if I go to Heav'n.

(DEATH ENTERS FROM THE BRIDGE AND GOES INTO THE PLATEA
WHERE MAN COUNTS HIS GOLD OBVIOUSLY)

DEATH

When e'er I come each man feels dread,
It matters not, he'll soon be dead.
That fool Mankind I will now teach,
The final song of sins' deceit.
When with my dart I strike his heart,
His sinning ends, then Hell will start.

675

(STRIKES MAN AND LEAVES)

MANKIND

O Death, grim Death, here is thy sting.
My eyes, they close, my ears do ring.

680

(CROSS TO WORLD'S SCAFFOLD)

O World, sweet World, help now Mankind,
My way about I hardly find.

WORLD

I see grim Death with you has spoke
Our worldly bonds shall soon be broke.
I want you dead and turned to mould
Some other fool shall have your gold.

685

-113-

WORLD

Go die elsewhere; away from here!
Your body sweats and stinks of fear.

(EXITS INTO SCAFFOLD)

MANKIND

I placed with you my worldly lot
And now you would I were a clot
Of dirt that's buried underground.
God's curse on you, you lying hound!

690

(STARTS BACK TO BED)

Oh Lord my God what have I done,
To put my trust in such a one.
I gave my life, my choice so free,
To fiends like him and Covetsy.
The Game of Life's no game at all
It's all we have. (PAUSE: TWO BEATS)

695

(LIES ON BED)

WORLD

(ENTERING)

Come Boy to me; Now it's your turn,
That fool Mankind did never learn 700
Go, throw him out of his great hall
Then all his goods to you will fall
This is your start, do not me fail,
For this is your unholy grail.

BOY

Thank you Lord World for this my chance 705
To prove myself in Life's great dance.
From that old fool, I'll prise the gold
Leave him to die stripped bare and cold.
As he to others, so I'll to him. (SMILES)
He'll learn right soon the wage of sin. 710

(BOY AND WORLD LAUGH. BOY CROSSES TO MANKIND)

How fare you Man, are you dead yet?
My Lord he smells. I think I'll get
Him off this bed so I can see
What he has hidden there from me.

(STARTS TO DRAG MANKIND BY HIS HEELS)

MANKIND

Abide! I breathe! Up with my head! 715
What want you here beside my bed?

BOY

I've come to take what now is mine
Your earthly goods. No sun will shine
On you again, lie down and die.
Hell's angel comes with your last sigh. 720..

MANKIND

Dread boy, you are not of my kin,
What makes you think that you can win
That fortune that I'd rather give
To one that life, through me, will live?

BOY

Old man, Lord World gives it to me 725
I've been his page and Covetsy's.
They're through with you as you know well,
Soon now they'll drag you off to Hell.
For me it's life lived to the hilt,

BOY

I'll wench and drink and dance and tilt, 730
And I will make a noble feast
When you are gone, your breathing ceased.
The park and castle grounds will ring
With festive songs, and slaves will bring
Untold delights to tempt my taste. 735
I'll be a knight and lay to waste
Whole armies of those fearsome Moors;
And all with gold that once was yours.

(STARTS OUT WITH GOLD)

MANKIND

Come back! Tell me before you go
What is your name, I fain would know? 740

BOY

Remember well old filthy shoe,
My name is I Know Never Who!

(EXIT TO WORLD)

MANKIND

I Know Never Who, that is strange,
Goodbye! (PAUSE: FOUR BEATS)
Now am I sorry for my life, 745
Spent with money, care, and strife.
Treasure, treasure, you are a thief.
Now all my goods will go to . . .
I know never who . . . ?
Good men, example take from me, 750
And vanquish sins like Covetsy.
Hot Hell I now will have to face,
May God please grant me of his grace.
This "Game of Life" I have now lost
In bitter fact--at what a cost! 755
My life slips out, my poor heart breaks
With heavy thoughts of my mistakes.
I put me in God's mercy. (DIES)

(PAUSE - THEN SOUL COMES OUT FROM UNDER THE BED)

SOUL

Mercy, that was the last call--out,
My poor sick body tried to shout 760
Mercy indeed is what Soul needs,

SOUL

But after Body's foul deeds,
I have no chance for Heaven's air,
I'm bound for Hell to breathe despair.

(TURNS TO BODY)

You surely brewed a bitter juice, 765
This soul from Hell will ne'er get loose.
And all for Covetousness.

(GOOD AND BAD ANGELS RIGHT AND LEFT OF MANKIND)

Sweet Angel what is your advice,
For Body's deeds I pay the price.
O give me succor, help me reach, 770
The worthy ways that you can teach.
With "Mercy" did my body end,
I hope that God will be my friend.

GOOD ANGEL

O wretched Soul you must to Hell,
It's there, in pain, that you must dwell. 775

BAD ANGEL

Covetousness, he caught you out
Poor Fool, you will without a doubt
Go straight to Hell, no roundabouts.

GOOD ANGEL

That Covetsy, he was your foe,
And more like you, to Hell he'll show. 780
So, you are trapped, and with good reason
To God you have committed treas'n.

(EXIT - THROUGH GOD'S SCAFFOLD)

SOUL

Sweet Mercy, let me hear your song,
For I'm ordained to penance strong.
In Hell on hooks is where I'll hang, 785
With bites from fiery devils' fangs.
I was quite mad when I did leave,
My angel good for Covet's sleeve.

BAD ANGEL

You would be Covetous, you mouse
So lowest Hell will be your house 790
With twisting ropes you will be tied
You'll moan and groan and try to hide.
Then you'll be drowned just like a rat,
But souls don't die in spite of that.
The day those Virtues you forsook 795
And took that page from Covet's book,
You were better off truth be told,
On hanging hill, without your gold.
The time has come you sorry man
To take you to the frying pan. 800
Jump on my back now, don't you yell. (MANKIND UP)

(TO AUDIENCE AS HE GOES)

Good day to you, we're off to Hell!

(THEY GO TO DEVIL'S SCAFFOLD)

(FROM OVER THE BRIDGE COME THE FOUR DAUGHTERS OF GOD.
MERCY IN WHITE, TRUTH IN GREEN, PEACE IN BLACK, AND
RIGHTEOUSNESS IN RED)

MERCY

A moan of "Mercy" did I hear,
It called to me both loud and clear.
Unless we answer Mankind's call, 805
His soul to Hell must surely fall.
O Righteousness, you heard it too,
Our work for Mankind we must do.
We'll wash his sins and fill his needs.

RIGHT

No. Let him pay for his misdeeds. 810
Though he will lie in Hell and stink,
As he has brewed, so let him drink.

TRUTH

O Righteousness, good sister you,
Your judgement is both good and true.
Just let him stew, I must agree 815
He's caused us all much misery.

PEACE

Peace, my sweet sister Verity,
No man by you should damn'ed be.
I pray you Righteousness, be still,
Be cool I say, your looks could kill. 820
For love of Him who died on cross
Let's save Mankind, for he's our loss.
To God our Father shall we haste,
And pray to him to judge this case.
You two shall tell him your intent, 825
We two shall pray for our judgement.
All four of us, we shall go thence,
There's two for Man, and two against,
Truth and Right, and Mercy and Peace.
He'll stay in Hell or gain release. 830

(CROSS TO GOD'S SCAFFOLD)

TRUTH

Hail, fierce Father, almighty God,
We come about Man, that lowly sod.

MERCY

We ask if Man, whom thou did'st love,
Should stay in Hell, or come above.

RIGHT

Just Lord, thy daughter Righteousness, 835
Thy judgement here would fain impress.

PEACE

Thy daughter Peace, o peaceable King,
Would something to thy judgement bring.

GOD

Welcome together, my daughters dear,
Calmly! Now all of you I'll hear. 840

TRUTH

O Lord, as thou art King of Kings,
Just let me speak, and hear truth ring.
Fierce King, why should Mankind be saved,
All thy commandments he depraved.

TRUTH

False Covet's side he never quit, 845
In Devil's prison let him sit.

MERCY

Heavenly Father, o'mercy most,
Show him Thy grace of which we boast.
Though that Man lived in sinful condition,
Yet did he die in truthful contrition. 850
Of Mercy shall I sing and say,
Sweet "Miserere," shall I pray.
Great Lord, Mankind is of our kin,
Please lift him up and out of sin.

RIGHT

Righteous King, grave Heavenly God, 855
This argument of Law thou'lt laud.
If thou from pain Mankind acquit,
Thy legal process shall be slipped.

TRUTH

To Truth and Right thou shalt do wrong
Keep us in mind where we belong. 860
Full often Man hath thee forsook,
And to the Devil he hath took.
O let him lie in Hell I say,
Be damned forever and a day!

PEACE

Sweet peaceful Lord, in majesty, 865
Thy daughter Peace asks boon of thee.
Let Mankind come to us up here,
And live in Peace and Mercy's cheer.
Mankind's thy creature, he is thine,
Bring him to joy, to Heaven's shine. 870
Thou knowest the pain of the cross and the nail,
Free Mankind to us, let our prayers prevail.

GOD

Mercy and Peace, o daughters dear,
My judgement now you will all hear.
Man may deserve chastisement for his sins 875

GOD

But vengeance is not where Justice begins.
It's made up of Peace, some Truth, and some Right,
But mostly of Mercy, she's first in my sight.
From fallen angel, bring Mankind to me.

TRUTH

Thy hest we'll fulfill, we'll bring him to thee. 880

(THE FOUR DAUGHTERS CROSS TO THE DEVIL'S SCAFFOLD WHERE
BAD ANGEL IS)

Thou turncoat of God turn loose of that soul.

PEACE

God's peace he shall have, torment is your goal
Our Father demands to us he be freed.

RIGHT

Go back to Hell it's hot furnace to feed.

(THEY TAKE THE SOUL BACK TO GOD)

MERCY

Lord here is Mankind, thy Peace let him find. 885

GOD

As sparks of fire quenched in the sea
So thus on sin acts God's Mercy.
Full well have I loved thee, and long,
Yet thou hast done me flagrant wrong.
Thou hast much cause for to love me, 890
It was my will that set thee free.

(HE RISES OVER KNEELING MAN - ALL OTHERS KNEEL)

If thou me love and heed
Heaven shall be thy mede.
But my face ye must feed.
This is mine judgement. 895
All men alive must bow to my will
The great and the small, the more and the less.
They that do evil to Hell will be sent.
They that do good will to Heaven ascend.
There is no being in the World can escape my 900
judgement.

-128-

GOD

Example from this may all of you take
To maintain the Truth and mend your mistakes.

(TO AUDIENCE AS ACTOR)

Thus ends our game.

To save you from sinning
Ever in the beginning
Think on your last ending.

905

Te, Deum, laudamus

FINIS

CHAPTER V
AN OUTLINE OF AN OUTDOOR
CASTLE PRODUCTION

This chapter and the next are devoted to general supervisory methods of producing the new text of The Castle in the two settings for which it is basically intended: Southern's reconstruction of the original plan, and the New Theatre which I have developed from Southern's design.

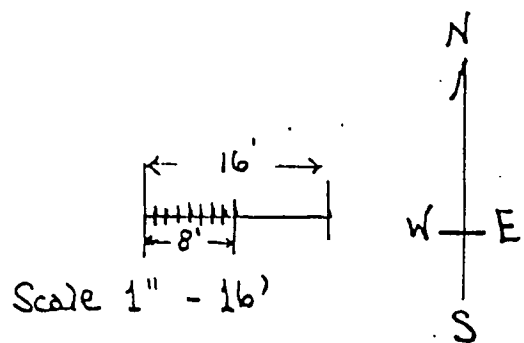
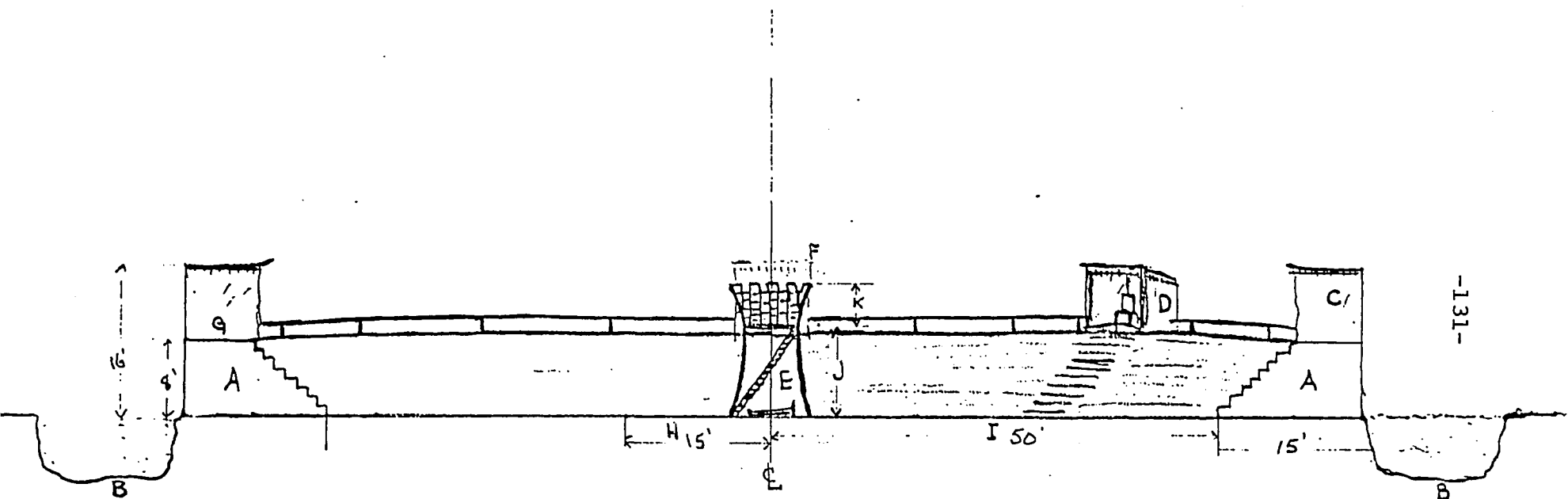
The art of theatre is a collaborative one involving many different crafts, each of which is very important in its contribution to the final production. With a spectacle the size of The Castle and its unique theatre, the details of the involvement of any one of the essential crafts--construction, operation, production, direction, script, costumes, settings, lights, props, and acting--would each fill a large book. As one of the basic intents of this thesis is to present a version of The Castle that is both readable and producible, I will, in the following chapters deal only with the largest aspects of those areas of possible productions, and with the general supervisory outlook held, perhaps, by the producer of a non-profit regional theatre.

This chapter will be devoted to the general outlines of a production of the reconstructed text of The Castle of Perseverance in an outdoor theatre built according to the

design proposed by Richard Southern (Fig. 2). Figures 6, 7, 8, and 9 in this chapter show my conception of how some of the details of construction could be planned and related. For this purpose I have assumed an "ideal" basic platea diameter of one hundred feet, but as suggested earlier in this thesis, other diameters may be chosen to suit the particular needs of any group that is considering the setting up of such a theatre.

I feel the best way of mounting an outdoor production would be to have a large established group, such as a university drama department, a regional theatre, or a festival theatre, undertake the presentation as a communal effort. All the various members of the theatrical hierarchy would not only serve their basic functions, but would assist in the building of the Castle theatre under the supervision of master construction craftsmen. This kind of cooperative work would not only approximate my conception of the original construction method, but would begin to build communal interest in the production, and foster the spirit of the offstage, and onstage, ensemble effort necessary to present this considerable spectacle. There are thirty-six parts in the play without doubling, so I would consider a group of fifty contributors to the work as minimal to an ideal production.

Geographic and climatic considerations are important in the selection of a site for the theatre. The basic material of construction is the earth dug up in creating the moat, or



- A. Hill 15' x 8' x 7'.
- B. Ditch 15' x 8'.
- C. E. SCAF. (GOD) 8' x 8' x 7'.
- D. NE. SCAF. (COVE) 8' x 8' x 7'.
- E. CASTLE 10' x 10' x 14'. (W/ DED + LADDER)
- F. N. SCAF. (DEVIL) 8' x 8' x 7'.

- G. W. SCAF. (WORLD) 8' x 8' x 7'.
- H. NON-SEATING AREA 15' RAD.
- I. PLATEA RADIUS 50'.
- J. CASTLE LEGS 10' HIGH.
- K. CASTLE TOWER 4' HIGH.

CROSS-SECTION
VIEW

HILL AND DITCH
THEATRE Figure 6.

HILL AND DITCH THEATRE TOP VIEW

A. CASTLE TOWER BASE 5' RAD.

B. CENTER PLAYING AREA 15' RAD.

C. PLATEA RADIUS 50'

D. HILL SEATS 8' WIDE

E. RAMPART 7' WIDE

F. DITCH 15' WIDE

G. BRIDGE 15' WIDE

H. TOTAL VISIBILITY AREAS

1. So. SCAF. (FLESH)

2. E. SCAF. (GOD)

3. N.E. SCAF. (CONVET)

4. No. SCAF. (DEVIL)

5. W. SCAF. (WORLD)

-132-

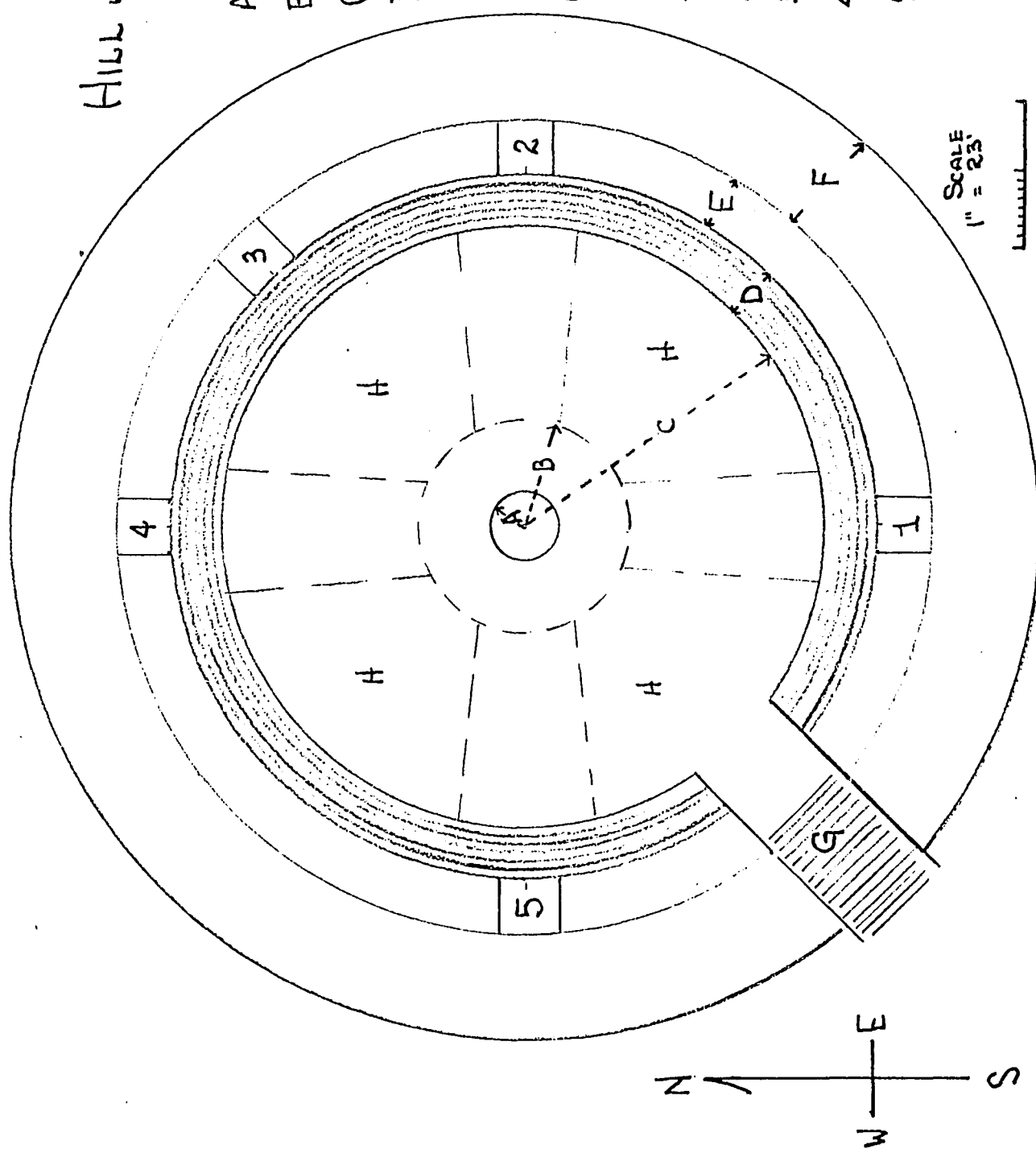
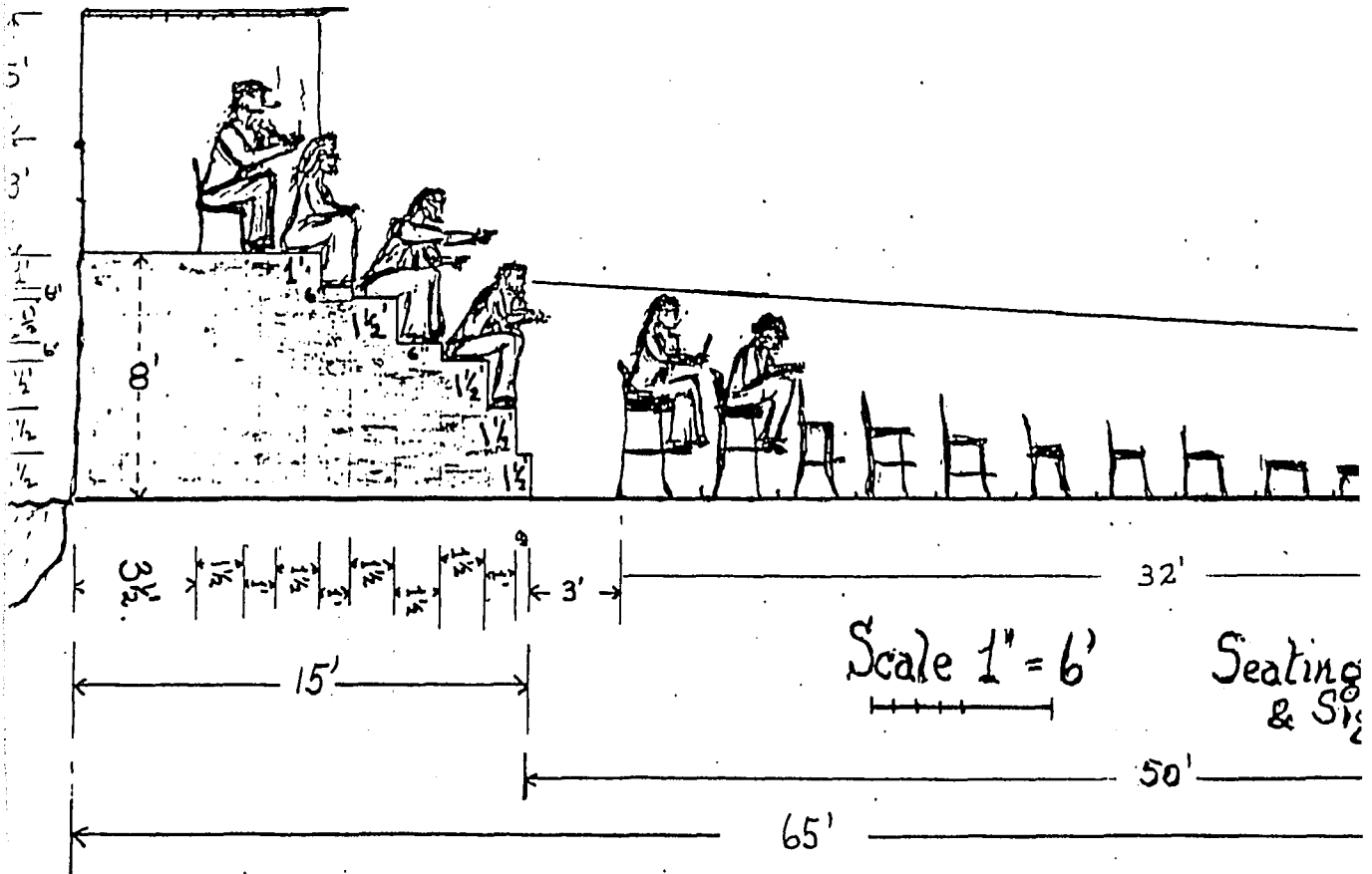


FIGURE 7.



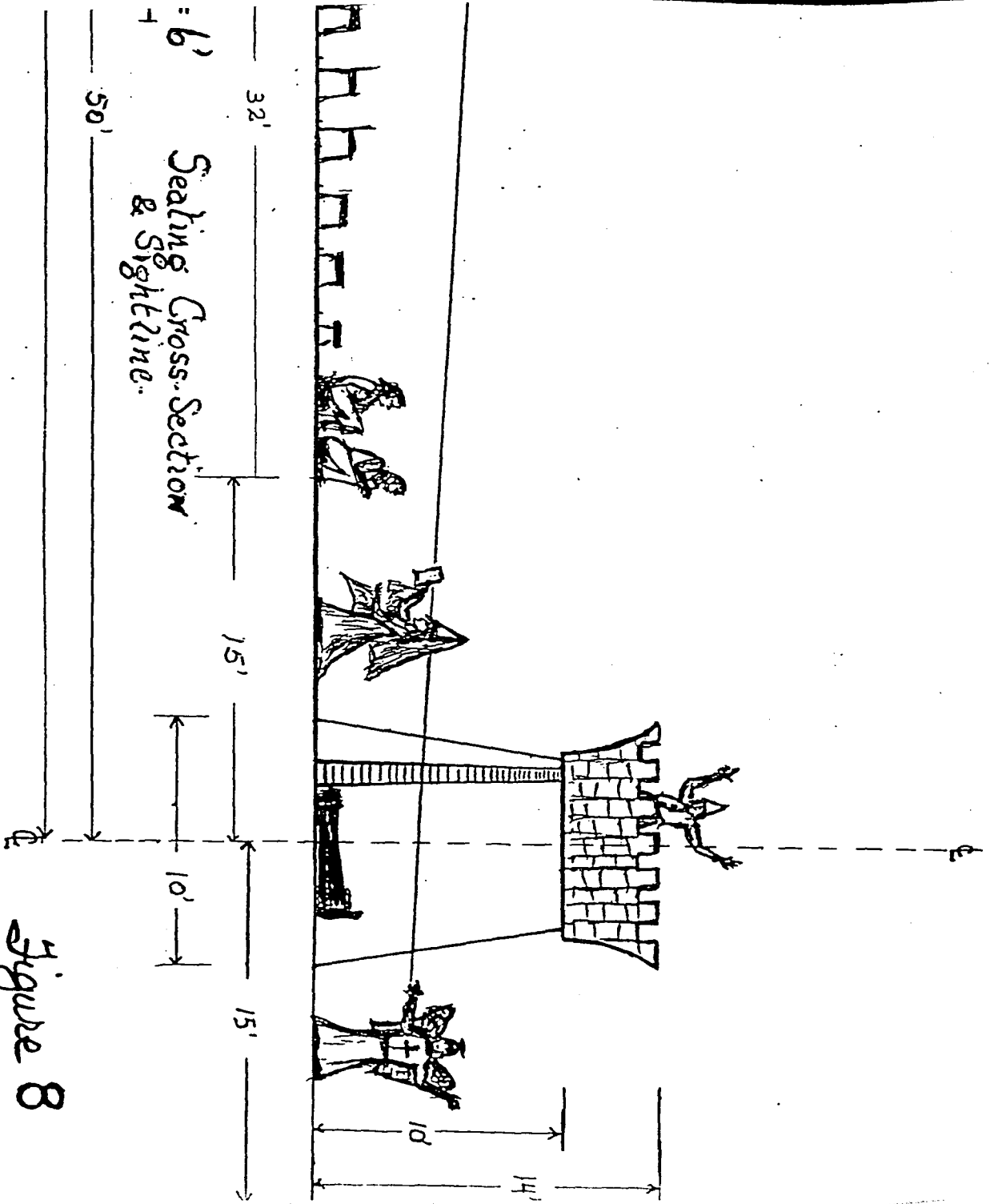
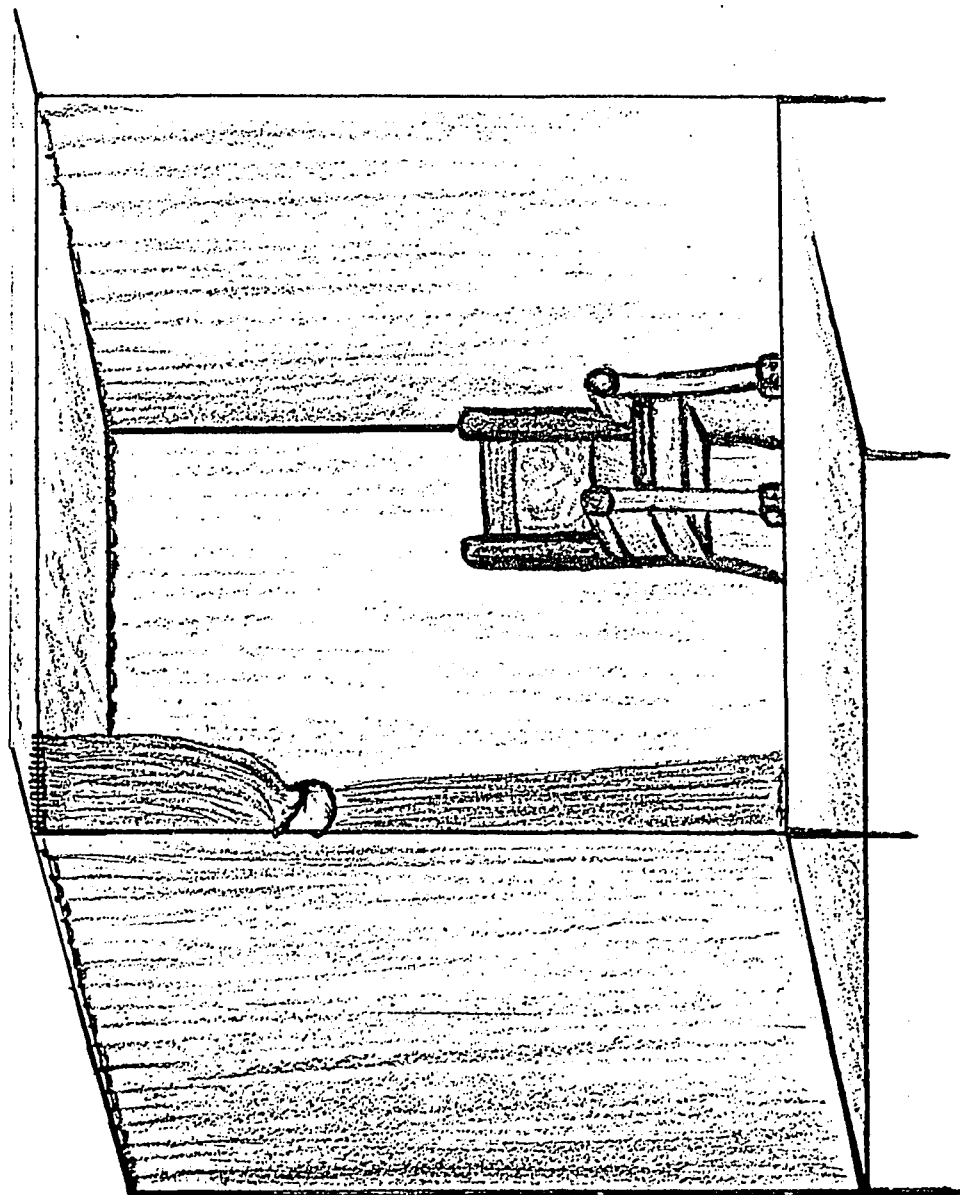


figure 8



SCAFFOLD

8ft. HIGH

8ft. WIDE

7½ft. DEEP

1ft OVERHANG

9 IN. PEGS FOR RIGIDITY

FABRIC AND WOOD CONSTRUCTION

SCALE 1 IN. = 2 FT.

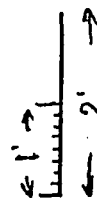


FIGURE 9

ditch, that surrounds the platea, so dry, summertime conditions are essential for this uncovered, earthen structure. The site should also be in an open field, as far as possible from any buildings that would interfere with the festive atmosphere generated by the theatre and its accompanying tents (actors' changing rooms, public facilities, and whatever other temporary structures are deemed advisable).

The first step after selecting the site would be to level the ground inside a 130 foot diameter circle; that is, the total of the two fifty foot radii of the platea, plus the two fifteen foot radii of the hill and rampart on either side of the circle (see Fig. 7). A mechanical ditch digger would then excavate a ditch on the outside of the circle, and place the dirt on the inner circumference of the leveled circular platea. The ditch should be deep enough to furnish enough earth for a hill eight feet in height, seven feet in level width at the top, sloping down to a fifteen foot base, as in Fig. 6, A and B.

If water is easily available at the site, it is a simple matter to arrange a slow steady flow through the moat. If the water must come from some distance, an irrigation pump and pipes may need to be used. This water effect is most important for the psychological and aesthetic totality of the theatre. To "leave" the land and cross a bridge onto a theatrical island is a psychologically sound way of preparing an audience to suspend its usual beliefs and concepts, and

accept instead the conventions and artifices of the dramatic world. Aesthetically too, a cool moving stream is a source of joy and freshness on a warm summer day and any production of The Castle would be much the poorer without it.

After laying out the perimeters, digging the ditch, building the hill, and filling the moat, the next steps are to construct the seating rows on the inside of the hill, the scaffolds for the perimeter ramp, and the castle tower, with its accompanying ladder and bed. I will discuss these constructions in the above sequence.

In order to maintain the sightlines as illustrated in Fig. 8, the seating rows must be formed with the measurements indicated. This arrangement allows for at least five square feet of seating area per person (with some rows having six square feet), and ensures that those in the hill seats will be able to see over the tallest standees, or over the heads of those seated in the highest seats in the platea. There is a three to four foot height rise allowance possible for seating row sightlines starting from the edge of the fifteen foot acting area back to the hill itself. The question of how the hill seats are to be covered (wood, stone, canvas, cushions, etc.), and how the platea seating is to be arranged (stools, benches, cushions, joined seats, etc.) will be determined by the locale and necessities of each production, as will the covering of the platea floor.

The scaffolds should be built according to the measurements as illustrated in Figure 9. The frames should be made from a supple hard wood, such as willow or ash, so that they can easily withstand the rigors of their heavy production use. This kind of wood is also necessary as the scaffold frames must be easily dismantled for movement to another locale, or for storage.

Each of the four curtains (two sides, front, and back) should be divided in the center so they can be easily opened with a single gesture by one actor. The material out of which each curtain is made (they will, of course, all be quite different because of the different natures of the scaffolds) will be determined by the set designer. There are hints in the original text to aid in those determinations, as in Flesh's statement (l. 239), "With tapitys of Tafata I timbyr my towrys."

The scaffolds should be the focus of the set designer's efforts. The history of painting, sculpture, and the theatre, provide us with scenes, descriptions, and depictions of a large variety of fantastic scaffolds, or mansions, as they were sometimes called. Of these, the Hell's Mouth, or Devil's Scaffold, was often the most fantastic. In the Fouquet miniature of the Martyrdom of St. Apollonia, for example, the Hell's Mouth is represented as the wide open jaws of a toothed, whiskered beast of fearsome aspect, whose mouth is large enough for human sized devils to be able to pass through with

ease. Heaven's scaffold is all gold and finery, but the scaffold for the orchestra is quite plain and utilitarian. In preparing his set, the designer would of necessity have to work very closely with the costume designer as their efforts would have to be coordinated to an unusually high degree.

The castle tower as seen in Figures 6 and 8 has four legs that lift the four foot high tower to a base level of ten feet. The legs, in turn, are ten feet apart at their bases on the platea, so that the bottom structure can be seen through, and therefore blocks no sightlines. The body of the tower should curve in a foot from its top to its base, so that the sightlines of those seated on the top of the hill will be afforded a better view of that area of the perimeter ramp (and scaffolds) that is directly opposite them. Even with this inward curve, the castle tower can easily hold the ensemble of eight actors it is called upon to contain in the "rose war" section of the new text (seven Virtues plus Mankind). In fact, the tower size could be reduced and still hold eight people. A ladder anchored top and bottom is provided as the means of getting into the tower through a trap door in its floor. Under the tower there is a six foot by three foot hard bed, with a masked cloth through which the actor who plays the Soul can slide during a crowd scene, and later make his entrance from under the bed, after the Body dies in The Debate of the Soul and Body section.

One of the most important factors in any production of The Castle of Perseverance will be the costume plot. While the theatre with its scaffolds, tower, and round setting contribute a great deal towards its unique medieval atmosphere, the greatest part of the sense of spectacle and pageantry, will be borne by the costumes. (A major part of the budget for The Castle must accordingly be afforded by the costume department.) The opportunities for magnificence of costume seem boundless: golden-winged angels; black-sequined-winged devils; Satan, "as a devil dowty, in draf as a drake" (l. 197), with his dragon suit; the Seven Sins and Seven Virtues; the Puckish Backbiter; seductive Lechery, and the Falstaffian Gluttony are only a part of the character costumes needed for this medieval spectacle. It should be the dream of any designer to work on such a production. The details of the costume plot are far too numerous to be discussed in this space, but I find two reference books (of many) most helpful: Iris Brooke's Medieval Theatre Costume (London: A & C Black, 1967) and M. D. Anderson's Drama and Imagery in English Medieval Chruches (Cambridge: The University Press, 1963).

Music, with singing voices, also figures prominently in The Castle. From the Second Vexillator's "Trump up and lete us pace" (l. 156), through the hymn Eterne Rex Ultissime (l. 1075), to the final prayer, Te Deum Laudamus, there are numerous calls in the dialogue for varying kinds of music, and opportunities for even more (which I believe were used in

the medieval productions, not because of the presence of any hard evidence, but because of theatrical intuition). For production of the reconstructed text in this thesis, a musical score has been written by Mr. John Lewis of the music faculty of the City College of New York. Some major reference works used by Mr. Lewis were Emanuel Winternitz's Musical Instruments of the Western World (New York: McGraw-Hill, 1967), Marc Pincherle's Histoire Ilustree de la Musique (Paris: Librairie Galimard, 1958), and the Historical Anthology of Music, edited by Archibald P. Davison and Willi Apel (Cambridge: Harvard University Press, 1950).

The staging of the play, together with the costume designing, presents a most exciting challenge. The directorial possibilities increase in a mathematical ratio with every "new" acting area presented by The Castle's design. To even attempt to describe them all would require a book in itself. There are, however, some general deductions I have made while working on The Castle script and design, and from my theatrical experience in both round and two-thirds round theatres, that may be helpful in understanding some of the basics of working with this text and stage plan.

In casting the play actors are needed who have been properly trained in speech and voice projection. Stage movement and dance training are also basic needs for the cast. These qualities are always desirable in performers, but in working in "the round," with many physical effects, these

attributes become essential. Psychological insights and sub-text subtleties must, in this play, defer to clarity and energy. Actors must be able to "act with their backs," that is, be able to suggest interior behavior with external attitudes. Indeed, choreography will form a major part of the directorial process. Movement by one actor must be balanced by movement from others and should usually be made in arcs; while standing in one position for more than a few seconds is much more the exception than the rule. The reason for this style of movement is to provide the audience with the maximum of sight and sound from each of the performers (this is only a general rule, and the exception can prove most valuable). The actor must also project from one perimeter scaffold to another, across the platea, and do it with ease as well as move up and down the scaffold stairs and across the platea area with both grace and speed, not to mention the physical ability required for the dances and the battles. Another physical attribute needed by the actors is the art of wearing the medieval costumes with the sense of the style and period. A study of the history and of the arts and crafts of the period is of help. The costume department should supply the actor with his costume early in the rehearsal period. This early use not only allows the actor more time to familiarize himself with the costume and its "style," but allows the costume to be "broken down" before performance, that is, to look more like something that is being worn naturally by the

character, rather than something that is "wearing the actor." With the exotic costumes that abound in this play, the longer the actor's familiarization time, the better he will navigate the physical complexities of multi-scenic staging.

For the director, the problems lie in selecting from a multitude of riches. The freedom offered by the wealth of staging areas is offset by a technical discipline that demands that certain production choices follow from certain basic patterns. I should think that the pre-production preparations for this play would take twice as long as for most other plays, for the time required to work out the pattern possibilities is in itself a whole normal pre-production period. The importance of the patterns is that from their selection and development will emerge the individual "style" of each production.

For the initial production, at least, I feel that simplicity in the pattern and design of direction would be the most desirable approach. The complexities of a large cast, intricate and sometimes cumbersome costumes, great physicality of movement over considerable areas in a new theatre, pitched battles and dancing, would seem to indicate that the most simple patterns would be the best way to discover and develop the style inherent in The Castle script and theatre. Variations on that style could come in later productions. A sketch of a simple overall pattern follows.

When the audience is all in place, aided by the stytelers, a fanfare from outside the theatre would sound and a parade of the characters led by The Boy, the Vexillators, and the musicians would enter the platea over the bridge, circle it once, and then go directly to their assigned scaffolds and places. This group of characters would exclude God, His four Daughters, and the Seven Virtues, as they are not called for in the opening sections and are most probably doubled by some of the Devils. Mankind would be disguised in the opening parade with a cloak and when most eyes are riveted to the more flamboyant Devils, he should slip into the bottom section of the bed under the castle tower, so that he can make a more effective entrance later.

When all the characters are in place, the music should stop, and the Vexillators, on opposite sides of the castle tower, should address the audience with their opening prayers and story outline as they slowly circle the tower base. As they finish the prayer and start into the theme of the play, each character in the play will be indicated by the Vexillators as they mention them, and the characters will acknowledge the introduction, except for Mankind who will now be lying on the bed in the prenatal position. When the banns are finished, the music is cued, and a few bars of introductory music are played. The World will then do his "pomping" from his scaffold, and when he finishes, another short fanfare will sound and The Devil will follow with his pomp, followed in turn by The Flesh

who will finish to a loud fanfare. All scaffold curtains will now close. After a pause, solo oboe music starts and Mankind, born to that music, rises from the bed and creeps out into the platea where he begins his introductory speech. When he comes to the lines about the Angels, they should have arrived near him from their respective scaffolds and be ready to launch into their scene. The action will work in short arcs about the central acting area. After the Good Angel is defeated, he should retire to God's scaffold from where he will watch the action until he rejoins it, while the Bad Angel and Mankind make their way around the platea, a turn or so, while the action shifts on a music cue to The World's scaffold which should be sweepingly opened by the character. The action now takes place on that scaffold and in the lane in front of it. Movement into the audience will be executed by some of the Devils as they try to enlist spectators into the Devils' ranks. They will hand out printed contracts made up by the properties department in an old type face that will set forth the Faustian terms. These can be kept by the audience as souvenirs. The action continues around the World's scaffold and lane, until the celebration announced by that Devil to welcome Mankind into the fold. As the celebration is being prepared, Mankind, with Folly and attendants, goes under the castle tower to make his costume change, and from the rampart between the North (Devils') and the Northeast

(Covetsy's) scaffolds on the opposite side of the platea from the World, Backbiter makes his appearance and starts his introductory speech. He will break up that speech with runs and leaps, as he bounds about the platea, winding up at the West scaffold for the resumption of Mankind's welcome into the world. When the World directs it, Backbiter will escort Mankind to Covetsy's scaffold, go into the closed scaffold and open it. Covetsy's speeches will be delivered from his scaffold until the dance segment, which will be choreographed through all available platea space. The orgy that follows will also take place throughout the platea until, at the end, all participants finally creep back into their respective scaffolds and draw their curtains. The Good Angel will close the curtains and then descend from God's scaffold to the center to address the audience solo. After the exchange with the Bad Angel, the Virtues enter one by one from over the bridge and climb up the castle tower as the Good Angel, joined by Confession and Penance in the center area, brings Mankind back into the heavenly group. Mankind then enters the castle tower where he stays with the Seven Virtues to the music of "Externe Rex Altissime." From Covetsy's scaffold Backbiter appears at the bidding of the Bad Angel, speedily circles the theatre and as he appears at each scaffold, it is opened to his summons and the action of each scene is played before it. The Devils' scaffolds remain open during the following battle sequences which must be choreographed with extreme care, as

they involve all of the acting areas in the theatre, including some attempts at climbing the castle. As each wave of the Devils' legions are repulsed, they should retire to their respective scaffolds and close them, so that when Covetsy approaches the castle alone, all the curtains will be closed to emphasize Covetsy's solo power. (This would be a good place for the actor who doubles as the Soul to slip into the false-bottomed bed.) When Mankind is finally talked down from the tower, the Virtues should follow him in their various attempts at dissuasion, and leave the platea over the bridge as they fail. The World makes a short speech in front of his closed scaffold, then retires into it as Mankind is led to the area under the tower by Covetsy, where their scene unfolds. When Covetsy retires to his closed scaffold, Mankind is left alone in the platea until Death enters, makes a slow arc or two around the platea as he speaks, and finally delivers his deadly dart. Dying Mankind will stumble up to the World's scaffold which opens when the World turns him away, and then he moves about the center of the platea as death moves inside him. He collapses on the bed under the tower as the scene between the Boy and the World takes place at the World's scaffold. The Boy then moves down to Mankind in his bed, where he will play the scene with him in and around the castle base as Mankind lies abed. The Boy then retires back to the World's scaffold and closes it behind him, so that Mankind's death is solo, and the Soul's appearance after the death will

therefore be all the more striking. The Good Angel will give his speeches in the ensuing scene from the East (God's) scaffold, and close the curtains on Mankind to emphasize Man's exclusion from Heaven. The Bad Angel will carry Mankind off to the closed Devils' scaffold, where they will be welcomed and the curtains reclosed after they are admitted. The four Daughters of God will make their entrance from over the bridge as the curtains close on the Devils' scaffold, and they will play their scene around the central acting area until they cross to God's scaffold and open it to reveal their Father on the throne. Their scene with Him follows in that area, with an excursion by the Daughters over to the Devils' scaffold to retrieve Man's Soul from the Devil and the Bad Angel. Judgment on Mankind is given from God's scaffold, but directly after that, God goes to the castle tower from which he gives his last seven lines as God to the audience from the top of the tower. The actor then takes off his stage beard and his crown, and addresses the closing poem to the house out of character as himself. After the poem, the orchestra plays the finale music as all the curtains open, and the entire cast comes down into the platea, forms a parade, and leaves in the same manner as they entered.

The main points of this pattern are to keep the action as clear and as simple as possible, to regulate the traffic evenly for maximum audibility and visibility, to allow for doubling exits, and to give each character the proper exposure.

Some small plot points can be abetted by directorial moves, but in this play traffic regulation and choreography must be firmly plotted before any subtleties can be added. Many patterns can have validity in the direction of this play and the number of choices open to the director may seem overwhelming at first. But creative work with text and production plan may, perhaps, cause the perceptive producer to realize with Edward Payson Call, a director at the Washington Arena Theatre, that the new text of The Castle is "a director's dream."¹

¹Conversation with E. P. Call, May 5, 1976.

CHAPTER VI

THE CASTLE DESIGN IN THE NEW THEATRE

At the end of his 1958 book, The Medieval Theatre in the Round, Richard Southern wrote:

. . . there is here a relatively elaborately worked-out system of presenting shows in the round which does admit of their being witnessed by an audience reaching into the thousands. This alone justifies a claim that the method deserves study by inquiring producers today.¹

In writing this thesis the original intention for this chapter was that it describe an indoor contemporary production of the new text of The Castle. In preparing the material, however, the method of production mentioned above by Southern exerted itself on the material to such an extent that this chapter now must describe not only elements of an indoor production of the new text of The Castle, but must also describe a new theatre designed to house that production (and others). I will begin with a description of what I call the New Theatre, which I have designed from Southern's concept of the original The Castle of Perseverance theatre-plan.

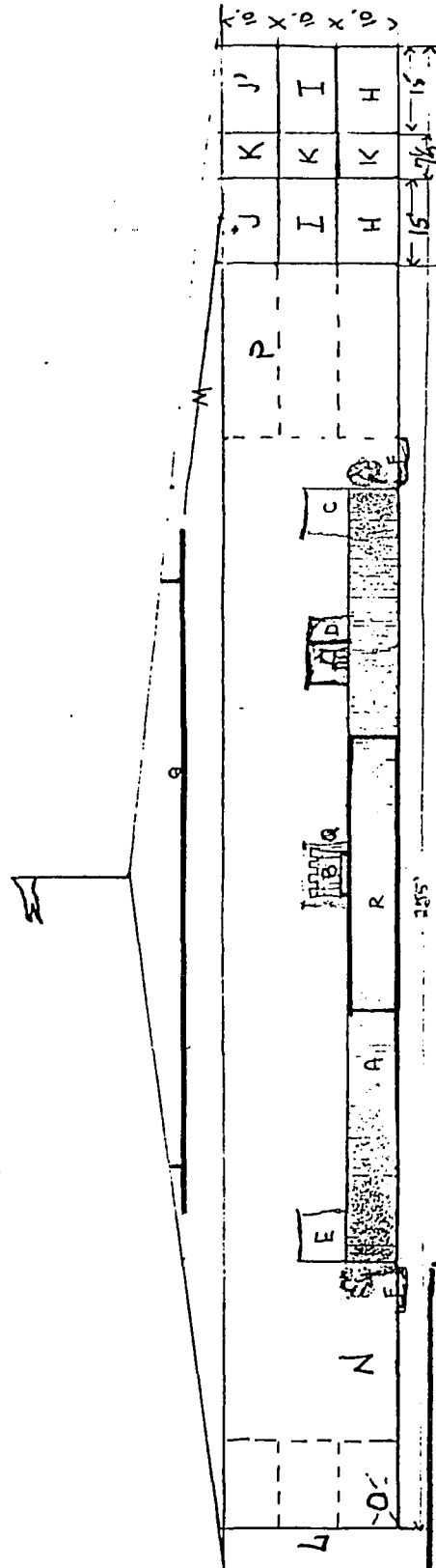
Figures 10 and 11 are respectively, a cross-section and a floor plan of the New Theatre. From them it can be seen that this theatre consists of two sections: one is basically a Hill and Ditch theatre construction, the other a rectangular

¹Richard Southern, The Medieval Theatre in the Round (London: Faber and Faber, 1958), p. 142.

THE NEW THEATRE

- L. 30' GLASS
M. CATWALK
N. FRONT OF HOUSE
O. Box office 15' sq 3 floors
- P. PUBLIC FACILITIES + STORAGE 30'x30' 3 floors
Q. W. SCAF. (IN REM)
R. REMOVABLE ODD PIECE

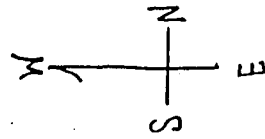
-150-



REFERENCES START HERE:

- A. PLATEA WALL
B. CASTLE TOWER
C. E. SCAF
D. NE. SCAF
E. W. SCAF
F. DITCH

- G. LIGHTING GRID
H. DRESSING ROOMS
I. OFFICES
J. STA. MAR. BOOTH
J'. PROD. + DIR. OFFICES
K. AISLE



SCALE 1" = 30'

Figure 10.

- D GREEN ROOMS 22½ x 37'
- E DRESSING ROOMS 15' x 15'
- F SHOWER 4' x 4'
- G BASINS 4' x 7'
- H TOILET 4' x 4'
- J MAKE-UP TABLES
- K BOX OFFICE (3 FLOORS)
- L } PUBLIC FACILITIES (2 FLOORS)
- M } + STORAGE ROOMS (1 FLOOR)
- O. NON-SEATING AREA
- P. PLATEAU AUDIENCE
- S. POSS. ACTING LANES
- A'. E. SCAF.
- B'. N. SCAF. ½
- C'. W. SCAF. ½
- D'. S. SCAF.
- E. NE. SCAF.

- Q MOAT - 7½'
- R RAMPACT-7'

(A) ODD PIECE (REMOVABLE)
8' h. x 15d. x (39' + 50')

- B EXIT DOOR.
60' w

- C 3" removable track for stage transfers

SCALE 1" = 30'

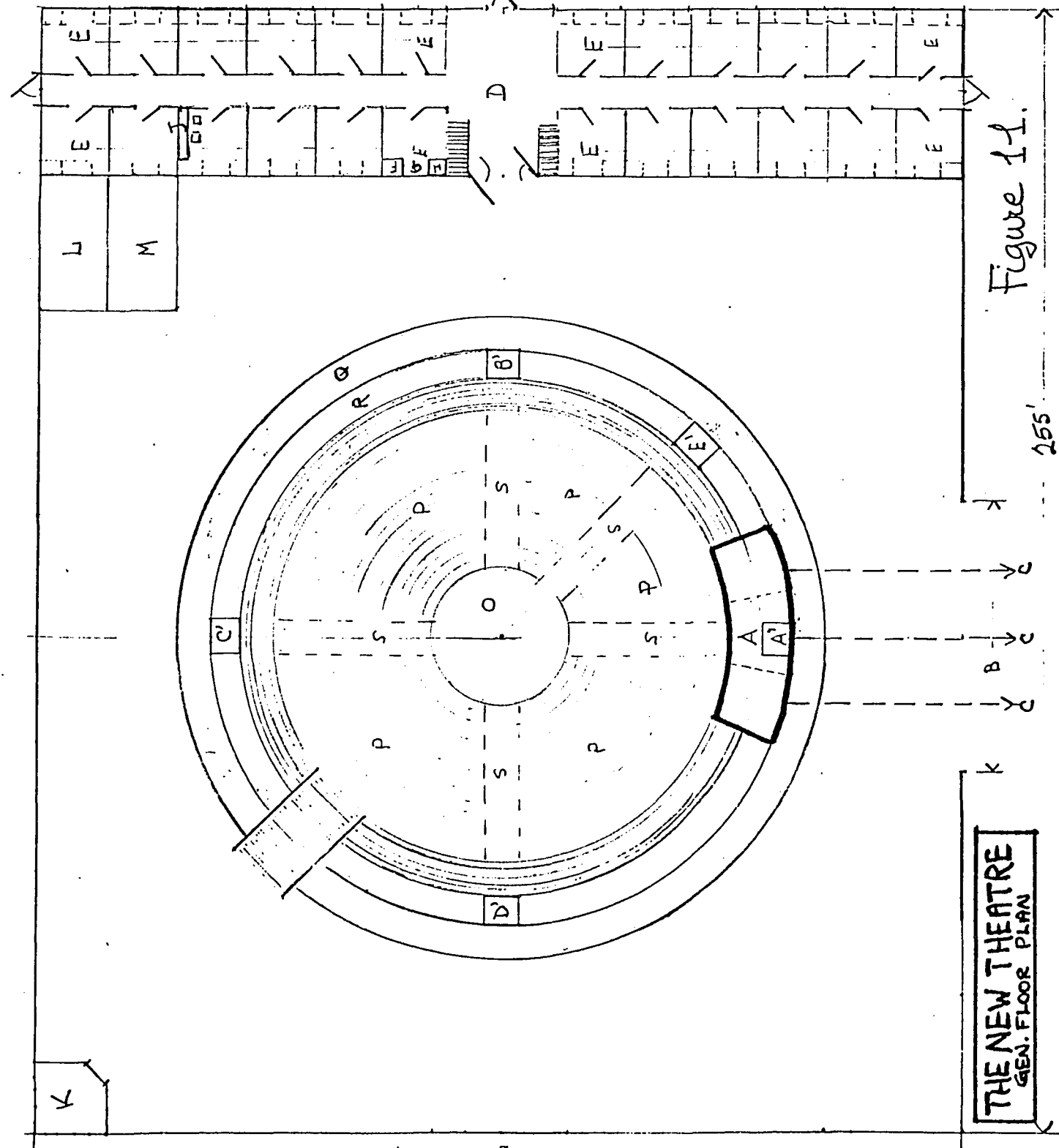


Figure 11.

THE NEW THEATRE
GEN. FLOOR PLAN

building that surrounds it, the walls of which are made of glass and wood, and are 30 feet high, 255 feet long, and 200 feet wide. The north end of the building houses, on three floors, the offices, the dressing rooms, the green rooms, the stage manager's booth, and in the northwest corner, the public rest rooms. In the southwest corner, also on three floors, is the box office area. Along the eastern wall is the loading door, while the various entrances and exits can be placed anywhere in the walls that traffic control and safety factors dictate.

The basic Castle Hill and Ditch as seen in Figure 11, has a hundred foot platea diameter, and is constructed of concrete and stone, with vertical wooden plank walls around the perimeter (Fig. 10). The moat has been reduced to seven and a half feet across, and will have small waterfalls and plants and trees about it for aesthetic purposes. Lighting and sound systems are fixed to the bottom of the wooden walls and circle the perimeter pointing upward. The lighting grid is fixed to the ceiling (Fig. 10,G), and is connected to the stage manager's booth by a catwalk (Fig. 10,M). The five removable scaffolds are present (Fig. 10, C,D, and E) sitting on the seven foot rampart (Fig. 11,Q).

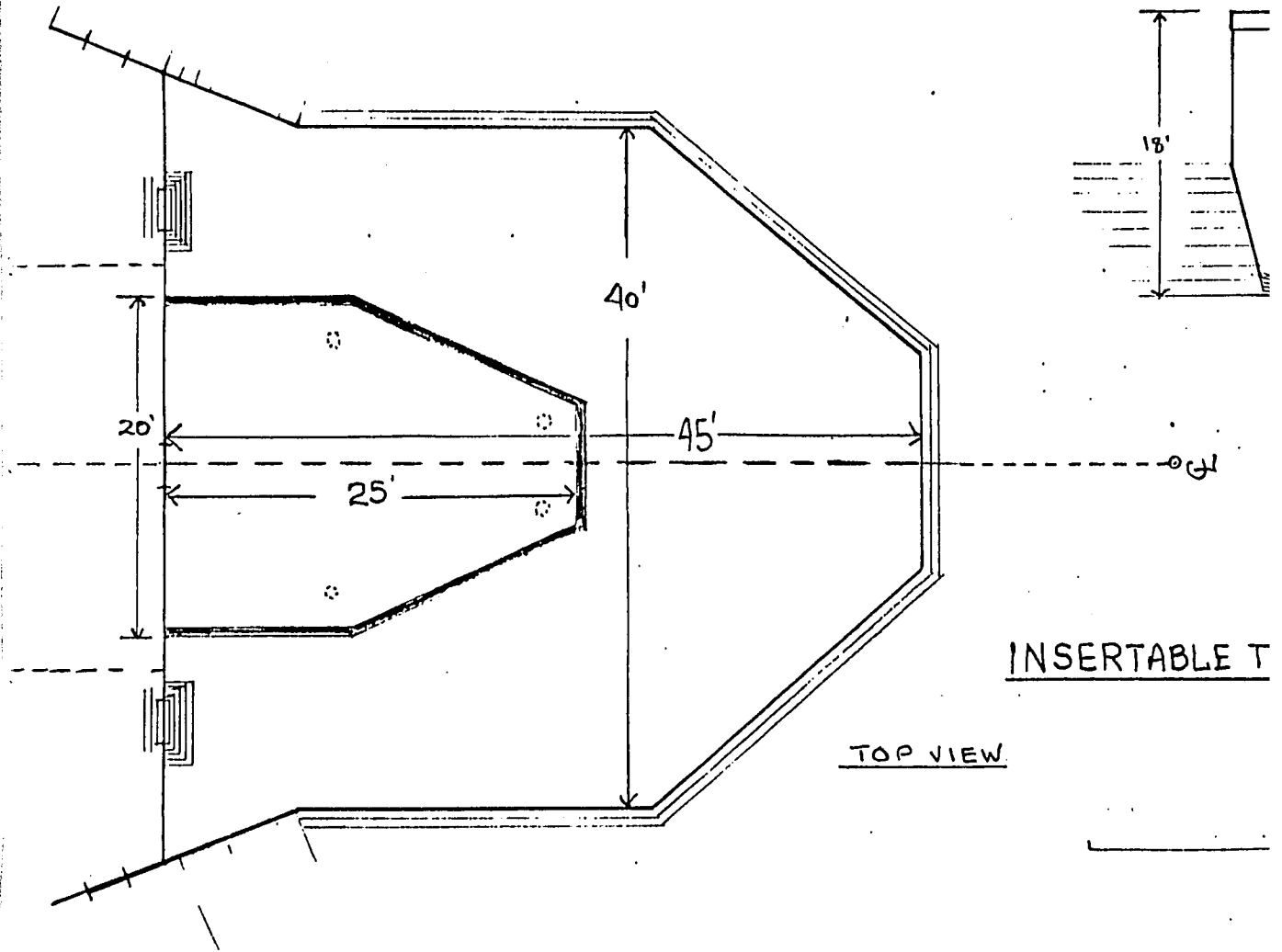
The major innovation of the New Theatre design lies in the "odd piece" (Fig. 11,A). This section of the "hill" is constructed of aluminum tubing with a surface that is flocked with concrete and/or stone so that it presents the same

appearance as the rest of the hill. It will divide into smaller sections that can be removed from the hill and stored.

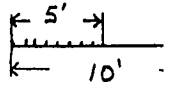
Storage space for the "odd piece," the inserts, and for all large stage equipment pieces, will be "a vista," that is, in the areas along the north wall of the dressing rooms and offices, and along the east wall by the northeast corner. These pieces can hang on the walls in plain view of all, and will add to the aesthetics of the interior of the building, as well as furnish objects of interest to theatre patrons. The size of the pieces should hopefully prevent their being removed surreptitiously.

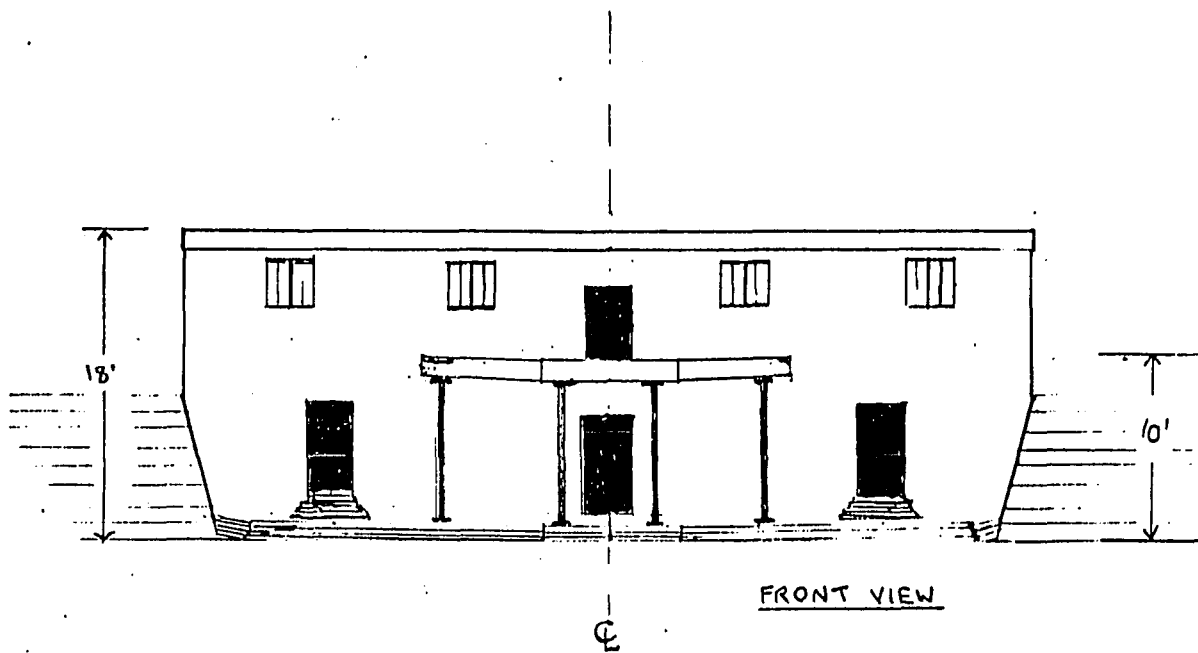
The empty space left when the "odd piece" is removed can then be filled with a variety of inserts, most important of which are the thrust stage, shown in Figure 12, and the proscenium stage, Figure 13. Other inserts, such as an orchestra shell, lecture or convention podiums, cinema screen, and both ballroom and ballet dance floors, can be used to insure that the building can serve the community in a variety of ways and, "pay its own way," unlike many theatre buildings today. Figures 15, 14, and 13 show the result of the seating capacity estimates for the basic round theatre, and its two major alternates. These estimates indicate that costs can be covered, and a profit made, with a popularly-priced ticket.

The floor of the New Theatre is flat and covered with a material like Astroturf. There are holes in the floor into which are inserted the pegs that will hold the various rows

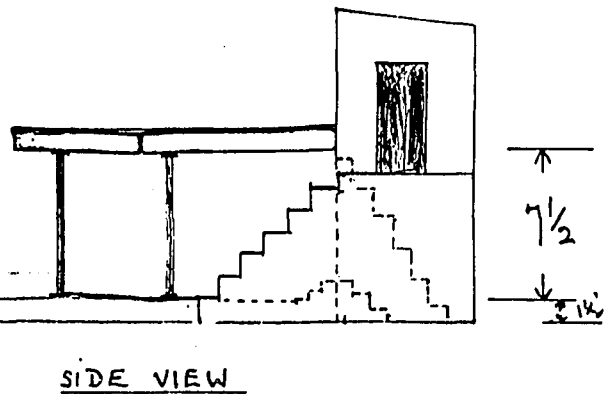


Scale 1" = 10'





INSERTABLE THRUST STAGE.



1" = 10'

5'

10'

Figure 12.

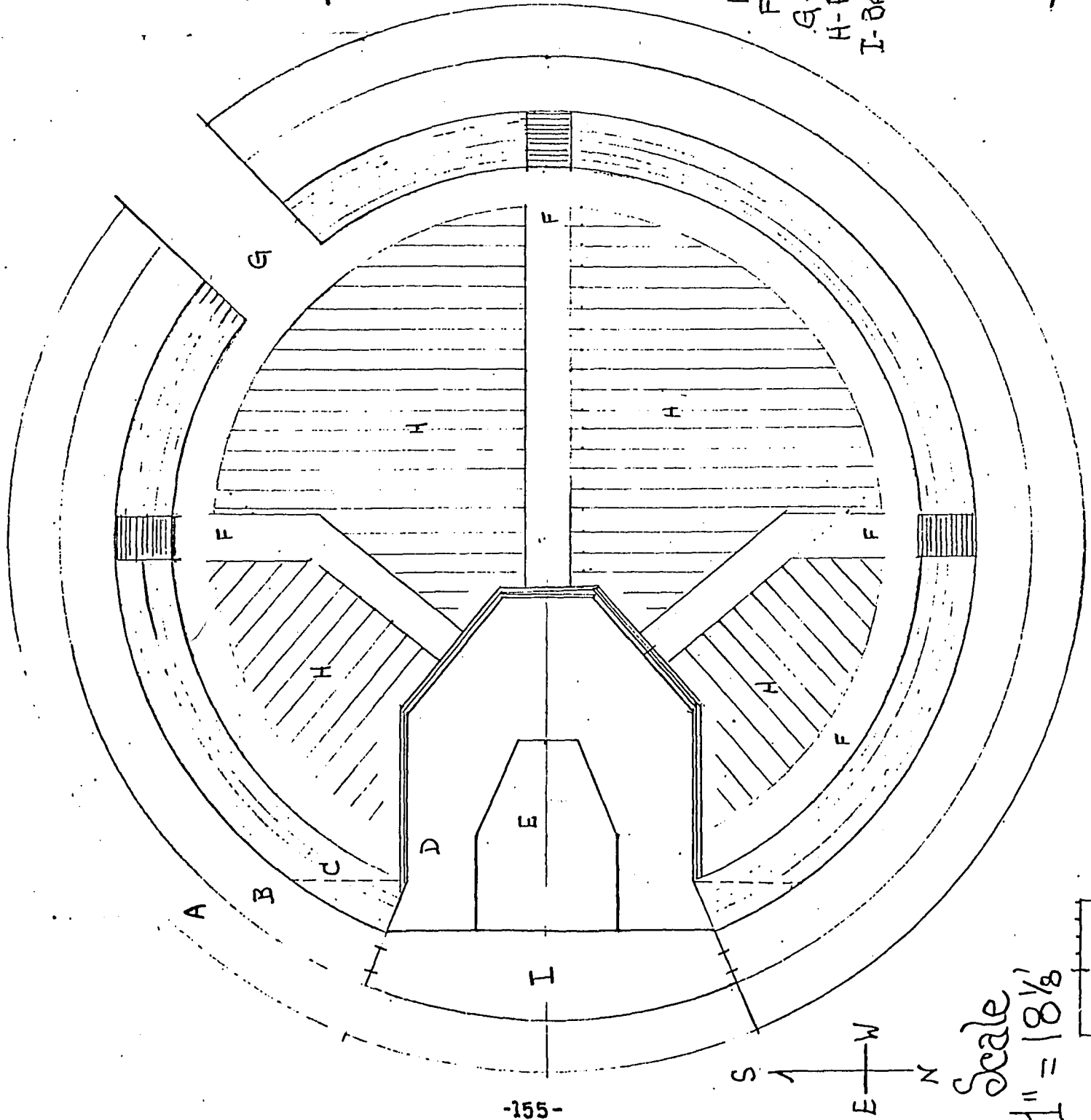
THE NEW THEATRE

THRUST INSERT

ESTIMATED
CAPACITY
1585

- A - MOAT/DITCH 1 1/2'
- B - RAMPART 7'
- C - HILL SEATS 8"
- D - THRUST STAGE 45x40
- E - UPPER STAGE 25x20
- F - AISLES
- G - ENTRANCE BRIDGE
- H - PLATEA SEATS
- I - BACKSTAGE AREA

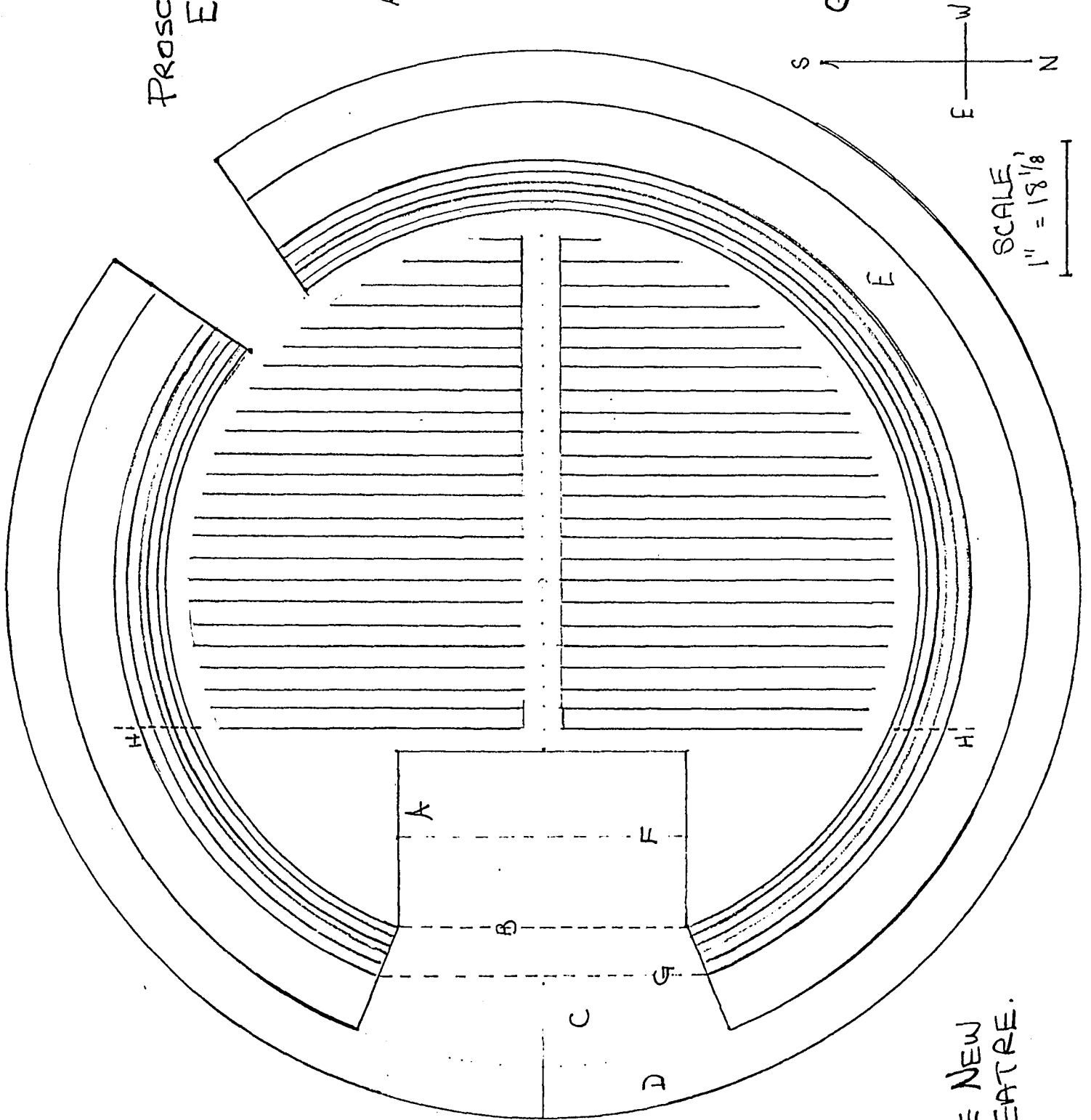
Figure 13



PROSCENIUM INSERT
ESTIMATED
CAPACITY
1610-1700

- A. APRON STAGE
3' HIGH
- B. PROSCENIUM ARCH
15' HIGH
- C. STAGE BEHIND
THE CURTAIN
- D. MORT. POSS.
BACKSTAGE
AREA.
- E. RAMP POSS.
LIGHTING
AND/OR SEATING
AREA.
- F. POSS. SHORTER
APRON STAGE.
- G. LARGE PROSCENIUM
ARCH. LINE B IS ITS
APRON STAGE LIMIT.
- H. RAMP SEATING,
LIMIT FOR PROSC.
SIGHTLINES.

Figure 14.



THE NEW
THEATRE.

THE NEW THEATRE

BASIC ROUND DESIGN

ESTIMATED CAPACITY

1800

A. CENTRAL ACTING AREA. 15' RADIUS.

B. LAKE AND HILL ACTING AREAS.

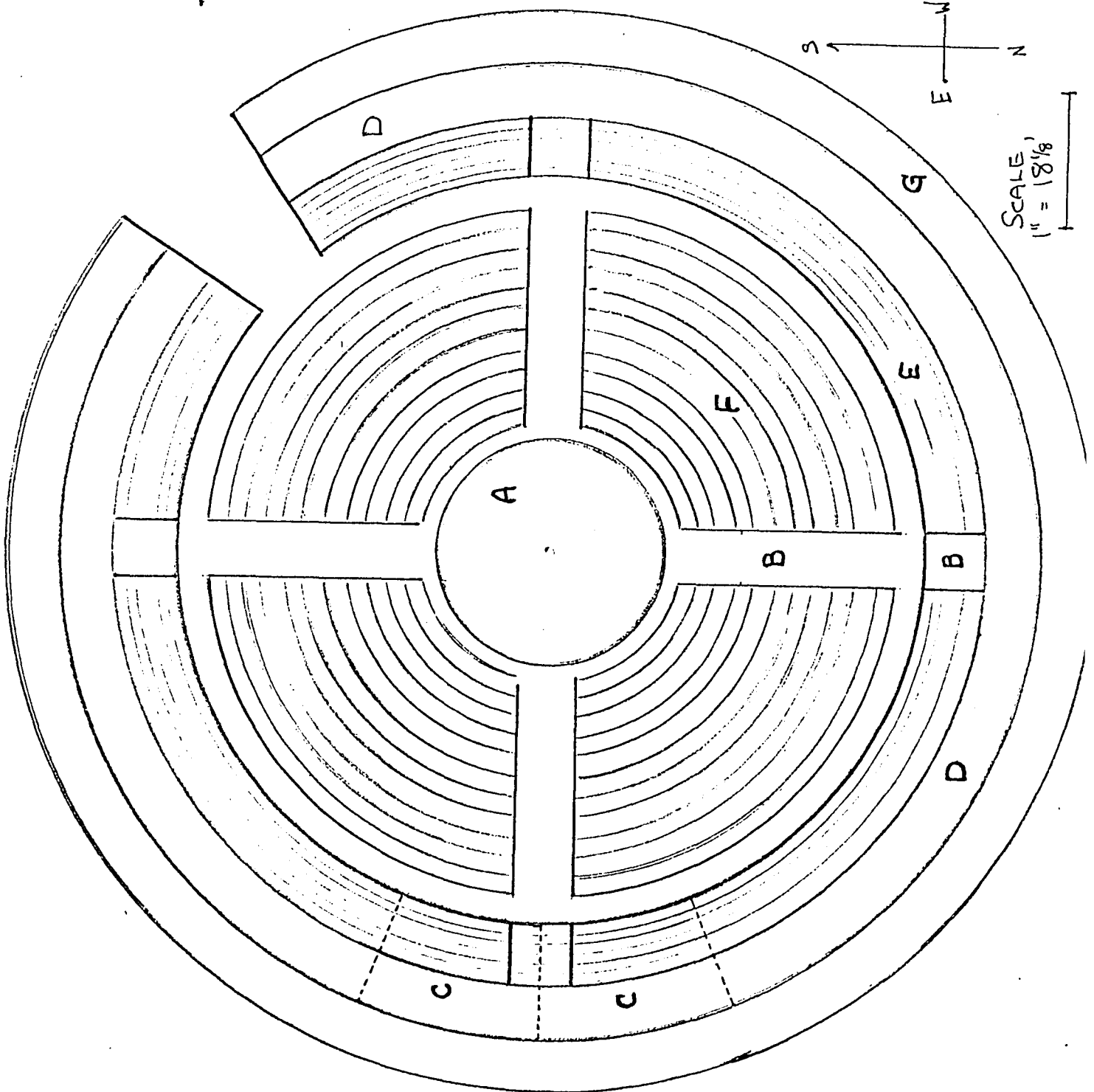
C. REMOVABLE PIECES

D. RAMP ACTING AREAS

E. HILL SEATING

F. PLATEA SEATING

G. MOAT.

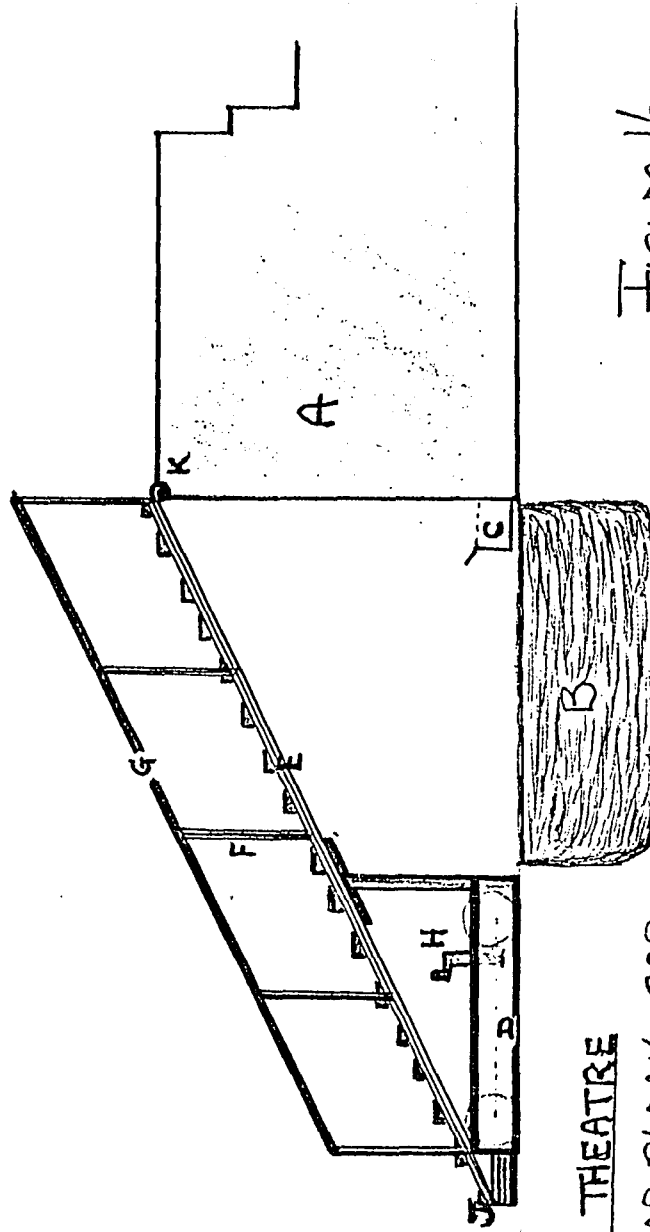


SCALE
1" = 18 1/8'

Figure 15.

of linked seats. The wooden seats will be joined at the sides, so that the rows they form can be bent to suit the necessities of whatever floor plan is in use. These chairs will also have varying leg heights so that the sightlines of every seat will be clear. The closest four rows of the round floor plan will be cushions and stools close to the ground and could be sold as student discount tickets. Thin cushions can be rented or sold inexpensively to those seeking greater comfort in the remaining seats. For the proscenium floor plan, three inch risers can be used to ensure the sightlines of all of the more numerous rows.

The perimetral lighting and sound systems of the bottom of the wooden walls, mentioned earlier, are parts of another innovation that the New Theatre offers. Once the basic Castle design was moved indoors and stage lighting was then available, an extremely powerful new acting area became apparent: the seven foot wide rampart that surrounds both platea and audience. The area is accessible to the actors in two ways. The first is to climb to it from inside the platea just as they would climb the "hill" to get to a scaffold, along the steps at the end of the platea acting lanes. The second, and new way, would be to reach the rampart from outside the hill by walking up special gangplanks, across the moat, that fit up against the back of the hill at any desired point, or points. Any number of these gangplanks can be used to provide instant access or egress for as many actors as



THE NEW THEATRE

ACTORS RAMP PLANK + CART

- A. RAMP + HILL SEATS.
- B. MOAT.
- C. LIGHT + SOUND BOXES.

- D. BODY OF CART.
- E. 16' PLANK. (5' WIDE).
- F. 3' GUIDE POSTS.

SCALE 1" = 4'

- G. WOOD GUIDE RAIL.
- H. WHEEL RETRACTING GEAR.
- J. WEIGHTED STEP.
- K. RAMP PIPE.

Figure 16.

desired. The possibilities for imaginative staging offered by this encircling stage, back-lit by the perimetral lighting system, defy conventional thinking. A whole new conception of staging is necessary in order to make use of the New Theatre's almost limitless numbers of staging areas and the combinations thereof. One has only to think of the opening scenes of Hamlet played on the back-lit rampart to realize how powerful that area can be, while the lovers' chase in A Midsummer Night's Dream reveals its comic potential. Add the numerous possibilities offered by whatever number of perimetral scaffolds are desired, add again the lane acting areas in the platea, plus the central acting area at the hub of the theatre, and the result is indeed a New Theatre. It is a new theatre in which the central intimacy that has always been one of the strongest points of arena staging, is combined with nearly 360 degrees of panoramic epic staging, any degree of which can be isolated through the technology of the lighting designer (see photographs at the end of this chapter).

The thrust stage gains almost as much as the round from the development of the perimeter acting area. Figure 13 is a floor plan of the New Theatre with the thrust stage inserted. Direct access to the stage is possible from the rampart through the five aisles in the center, and the two doors that connect the stage sides to the rampart (see also Fig.12, side view). The staging possibilities offered by

bringing rampart, stage, and aisles together can be glimpsed if one thinks of the siege of Harfleur in Henry V, with Harfleur on the thrust stage, and Henry's army appearing on the rampart; or of King Lear wandering through the forest, along the rampart, with the perimetral lighting and sound effects producing the storm into which he cries, "Blow winds, and crack your cheeks!"

The proscenium inserts will allow the New Theatre to present more conventional shows such as touring plays, musicals, or whatever kinds of productions, assemblies, or conventions require the use of the proscenium arch. The New Theatre format, being basically round, requires that some form of apron stage be used in conjunction with the curtained stage, in order to make sightlines operable within that format. Figure 14 shows the floor plan of the large apron stage, three feet in height, thirty-eight feet in width, and twenty-three feet in depth. The proscenium arch is fourteen feet in height, with no allowance made for fly space, that is, an area above the stage where backdrops could be raised and lowered as in conventional proscenium theatres (Fig. 16). Lack of fly-space would mean that productions with elaborate settings that require it and wing space, could not be presented in the New Theatre. However, the current trend in theatre production is directly away from that style of setting and more toward the box set or open stage styles that are simple and economical.

A smaller apron stage twelve feet in depth can also work in the same proscenium insert. This would allow a more intimate presentation while at the same time increasing the number of spectator rows.

A larger proscenium insert with its arch placed at the halfway point of the "hill" (just where the seats end and the ramp begins), could serve a variety of functions, each function determined by the amount of apron stage placed in front of the arch. In fact, one need not be restricted to using only the apron stages; the large arch could work quite well placed on the thrust stage (large musicals and ballets would seem to favor that combination). Combining the large arch with the large apron stage, would result in a format suitable for musicals, operettas, or even operas; the orchestra would occupy those seats adjacent to the stage that would be excluded from the proscenium sightlines.

The variations possible within this flexible proscenium format would assure that most proscenium productions, with the exceptions noted, would be given more than adequate space in which to be mounted by an innovative director.

The flexibility of the New Theatre, achieved through the removable "odd piece," allows the theatre to be used for films, concerts, dances, conventions, or practically whatever is desired. (The possibility of ballet in the round is another innovation suggested by this new design.) The ability of the New Theatre to support itself would, of course, do

away with the necessity for continuing local or Federal subsidies, once the building was constructed, if such financing were needed initially. Rough estimates of construction costs indicate that the New Theatre can be built at a fraction (less than half) of the cost of a comparable conventional theatre while the simplicity of its design assures a minimum of operational problems. The initial outlay can also be modified to the needs of the community, as the size of the theatre (its diameter) can be varied to suit financial necessity.

The staging of the new text of The Castle of Perseverance in the New Theatre allows an even greater number of pattern possibilities than the outdoor production, because of the added dimensions of the rampart area, and the contemporary lighting techniques. However, I feel that much of the essential medieval tone of the play would be lost if its presentation were too "gimmicked." The basic staging patterns established for the outdoor theatre production should be maintained for indoor production. Where modern techniques can amplify the basic medieval tone of the play, they should certainly be used. One example would be the use of a follow spot, to light Mankind solo in the center of an otherwise darkened platea when he first appears, "Naked and wet, ashamed and forlorn," and slowly circles the castle tower. Later the spot would gradually open to include the Good and Bad Angels as they follow behind him, while area lighting could slowly be brought up as the angels get into their argument. Solo spot lighting would be particularly

effective here as the scenes immediately preceding Mankind's entrance are the fully lit "pomping" scenes of the principal devils, as they address the audience from their perimetral scaffolds.

Spotlighting in this way would be, I think, the principal contribution of the light design. Wherever a "closeup" could help in developing principal points of the script, solo lights should be used. Some moments that call for this kind of treatment are: Mankind's first involvement with Lechery before Covetsy closes his scaffold curtains on them; Mankind's meanderings after Death strikes him (the lights might suddenly be lowered to heighten the effect of that blow); and particularly Mankind's death scene with the Boy under the castle tower, followed by the emergence of the Soul from under the bed after Mankind dies. The Soul's entrance could, in fact, be lit in the same way as Mankind's original appearance, in kind of electric-scenic reprise. Aside from such intimate moments, however, general area, and platea, lighting should be the rule, as that would be in harmony with the original intention of both the script and the theatre plan.

Use of the rampart should also be restricted to only such occasions where it would enhance the patterns established for the outdoor productions. One example of such usage would be to have Backbiter use the rampart while making his "speedy" trips about the theatre and platea. He could "pop up," in

and around the scaffolds of the various devils, and give them fits. Another possible usage of the rampart would be to have the various Sins, who are supposed to be attacking the castle, hurl their threats at the Virtues from the furthest distance possible. They would then have all the lane area in which to perform their ludicrous actions as they are prodded into reluctant battle.

In general, however, the innovations offered by the New Theatre should be used sparingly for a new text production of The Castle. The original outdoor theatre plan was developed with this play, and to alter their complementary relationship before any contemporary productions have been mounted to test that relationship, would be to ignore the historical background of both play and theatre.

CHAPTER VII

CONCLUSION

It is believed that the primary purpose of this study, namely to help establish The Castle of Perseverance as the paradigm of English morality plays of the late Middle Ages, has been accomplished. It is hoped that the significance of the play in the history of drama and of the theatre has been demonstrated effectively, and that the reconstruction of the play-text and the production and architectural designs for its presentation will prove of value both to the scholar interested in studying the period, and to the play producer interested in presenting the play to a contemporary audience.

In Chapter II, The Castle of Perseverance and Everyman (the better known of the two plays), were compared to demonstrate that it is The Castle, and not Everyman, that is most representative of the medieval English morality plays. Indeed the question is raised whether Everyman should even be classified as a morality play, but rather more correctly as an interlude, or morality in early Tudor form. This conclusion is based partly on an analysis of the period, but more particularly on length, plot lines, power of action, cast size, drama conventions, attention to detail, and medieval view of humour, philosophy, theology, and morality. The Castle is seen as truly representative of the medieval concept of art,

while the shortness, conciseness, and late point of attack of Everyman, veers away from panoramic medieval concepts toward a more "modern" approach to drama.

If one views The Castle then as the paradigmatic father of the English morality play, its full impact on the drama of Elizabethan, Restoration, post-Restoration, and other periods of Western theatre are at once apparent. This "morality play" influence becomes even more apparent from the analysis in Chapter III where The Castle as theatre is seen to have a strong relationship with the so-called "radical new design" of such influential contemporary theatres as the Festival Theatre at Stratford, Ontario, and the Tyrone Guthrie Theatre at Minneapolis. The interrelationship of actors, audience, and playing space, based on the conjectured reconstruction of staging and performance, also reveals a possible and important developmental influence on the work of such contemporary directors as Serban and others.

The rationale for the reconstructed play-text of The Castle of Perseverance--namely to present to both the academic and theatre worlds a version suitable for contemporary audiences was accomplished, I believe, without tampering with the power of the play's dramatic structure. As pointed out and illustrated in Chapter IV, the length of the text, the complicated verse forms and the archaic language, were adapted for contemporary playing, but the reconstructed text does no damage to the original. It follows the exact pattern of the

original play-text, except for the inclusion of the Banns as an introduction to help a contemporary audience understand the dramatic conventions of the Middle Ages. The author is convinced that for today's audience he has reconstructed the only English text suitable for full scale production, and that it will do much to heighten the flavor and spirit of the medieval period for the contemporary reader, and the audience, without destroying either the dramatic structure, or the intent of the play.

Finally, I hope Chapters V and VI will be of use to the producer who attempts to produce my reconstructed text of *The Castle*, either in an outdoor theatre built according to the design proposed by Richard Southern, or in the indoor theatre design conceived by me from Southern's plan. I also feel that the two special innovations designed into my indoor theatre, namely the removable "odd piece," and the circular playing ramp, in particular, can be of considerable value to round theatres, and may add a new dimension to the theatre as a whole.

Whatever help this study may be in lifting *The Castle of Perseverance* from obscurity is sufficient reward for the writer. The reconstructed text and design which I believe exemplifies medieval theatricality, matches quite remarkably the kind of dramatic epic theatricality of such modern writers as Mayakovsky, Brecht, and Wilder, and such twentieth-century staging concepts as those of Guthrie, Grotowsky, Brook, and

Serban among others. The Castle of Perseverance deserves to be elevated in the pages of theatrical history.

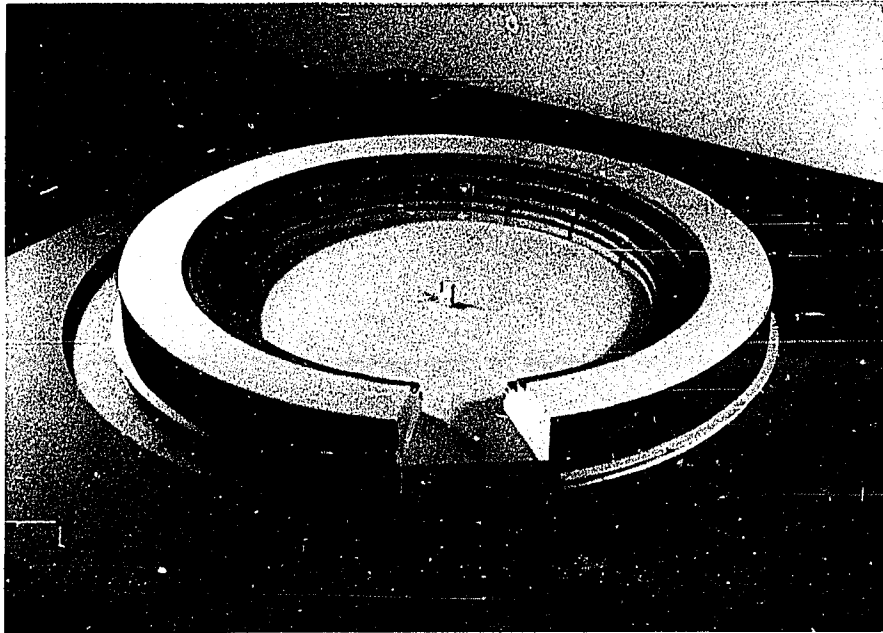


Figure 17. Scaled Sixty Feet Basic Round.
(The New Theatre)

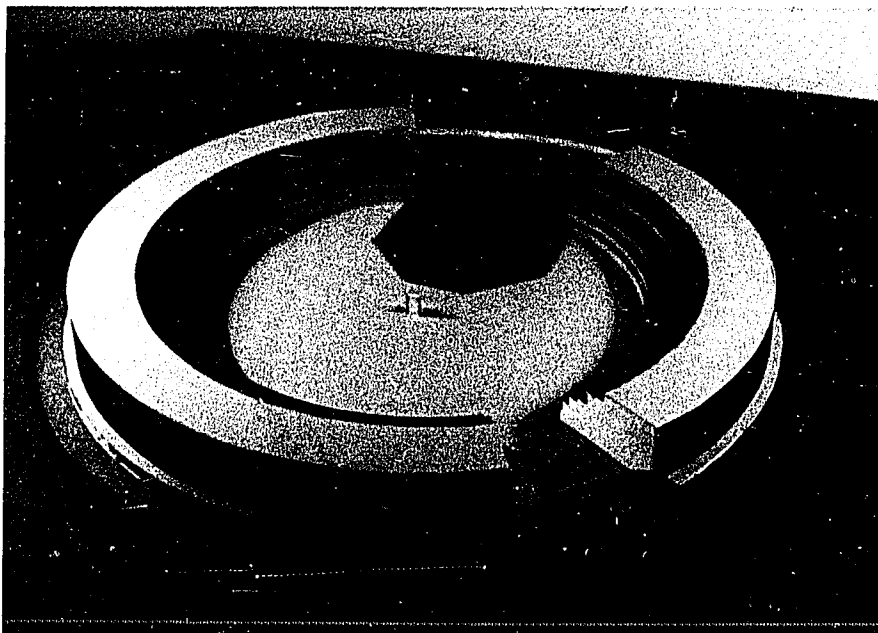


Figure 18. Basic Round with "odd piece" out and
with Thrust Stage Insert (The New Theatre).

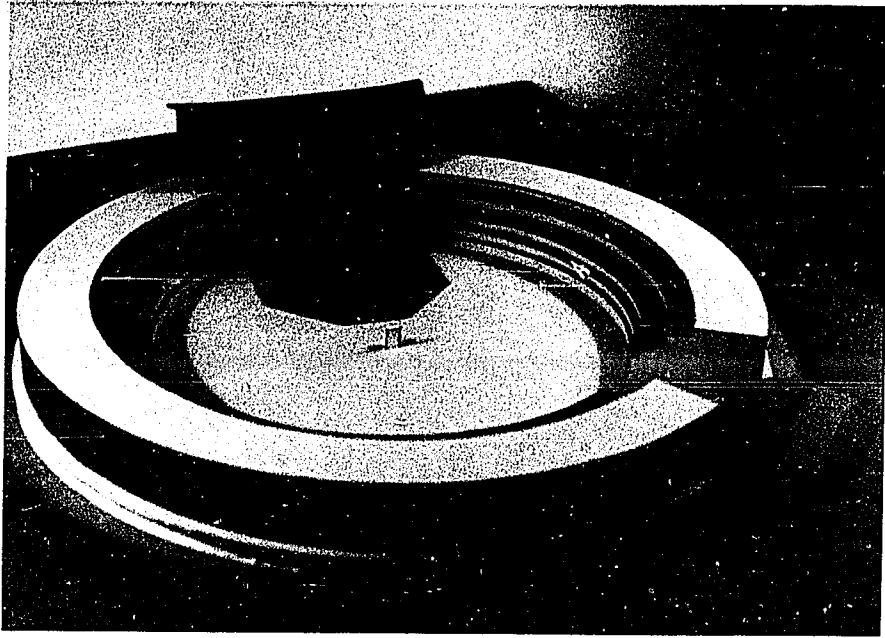


Figure 19. Thrust Stage and Insert (The New Theatre).

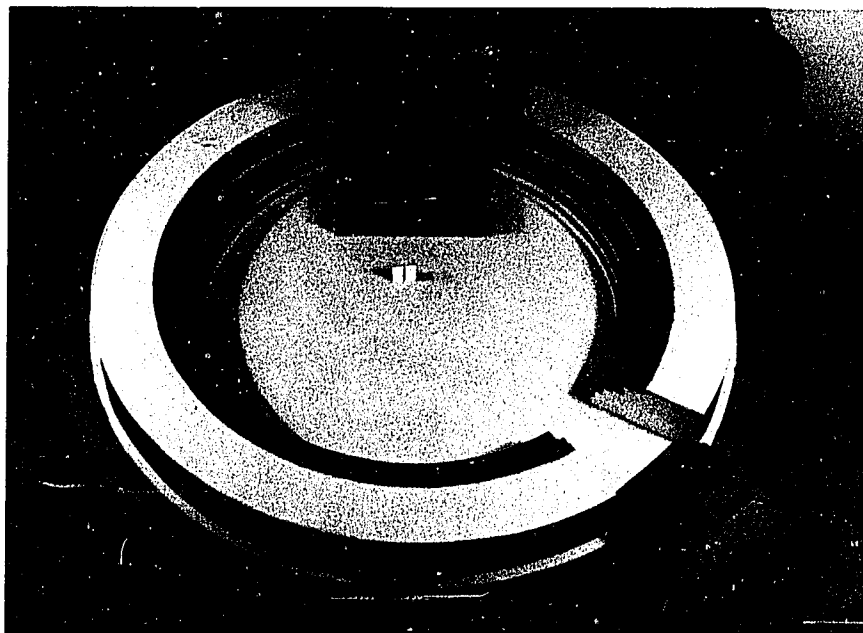


Figure 20. Proscenium Insert with Lyserm Stage
(The New Theatre)

SELECTED BIBLIOGRAPHY

- Adams, James Quincy, ed. Chief Pre-Shakespearean Dramas. Boston: Houghton Mifflin, 1924.
- Anderson, G. K., and Buckler, W. E., eds. The Literature of England. Chicago: Scott, Foresman and Company, 1958.
- Anderson, M. D. Drama and Imagery in English Churches. Cambridge, Massachusetts: The University Press, 1963.
- Axton, Richard. European Drama of the Early Middle Ages. London: Hutchinsons University Library, 1974.
- Bevington, David. From Mankind to Marlowe. Cambridge, Massachusetts: Harvard University Press, 1962.
- _____. Medieval Drama. New York: Houghton-Mifflin, 1975.
- _____. Tudor Drama and Politics. Cambridge, Massachusetts: Harvard University Press, 1968.
- _____, ed. The Macro Plays. Washington, D.C. The Folger Shakespeare Library, 1972.
- Brockett, Oscar G. History of the Theatre. Boston: Allyn and Bacon, 1968.
- _____. The Theatre. New York: Holt, Rinehart, and Winston, 1964.
- Brooke, Iris. Medieval Theatre Costume. London: A and C Black, 1967.
- _____. Western European Costume. New York: Theatre Art Books, 1963.
- Burton, E. J. The British Theatre: Its Repertory and Practice 1100-1900. London: Jenkins, 1960.
- Cawley, A. C., ed. Everyman and Medieval Mystery Plays, 2nd ed. New York: E. P. Dutton, 1959.
- _____, ed. The Wakefield Pageants in the Towneley Cycle. Manchester: Manchester University Press, 1958.

- Chambers, E. K. The Medieval Stage. 2 vols. London: Oxford University Press, 1903.
- Craig, Hardin. English Religious Drama of the Middle Ages. Oxford: The Clarendon Press, 1955.
- Craik, T. W. The Tudor Interlude: Stage, Costume and Acting. London: Leicester University Press, 1958.
- Creizenach, Wilhelm. "The Early Religious Drama, Miracle Plays, and Moralities." The Cambridge History of English Literature. 15 vols. ed. A. W. Ward and A. R. Waller. New York: The Macmillan Company; Cambridge: The University Press, 1933.
- Davis, Norman, ed. Non Cycle Plays and Fragments. Early English Text Society. London: Oxford University Press, 1970
- Davison, Archibald P., and Appel, Willi, eds. Historical Anthology of Music. Cambridge: Harvard University Press, 1950.
- Doran, Madeleine. Endeavors of Art. Madison, Wisconsin: University of Wisconsin Press, 1954.
- Downer, Alan S. The British Drama. New York: Appleton-Century-Crofts, 1950.
- Eccles, Mark, ed. The Macro Plays. Early English Text Society. London: Oxford University Press, 1969.
- Farmer, J. S. ed. Everyman and Other Interludes. London: Oxford University Press, 1909.
- Farnham, Willard. The Medieval Heritage of Elizabethan Tragedy. Berkeley, California: The University of California Press, 1936.
- Feldman, Sylvia D. The Morality-Patterned Play of the Renaissance. Paris, The Hague: Mouton, 1970.
- Frank, Grace. The Medieval French Drama. London: Oxford University Press, 1954.
- Gardiner, Harold C., S., J. Mysteries End: An Investigation of the Last Days of the Medieval Religious Stage. New Haven: Yale University Press, 1946.
- Gayley, Charles Mills, ed. "An Historical View of the Beginnings of English Comedy." Representative English Comedies: From the Beginning to Shakespeare. 4 vols. New York: The Macmillan Company, 1903.

- Guthrie, Tyrone. A Life in the Theatre. New York: McGraw-Hill, 1959.
- _____. A New Theatre. New York: McGraw-Hill, 1964.
- Hardison, O. B. Jr. Christian Rite and Christian Drama in the Middle Ages. Baltimore: John Hopkins Press, 1965.
- Harris, Markham, trans. The Cornish Ordinalia. Washington, D.C.: Catholic University of America Press, 1969.
- Hosley, Richard. "Three Kinds of Outdoor Theatre before Shakespeare." American Journal of Theatre History XII (1971): 1-33.
- Kolve, V. A. The Play Called Corpus Christi. London: Edward Arnold, 1966.
- MacKenzie, W. Roy. The English Moralities from the Point of View of Allegories. Boston: Ginn and Company, 1914.
- Manly, John Matthews, ed. Specimens of the Pre-Shakespearean Drama. 2 vols. Boston: Ginn and Company, 1897; reprinted 1925; New York: Dover Press, 1967.
- Nicoll, Allardyce. British Drama. New York: Barnes and Noble, 1963.
- Payne, Robert, ed. The Complete Plays of Vladimir Mayakovsky.
- Pincherle, Marc. Histoire Illustré de la Musique. Paris: Librairie Galimard, 1959.
- Pollard, A. W., ed. English Miracle Plays, Moralities, and Interludes. London: Oxford University Press, 1927.
- Potter, Robert. The English Morality Play: Origins, History, and Influence of a Dramatic Tradition. London: Routledge and Kegan Paul, 1975.
- Prosser, Eleanor. Drama and Religion in the English Mystery Plays. Stanford, California: Stanford University Press, 1961.
- Ramsey, R. L. ed. Magnyfycence, A Moral Play by John Skelton. Early English Text Society Extra Series XCVIII. London: Kegan Paul, Trench Trubner and Company, 1908.
- Reed, A. W. Early Tudor Drama. London: Methuen, 1926.
- Rose, Martial, ed. The Wakefield Mystery Plays. Garden City, New York: Doubleday, 1962.

- Rossiter, A. P. English Drama from Early Times to the Elizabethans. London: Hutchinson's University Library, 1950; New York: Barnes and Noble, 1967.
- Salter, F. M. Medieval Drama in Chester. Toronto: University of Toronto Press, 1955.
- Schell, Edgar T. and Schuchter, J. D. eds. English Morality Plays and Moral Interludes. New York: Holt, Rinehart and Winston, 1969.
- Southern, Richard. The Medieval Theatre in the Round. London: Faber and Faber, 1958; New York: Theatre Art Books, 1975.
- Spivak, Bernard. Shakespeare and the Allegory of Evil. New York: Columbia University Press, 1958.
- Symonds, John Addington. Shakespeare's Predecessors in the English Drama. London: Smith, Elder, and Company, 1900.
- Taylor, Jerome and Nelson, Alan H., eds. Medieval English Drama: Essays Critical and Contextual. Chicago: University of Chicago Press, 1972.
- Thompson, H. J. trans. Prudentius. Cambridge: Harvard University Press, 1949.
- Tucker-Brooke, C. F. The Tudor Drama. London: Archon Books, 1911.
- Thorndike, A. H. English Comedy. New York: Cooper Square Publishers, 1965.
- Wickham, Glynne. Early English Stages: 1300 to 1660. 2 vols. London: Routledge and Kegan Paul, 1959-1972.
- Williams, Arnold. The Drama of Medieval England. East Lansing: Michigan State University Press, 1961.
- Winternitz, Emanuel. Musical Instruments of the Western World. New York: McGraw-Hill, 1967.
- Wolfflin, Heinrich. Principles of Art History. New York: Dover Publications, 1950.
- Young, Karl. The Drama of the Medieval Church. 2 vols. London: Oxford University Press, 1933.
- Zesmer, David M. Guide to English Literature from Beowulf through Chaucer and Medieval Drama. College Outline Series. New York: Barnes and Noble, 1961.