

WOYZECK

A Record and Analysis of a Production

by

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Department of THEATRE

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### ABSTRACT

Woyzeck, an unfinished play from the year 1837 by the German playwright Georg Büchner, was produced and directed by John Rapsey, in partial fulfilment of the requirements for a Master of Arts degree in the Department of Theatre of the University of British Columbia, at the Dorothy Somerset Studio from October 16 - 19, 1968. The following is a detailed record of that production along with the director's analysis and interpretation of the script.

Woyzeck was produced on a budget of \$350.00 and was performed four times by a predominantly student cast in a theatre seating approximately ninety people. Settings, costumes and seating arrangement were designed by Irene Rapsey.

This record is divided into three main sections. The first is an essay which starts with a biographical note on the author and goes on to discuss briefly his other works and his position in literary tradition. This is followed by a brief note on the text used for this production and then a detailed director's analysis of the play with reference to the significant critical interpretations available in English. This section concludes with a discussion of the origin and basis of

the directorial concept adopted for this production. This section is followed by a short bibliography which includes the major books and articles available in English on Büchner and Woyzeck which were taken into consideration in the preparation of this production. Some books are also listed which had a significant influence on the forming of the director's production concept.

The second section begins with a brief statement of the directorial concept in relation to the particular production conditions involved. Then comes the actual script showing cuts, blocking, significant divisions and indicating light and sound cues. Each scene is accompanied by a brief analysis which indicates the major units within the scene and the directorial approach taken in terms of purpose, action, dominant emotions, character dominance and particular difficulties involved.

The third section is made up of various tables, records and illustrations relating directly to the production. Included are lists of light cues, sound cues, properties, costumes, cost lists and box office reports. Also included is a sample of the programme and copies of press reviews. The



illustrations include colour renderings of sets and costumes as well as colour and black-and-white photographs of the production, and finally, blueprints of the floor plan and working drawings.

TABLE OF CONTENTS

	<u>Page</u>
Introductory Essay .....	1
Notes .....	58
Bibliography .....	60
A Note on the Production Concept .....	62
Prompt Script .....	67
Scene Analysis .....	99
Tables .....	121
Appendix .....	141
Programme .....	141
Reviews .....	142
Illustrations .....	146

LIST OF TABLES

	<u>Page</u>
Sound and Sound Cues .....	121
Lighting Cues .....	123
Hanging Plot .....	127
Hanging Plot diagram .....	129
Total lights, types and wattage .....	130
Lighting diagram .....	131
Costume Plot .....	132
Property Plot .....	134
Budget .....	136
Box Office report .....	139
Complimentary Tickets .....	140

LIST OF ILLUSTRATIONS

	<u>Page</u>
Black and White photographs .....	146
Colour photographs .....	152
Costume Drawings:	
Captain .....	157
Doctor .....	158
Woyzeck .....	159
Drum Major .....	160
Marie .....	161
Charlatan .....	162
Group (Kathy, Grandmother, Idiot)	163
Set rendering .....	164
Ground plan .....	165

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I wish to express my sincere gratitude to all those whose names appear on the programme for this production, especially Simon Hargrave, who supervised the first production in the Dorothy Somerset Studio, and Irene Rapsey, who designed the production, oversaw the construction of sets and costumes until moments before the show began, and then some time during Scene XVIII of the opening performance gave birth to a son, exactly one hundred and fifty-five years to the day (Greenwich Mean Time) after the birth of Georg Büchner.

INTRODUCTORY ESSAY

"Every man's a chasm. It makes you  
dizzy when you look down in."

(Woyzeck - Scene XI)

## I

At the time of his death aged 23, Georg Buchner had received his doctorate from the University of Zürich and had begun lecturing in comparative anatomy. He also found time to lead a full and varied existence as a playwright, revolutionary, translator and student of philosophy. His writings include three plays, the fragment of a Novelle, a revolutionary pamphlet, his doctoral thesis on the nervous system of the barbel fish and complete lecture notes for courses in zoology and philosophy. His unfinished play Woyzeck became one of the masterpieces of German drama and a cornerstone for much of the late nineteenth and twentieth century drama. A fourth play, on the subject of the Venetian wit Pietro Aretino, was considered by Buchner's friends to be his best work, but was lost after his untimely death.

Buchner's biography is understandably short but of considerable value, as it pertains to Woyzeck, which, as the work of a young man still undergoing upheavals in his thinking, is open to a variety of interpretations, because of its fragmentary and unfinished nature. Biographical information provides no definitive answer to the problem of Woyzeck, but it does contain some valuable clues to his thinking

at the time of conception and revision of the play.

Georg <sup>"</sup>Büchner was born on October 17th, 1813, in the small town of Goddelau, near Darmstadt, Germany. <sup>1</sup> He was the eldest of six children, all but one of whom later won some distinction in German life. His father, Ernst Karl <sup>"</sup>Büchner, and his two grandfathers were all medical doctors. Louise Caroline <sup>"</sup>Büchner, his mother, had strong patriotic feelings for Hesse, and was somewhat religious and conservative in temperament, though a friendly and cheerful woman. His father in contrast was a freethinker, an admirer of Napoleon, and a man of grim disposition.

After moving into Darmstadt in 1816, Georg attended a private school run by Dr. Carl Weitershausen, and then from March 1825 until the spring of 1831 he went to the Ludwig-Georgs-Gymnasium. Several of his school essays survive from this period, the most notable of which is a defence of suicide, in which he argues that those who kill themselves from physical or psychological suffering die essentially from a disease.

In the fall of 1831, <sup>"</sup>Büchner went to the University of Strasbourg to study zoology and comparative anatomy. He joined a student club, the "Eugenia" and became friends with August and Adolf <sup>"</sup>Stöber, who were



theology students and folklore enthusiasts. Their collection of Alsatian folksongs was used by Büchner for his plays. While in Strasbourg, he lodged at the home of a Protestant pastor, Johann Jaeglé. Georg fell in love with Jaeglé's daughter Minna and the two became secretly engaged.

During his first period of residence in Strasbourg (from autumn 1831 to the middle of 1833) Büchner's political sensibilities were sharpened. Strasbourg at this time was a centre for political refugees from many German states, and although Büchner did not care much for the regime of Louis-Philippe, he was aware of a considerably greater degree of freedom and prosperity than he knew in his native Hesse. It is probable that he participated in the activities of the Strasbourg branch of a Paris-based secret political group called the "Society for the Rights of Man". However, his letters from this period indicate that he was sceptical concerning politics. He calls the demonstration for the hero of the Polish uprising of 1830 a "Komödie" and wrote to his parents that "if anything can help in our time, it is violence". 2

Because of a Hessian law requiring students to take at least two years of their advanced training at the local university, Büchner was obligated to transfer to the University of Giessen in the fall of

1833. He became quickly discouraged both by the inferior quality of instruction at Giessen, and by the political situation in Hesse, which had become virtually a police state under the grand duke's minister, Du Thil. Early in 1834, after returning to Giessen from Darmstadt where he had gone to recover from an attack of meningitis, Büchner organized a Society for the Rights of Man, and became involved in revolutionary activities with August Becker and a pastor by the name of Friedrich Ludwig Weidig. Büchner wrote a pamphlet The Hessian Courier calling for a peasant uprising, which was printed in July, 1834, but not before Weidig had made substantial revisions, softening the tone and adding a number of passages spiked with Biblical allusions. Distribution had hardly begun when the Hessian authorities were tipped off, one of Büchner's friends was caught with copies in his possession and Georg was forced to make a hurried trip to warn associates in other towns. Upon returning to Giessen, he found that his rooms had been searched. Knowing that nothing was found, he lodged a complaint against the behaviour of the police.

Büchner did not begin a second term of studies at Giessen, but went home to Darmstadt where he stayed from the autumn of 1834 until March 1835. His parents

did not know and would not have approved of his political activities, so he spent an uneasy time in Darmstadt with a ladder at the ready to escape over the garden wall. He was summoned before the Darmstadt authorities to answer questions but sent his brother Wilhelm instead. Nothing resulted from the enquiry, as the judge was a friend of the family.

During this period, in January and February 1835, he spent five or six weeks writing his first play, Danton's Death in order to make some money. Büchner sent the manuscript to Karl Gutzkow, leader of the Young Germany group, who was able to find him a publisher. Before payment could arrive, he grew fearful of arrest and fled to Strasbourg on March 1st, 1835. A few months later a warrant was issued.

Once in Strasbourg, he gave up his revolutionary activities and devoted himself to his studies. Because his father had cut off his financial support when he fled, Büchner again turned to writing to help support himself, this time by translating two dramas by Victor Hugo, Lucrece Borgia and Marie Tudor, which he sent to Gutzkow. He also worked at preparing lecture notes in both comparative anatomy and German philosophy since Descartes and Spinoza.

In the summer of 1836 the Strasbourg Society of Natural History granted him membership and published his thesis on the nervous system of the barbel fish. Sometime during the previous winter he worked on Lenz, and, in the early months of 1836, he wrote Leonce and Lena for a competition for the best German comedy. Unfortunately, Büchner's manuscript arrived a few days late for the July deadline and was returned unopened. He may also have worked on Woyzeck and Pietro Aretino during this period.

In September of 1836, he sent his thesis to the University of Zürich and was granted a doctorate without an oral examination. He began lecturing in comparative anatomy at Zürich in November of that year. He saw only a few friends, mostly Wilhelm and Caroline Schulz, fellow exiles from Germany, whom he had met in Strasbourg. A few days before he fell ill with typhus on February 2nd, 1837, he wrote to Minna Jaegle that he would have Leonce and Lena and two other plays ready for publication within a week, these being most probably Woyzeck and Pietro Aretino. However, his fever became rapidly worse and Caroline Schulz stayed with him constantly, keeping a diary of his words spoken in delirium, including the statement: "We do not suffer too much pain, indeed

we suffer too little, for through our pain we are brought nearer to God".<sup>3</sup> His fiancée, Minna was sent for, but "Buchner hardly recognized her by the time she arrived on February 17th. He died two days later on February 19th, 1837, at the age of twenty-three.

Apart from The Hessian Courier and the Hugo translations, only Danton's Death had been fully published at the time of Buchner's death. Over the next two years Gutzkow was able to publish Lenz and part of Leonce and Lena and in 1850 Georg's brother brought out an edition of his works including some letters and the whole of Leonce and Lena. He did not, however, attempt to publish Woyzeck, as it was too difficult to decipher. In the 1870's, Karl Emil Franzos persuaded the family to allow him to publish "Buchner's works and proceeded to bring out a version of Woyzeck in a periodical in 1875, followed by a complete edition in 1879.

Unfortunately the manuscript of Pietro Aretino as well as a number of letters were probably lost in a fire in the "Buchner home and Minna Jaegle destroyed whatever papers were in her possession shortly before she died in 1880.

Even after Franzos' edition, Buchner's plays were considered too difficult to stage. The easiest,

Leonce and Lena, was performed in Munich in 1885 and Danton's Death was produced in Berlin in 1902. It was not until 1913 that the Munich Court theatre staged the first production of Woyzeck. "Büchner did gain some popularity, however, in the 1880's when he was discovered by Hauptmann and later Wedekind, through whom he exerted some influence on Naturalism and German Expressionism. As he grew in stature, more reliable editions of his work appeared, especially Witkowski's edition of Woyzeck in 1920 and Fritz Bergemann's Werke und Briefe in 1922. Thus, having been virtually forgotten within a few years of his death, Büchner's genius was recognized near the end of the nineteenth century and he has continued to exert considerable influence ever since, most notably on the young Brecht and the French avant-garde movement.

The period between the end of the Napoleonic wars in 1815 and the Revolution of 1848 is not an easy time to define in terms of literary movements in Germany. Politically there was a constant struggle between the extremely repressive group struggling to maintain the old establishment and fervent liberals bent on achieving national unity and political freedom. In literature, this was somewhat of a transitional period between the Classical period of Goethe and Schiller and the advent

of Realism. The term Biedermeier is used in German criticism to describe the period in literature, in the pictorial arts and as a cultural-historical epoch.<sup>4</sup> Unfortunately the term has no equivalent in English and its use is much disputed because of the diversity of things it is used to describe. Coined originally as part of the title of some parodies based on the work of a Swabian schoolmaster-poet, it came to suggest "someone belonging to the lower middle class, clearly showing his rustic origin, simple, decent, home-loving, extremely limited and utterly prosaic: a figure of fun for the intellectual, the artist, the sophisticated city-dweller."<sup>5</sup> When used in reference to painting, Oswald Wolff says the term was used

to distinguish a style which placed greater emphasis on the small details of everyday life; which stressed situation rather than action and therefore concentrated attention on the solid and static against which the figures were significantly posed.<sup>6</sup>

It is obvious from these statements that Büchner's art has little more than passing resemblance to the qualities mentioned here. However, the term is often used in the considerably wider sense of a socio-political unit, thereby including such artists as Büchner and the Young Germany group without too much discomfort.

Although lacking any humorous connotations, some scenes in Woyzeck have a strong Biedermeier quality to them. Marie putting her child to bed or the grandmother's fairy tale are domestic and folk-ish, but Büchner endows them with tragic intensity. Similarly, despite the fact that the scenes of Woyzeck are essentially static, the movement from one to the other gives the impression of extreme mobility.

Despite the fact that Büchner sent his manuscripts to Karl Gutzkow, the leader of the Young Germany group, he has no more than superficial literary affiliations with them. He saw himself primarily as a solitary literary figure, claiming strong allegiance only to Shakespeare and some of Goethe. That is not to say he was free of any influence from his contemporaries. Several writers either influenced or anticipated him, especially Grabbe and Kleist, as well as Lenz, a writer from the Storm and Stress period for whom he had a special affinity.

Goethe's Gotz von Berlichingen bears some stylistic resemblance to Danton's Death in that both deal with sprawling historical subjects, using short, loosely connected scenes, large galleries of characters and considerable detail. However, there is a vast gulf in tone between Büchner's scepticism and passivity, and Goethe's demonstration of the possibility of heroic action



and meaningful communication. After the Storm and Stress period had died down, Goethe moved into a "classical" period with Iphigenia in Tauris (1786), which owed its greatest allegiance to French Neo-Classicism and for which "Buchner could feel little affinity.

The plays of Heinrich von Kleist are structurally quite formal, in that they employ blank verse and carefully constructed plots depending on the direct confrontation between major characters. Kleist's blank verse is not in the rhetorical mode but is quite unpretentious and has a quality of normal speech. Though his characters confront each other, there is doubt raised as to their ability to communicate with each other and a tone of despair and scepticism creeps in which is very similar to Buchner.

"Buchner probably knew Grabbe's Napoleon or the Hundred Days (1831) when he wrote Danton's Death. This play is an historical panorama concerned with events leading up to the Battle of Waterloo. It is written in prose, using a variety of tones, locations, contrasting scenes and mixture of characters to evoke a full picture of historical forces at work. Grabbe, however, is unable to forge a dramatic unity from diverse and unconnected materials, and he lacks "Buchner's dramatic objectivity and anonymity.

Büchner was fascinated by the poet and playwright Jacob Michael Reinhold Lenz, whose work dates from the 1770's. Büchner based his Novelle on Lenz's diaries. This story contains some literary arguments which are generally taken to represent Büchner's own views. Lenz's plays, especially The Private Tutor (1774) and The Soldiers (1776) contain many elements which are fundamental to Büchner's drama. Lenz makes use of ordinary people in contemporary settings and his heroes are somewhat small, passive people. Characters are highly individualized and distinguished by their manner of speaking. These plays have something of the richness of detail and diversity of elements of Büchner's works but they are generally restricted to a social frame of reference and tend to illustrate a social moral. The existential probing and the images of an inverted world which are so strong in Büchner do not arise in Lenz's more limited universe.

Büchner wrote his first play, Danton's Death, during his stay at home soon after his political activities concerning The Hessian Courier affair came under the suspicion of the local authorities. A letter written to his parents shortly after its completion contains one of Büchner's few statements on dramatic theory apart from those in Lenz. He writes:

The dramatic poet is, in my eyes, nothing but a writer of history for the second time. He transplants us directly into the midst of the life of an era, giving us, instead of a dry account of it, characters rather than characteristics and figures rather than descriptions. His foremost task is to get as close as possible to history as it really happened. His book must be neither more nor less moral than history itself. 7

Apart from the problem of Büchner's assumption that the actual facts of history can be known, this statement accounts in a large measure for the extent to which he remains aloof and impartial to his drama. His objectivity is all the more remarkable when it is remembered that he was deeply concerned with the politics of Hesse and that he had recently written The Hessian Courier which began with revolutionary fervour:

FREEDOM FOR THE HUTS!  
WAR ON THE PALACES! 8

The main opposition in the play is between the passive, extremely sceptical Danton who feels that the bloodshed of the Revolution has gone too far and the fanatical Robespierre who can brook no leniency in his purge. If Büchner betrays any hint of sympathy it is for Danton, though he finds reason to condemn and excuse both men - Danton for his absolute refusal to act and Robespierre for his insistence on abstract virtues.

Almost two years before he wrote Danton's Death

he was already deeply affected by the crushing force of destiny. He wrote to his fiancée, Minna:

I have been studying the history of the Revolution. I have felt as though crushed beneath the fatalism of History. I find in human nature a terrifying sameness and in the human condition an inexorable force, granted to all and to none. The individual is no more than the foam on the wave, greatness mere chance, the mystery of genius a puppet play, a ludicrous struggle against a brazen law, which to acknowledge is the highest achievement, which to master impossible. I no longer intend to bow down to the parade horses and the bystanders of History. I have grown accustomed to the sight of blood. But I am no guillotine blade. 9

Danton's pessimism and resignation is equal to that betrayed in the first part of Büchner's letter. On the eve of his death he declares:

Yes, when I was a child! It wasn't worth the trouble to fatten me up and keep me warm. Just another job for the gravediggers! I feel as if I'd already begun to stink.

(IV. iv)

However, in the last few lines of the letter quoted earlier, Büchner seems committed to some act of defiance in spite of his realization that he is no "guillotine blade" and is not running with the tide of history. His gesture of revolt would perhaps be in the manner of Lucille's cry at the end of Danton's Death. As a patrol enters, she shouts:

"Long Live the King", bringing the guards upon her, thus embracing rather than struggling against her destiny.

Danton's Death is not so remarkable for its innovations in technique as it is for the extreme passivity of its hero. Unlike Woyzeck, the burden of meaning is still carried in long speeches by the major characters. The weight of time and the force of destiny, however, become major themes in his other plays. In Woyzeck there is a strong sense that the character is crushed by a society that is largely oblivious of him. Similarly Danton is aware that his appointment with destiny is approaching when he says:

Will the clock never stop! Every tick  
pushes the walls closer around me,  
till they're narrow as a coffin.

(IV. iv)

The Captain in Woyzeck desperately fills 'that horrible stretch of time' with meaningless rituals in order not to have to face his futility should he wind up a day with ten minutes left over. These themes are also present in Büchner's comedy, Leonce and Lena, in which boredom is the strongest motivation.

Leonce and Lena is Büchner's only play in a recognizably traditional form. There are many echoes of Alfred de Musset's Fantasio, German Romanticism and the commedia dell'arte. The play is basically a

gently absurd romantic comedy. In the second scene we are presented with the Fichtean-idealist monarch of the tiny kingdom of Popo, who runs about with his pants half-off worrying that the "categories" are in disarray and that his "free will" is exposed. Both his son Leonce, Prince of Popo, and Princess Lena of the neighbouring kingdom of Pipi, escape their homes to avoid a prearranged marriage to an unknown partner. They meet in an inn, fall in love and return in disguise to Popo where King Peter, very melancholy at having to cancel his wedding celebration, decides to perform a marriage in effigy. When the ceremony is over, Leonce and Lena remove their masks and discover that the marriage they had each been trying to escape had been intended to be between them. Instead of asserting their free will, they have inadvertently performed the prearranged marriage. Once King Peter has departed for a life of perpetual thought, Leonce and Lena settle down to reign in a style that is characterized by Valerio:

...we shall lie in the shade and ask  
the Lord God for macaroni, melons and  
figs, for voices soft as music, for  
bodies fine as classical heroes and  
for a commodious religion.

(III. iii)

Although <sup>"</sup>Buchner wrote a comedy, it would be

wrong to assume that he abandoned the despair that permeates Danton's Death. Leonce and Lena makes use of the Romantic Comedy form but Büchner invests his play with a tone that bears close relationship to the Theatre of the Absurd. Leonce is a hero motivated by boredom:

What people won't do out of mere boredom!  
They study out of boredom, pray out of  
boredom, they love, they marry and  
multiply out of boredom, and then at last  
they die out of boredom, and - what makes  
it so amusing - they do it with the most  
serious of countenances, without ever  
understanding why, and God knows what  
all else.

(I. i)

Later in the same scene Leonce refers to himself as a "poor puppet" who could become moral and useful by wearing a frock coat and carrying an umbrella. The speech is very reminiscent of Woyzeck's view of virtue in the first scene of the later play:

... if I could have a hat and a watch and  
a cane, and if I could talk refined, I'd  
want to be virtuous, all right.

(Sc. I)

In Leonce and Lena, Büchner goes to some length in developing this puppet or automaton image of man. Near the end of the play he has Valerio introduce the lovers in a fashion that betrays his personal feelings:

Here, ladies and gentlemen, you see two individuals of either sex, a man and a woman, a gentleman and a lady! They are nothing more than artifice and mechanical ingenuity, pasteboard and watchsprings. Each is equipped with a delicate, delicate ruby spring under the nail of the small toe of the right foot. Press this lever ever so gently and the mechanism will be set in motion for fully fifty years. These individuals are so consummately constructed that they cannot be distinguished from other human beings, unless one knows that they are merely pasteboard; they might even be accepted as members of human society.

(III. iii)

A very similar tone is taken in Woyzeck in the fairground scenes (IV, V) where both the monkey and the horse are exploited for their human qualities. Büchner emphasizes the very little differences which distinguish man and beast:

Charlatan: Gentlemen, gentlemen! You see here before you a creature as God created it! But it is nothing this way! Absolutely nothing! But now look at what Art can do. It walks upright. Wears coat and pants. And even carries a sabre. This monkey here is a regular soldier.

(Sc.IV)

The view of man presented in Leonce and Lena is of a boredom-motivated puppet stumbling into his fate as he tries to escape it. Büchner manages to parody the Romantic Comedy form while grafting into it his



deepest philosophical musings, without, however, allowing his despair to overwhelm the gently humorous and resigned quality of the play.

The prose fragment Lenz is a very striking study of the growing insanity of the playwright to whom Buchner felt especially close. Though the style of the whole piece is very captivating, the section which deals with Lenz's arguments against Idealism and Romanticism and his statements about the art of the dramatist are of special interest in a discussion of Woyzeck. Much of what Lenz says is usually taken as Buchner's own theories on dramatic art. Some of this material is used elsewhere in this essay, but it is worth noting here that there is often a similarity discernable between Lenz's religious fantasies and aberrations, and those of Woyzeck.

## II

The text used for this production was basically Carl Richard Mueller's translation,\* but with some substantial changes. Two entire scenes which Mueller includes were left out and the ending of the play was somewhat rearranged. Apart from this, the number of characters was reduced from nearly thirty to ten.

\* Mueller, Carl Richard: Georg Buchner, Complete Plays and Prose (Hill and Wang, New York, 1963)

It has become traditional among "Büchner's editors and translators to select or arrange the scenes of Woyzeck according to what they felt the author's intention to be, thereby building something of their own interpretation into the play. The problem arises mainly because there exist three fragments of manuscripts for the play, two of which are rough drafts of the scenes in no particular order, while the third seems to be a partially completed fair copy. The facts of the actual case on which the play is based are known, but "Büchner uses this material so loosely that it is impossible to tell whether or not he intended to complete the play by having Woyzeck brought to trial and finally hung. Similarly, the order of the scenes is not known exactly, except in the simplest cases of chronology, nor is it possible to tell fully which scenes were complete, which sketches he intended to keep and which to reject. Once it is acknowledged that no definitive arrangement exists and that there are several possibilities of meaning, it becomes much easier to accept the fact that each editor or director makes to some extent his own play out of Woyzeck.

The actual occurrence on which "Büchner based the play occurred in Leipzig in 1821. A barber, Johann Christian Woyzeck, aged forty-one, stabbed the widow Frau Woost, aged forty-six, in seven places. They had been living

together for about two years, but she had begun to mistreat him and sleep with soldiers. At the trial, the defence claimed that Woyzeck had suffered epileptic fits and had sometimes appeared insane or mentally deficient. An examination was carried out by a Dr. Clarus who concluded that Woyzeck was responsible for his actions and an execution date was fixed. This was delayed when Woyzeck claimed that he saw visions and felt he was pursued by the Freemasons. After another investigation, Clarus reiterated his original opinion and Woyzeck was executed on August 27th, 1824, in Leipzig.

Apart from the major facts of the case, "Buchner made no more use of it than the broad outline, despite the fact that a few phrases from the testimony found their way into the play. "Buchner's Woyzeck is only thirty years old, for example, and he and Marie seem to be essentially married, though lacking the ceremony. Marie's sleeping with the Drum Major appears to be a case of genuine infatuation, rather than a regular occurrence. Whatever his intentions were for the ending of the play, it is clear from the changes in the story that "Buchner did make that he was allowing himself considerably more freedom and inventiveness with the facts of history than he claimed to have done with Danton's Death.

As far as English language criticism is concerned, there are three major areas of interpretation for Woyzeck. There are those such as Mueller who regard Büchner as an early social realist and thus arrange the play to emphasize these elements. On the other hand, Herbert Lindenberger regards him as an extremely despairing existentialist writer whose play evokes nothing so strongly as the reality of human suffering. The third view acknowledges the extent of Büchner's despair and scepticism but feels that behind this there echoes a humanistic acceptance of man's condition and the futility of his actions. Advocates of all three views can muster considerable support for their interpretation of Woyzeck but the fact emerges that the whole question seems to hinge on matters of emphasis, arrangement of scenes and interpretation of a few key events.

Mueller's edition of the play contains, by his own admission, parts of discarded scenes and compilations of dialogue from several different sources. He says:

"Büchner, I feel, would have completed the play by showing the absolute and inhuman destruction of his main character by means of as ghastly a trial as he could possibly have devised, a veritable travesty of justice (much in the style of the trial scenes in a number of Brecht plays). It would have been a fitting end to this most horrifying and modern of dramas.

Clearly Mueller intends to emphasize the social aspects of the play. This leads him to do several things with the text. The first is to treat it as essentially unfinished and secondly to point his ending of the play towards a trial scene.

Mueller's closing scene reads as follows:

Policeman: What a murder! A good, genuine,  
beautiful murder! Beautiful a  
murder as you could hope for! It's  
been a long time since we had one  
like this!

(Sc.XXIX)

This scene (which is set in the morgue) is followed by this stage direction:

(Woyzeck stands in their midst, dumbly looking  
at the body of Marie; he is bound, the dogmatic  
atheist, tall, haggard, timid, good-natured,  
scientific.)

(Sc.XXIX)

It is interesting to note that the final stage direction alone of the entire translation is Mueller's only personal addition. This stage direction tends to give Woyzeck a more active will and to make him more of a victim than most editions would allow.

Mueller also includes the so-called "Apocryphal Scene" in which Woyzeck returns from the pond and is rejected by his son, Christian. This scene is sometimes printed with the qualification that he returns as 'a ghost' but most critics since Franzos feel that the scene was to have been rejected and they therefore end the play with

Woyzeck drowning in the pond.

One other crucial difference between Mueller's edition and all others is that he includes a scene between Woyzeck and the Sergeant (Scene XVI) in which Woyzeck utters some rather long, coherent and philosophical statements concerning science and Nature:

If only you had no courage, there would be no science. Only nature, no amputation, no articulation. What is this? Woyzeck's arm, flesh, bones, veins. What is this? Dung.

(Scene XVI)

No other editor has seen fit to use this scene, primarily because it is very dubious, but also because most of the material in it seems to have been displaced into other scenes, the fair scenes and the first inn scene. Apart from that, it seems to violate Buchner's design in that it is far too direct a statement for Woyzeck to make. Mueller states in his Note on the Texts <sup>11</sup> that the main result of his compiling this version was to give Woyzeck somewhat more to say and to make him a fuller character. As a reading text for Woyzeck, Mueller is justified in collecting dialogue for the character from all three manuscript fragments, but for playing purposes Woyzeck says far too much and comes off as a rather intelligent, coherent person. The less Woyzeck says in a philosophical vein and the more he speaks in terms of his characteristic

images and obsessions; the more believable a character he becomes.

Herbert Lindenberger mentions the fact that the structure of Woyzeck resembles the 'spatial' composition which G. Wilson Knight speaks of in reference to Shakespeare.<sup>12</sup> It is worth quoting Knight on this idea. He says:

One must be prepared to see the whole play in space as well as time. It is natural in analysis to pursue the steps of the tale in sequence, noticing the logic which connects them, regarding those essentials that Aristotle noted: beginning, middle and end. And yet by giving supreme attention to this temporal nature of drama, we omit what in Shakespeare is at least of equivalent importance. A Shakespearian tragedy is set spatially as well as temporally in the mind. By this I mean that there are throughout the play a set of correspondences which relate to each other independently of the time sequence which is the story. <sup>13</sup>

Woyzeck is a spatial composition almost to extremes. Only four or five scenes have any direct bearing on the plot of the play, while all the rest are fragments, parallels, amplifications or obliquely connected scenes, which exist for the most part outside any chain of causal necessity. Büchner uses a wealth of indirect means to transform what would otherwise be a simple and sordid revenge story into a rich and compelling tragic vision. Causally and temporally the scenes are as distinct as possible, each presenting a vivid flash of the life of a small German town.

However, as these images accumulate, there is a growing interconnection between them on the level of a pattern of imagery and a sense of social forces in operation.

"Büchner uses a gallery of characters which are distinguishable in a spectrum by their military rank, social or economic position, morality or intelligence to create a miniature world through which Woyzeck stumbles. The social, environmental and physical forces at work on Woyzeck are not the only ones in which Büchner is interested. Woyzeck's physical and mental deterioration gives rise to an apocalyptic vision which grows throughout the play and adds a further dimension to the play. It is in this area that the spatial composition of the play is most evident. Furthermore, it is Büchner's method of repeating verbal patterns, images, visual patterns and thematic modes which forms the basis of the director's concept of the play. Büchner tends throughout the play to build separate schools of images and suddenly unite them with surprising effect.

In the scene by the pond in which Woyzeck stabs Marie, he hesitates and does not seem sure what he is going to do until she says:

Look how red the moon is! It's rising.

(Scene XXIV)



To this, Woyzeck makes what must be an incredible reply:

"Like a knife washed in blood"

It is as if the word 'red' acts as a trigger in his mind, for immediately after this he stabs her. It is almost pointless to argue the question of premeditation in this instance. Obviously Woyzeck has bought a knife, had visions and heard voices concerning the stabbing, but it is also true that we do not always carry out what we plan to do or fantasize about. By the time Marie says 'red' in this scene, there is a very complex cluster of images, ideas and associations connected with this word, which when Woyzeck hears the key word, he completes the pattern with an act.

The first time we see Woyzeck with any sort of knife in his hand is in the very first scene as he is shaving the Captain. In Scene XI the idea of cutting is associated with this when the Captain jokes with the doctor at Woyzeck's expense:

Stay awhile, Woyzeck! Running through  
the world like an open razor, you're liable  
to cut someone. He runs as if he had  
to shave a castrated regiment and would be  
hung before he discovered and cut the  
longest hair that wasn't there.

(Scene IX)

The idea of shaving leads to the mention of beards and from there to a reference to the Drum Major. The

Captain, who is toying with Woyzeck, brings up the subject of his wife, and tells him that if he hurries home around the corner, he will find a hair on ,

... a certain pair of lips. A pair of lips, Woyzeck. I know what love is, too, ....

(Scene IX)

Woyzeck understands at this moment that the Captain is saying that the Drum Major and Marie are sleeping together. His response is:

Captain, sir, the earth's hot as coals in hell. But I'm cold as ice, cold as ice. Hell is cold. I'll bet you.

(Scene IX)

Moments later the word 'stab' is used when the

Captain says:

You keep stabbing at me with those eyes of yours and I'm only trying to help.

(Scene IX)

From this one scene it is possible to see how Buchner uses a cluster of words and images to surround a central idea. A list of key words concerning Woyzeck's realization that Marie has been unfaithful would read as follows:

'razor', 'cut', 'beard', 'drum major', 'lips', 'hot', 'cold', 'Hell' and 'stab'.

In almost every other scene in the play, these words are echoed, amplified and refined until there is some sort of

pattern in Woyzeck's mind.

In Scene II is the first mention of the Freemasons which is part of a sort of magic-conspiracy idea that Woyzeck is obsessed with. In this scene as well are the first apocalyptic images, expressed in these words:

Andres! How bright it is! It's all glowing  
over the town! A fire's sailing around the  
sky and a noise coming down like trumpets.

(Scene II)

There is a considerable amount of religious symbolism in the play which begins here in one of Woyzeck's visions. The conspiracy idea and the apocalyptic vision become connected and fit into the cluster of words and images already established through the relationship between 'fire', 'hot' and 'cold', and Woyzeck's mention of Hell. However, this does not yet fully account for Woyzeck's words as he is about to stab Marie. It could be argued that he is replying to only part of what Marie says:

"Look how red the moon is."

To which he replies: "Like a knife washed in blood"...

On the other hand, Woyzeck could be referring to the "It's rising" part of her speech. In other words, the knife is rising just like the moon. It makes much more sense, however, if Woyzeck responds to her whole image, the red moon rising. This image has strong

affiliations with the glow over the town and the fire in the sky which Woyzeck sees in Scene II. Woyzeck's simile ("like a knife washed in blood") then brings several strains of imagery and action together: the apocalyptic, Christian and revenge themes all meet in the image of the bloody knife (sword, cross) rising in the sky.

At this point, several lines of imagery suddenly coincide and Woyzeck plunges the knife into the body of Marie.

Unfortunately all the external evidence of the play would indicate that this is a premeditated murder. After all, Woyzeck does buy a knife from the Jew and he does hear voices telling him to "Stab the goat-bitch dead?"<sup>14</sup>

He also makes a slip of the tongue in Scene XVII when he says "Andres, you know something? There aren't many girls like she was". This could indicate that he has already formulated a plan to murder Marie.

On the other hand, the case is quite strong for considering Woyzeck insane at the time of the murder. There is the evidence of his physical condition, his seeing of visions, his hearing of voices and again his slip in Scene XVII, which would indicate a confusion of reality and dream. However, it must be remembered

that in the actual case Woyzeck was finally declared responsible. It would be reasonable to assume that had Buchner been interested in taking sides in the controversy his play would have been an example of documentary realism in which he would have forcefully advocated one or the other views of the murder. But the simple and obvious fact is that Buchner does not make a case for either interpretation - if anything he makes the "evidence" for both sides more equal. It is even misleading to assume that there are sides to a controversy in Woyzeck. Buchner's intent seems rather to show that the matter is more involved than a legal-medical controversy. Buchner's dramaturgy is spatial in the extreme; there are several layers of imagery concerned with the murder as well as a variety of analogous events.

Basically, the imagery falls into several major categories. There is a major group concerning the word "nature" into which falls the hierarchy of characters, such features as the horse, monkey and Woyzeck's relationship with the Doctor. The second group focuses around the word "red" and includes the Christian and apocalyptic imagery as well as the realistic level of the murder of Marie. The third set of images is concerned with the word "grotesque" which penetrates

and unites the other major patterns of imagery.

Some of the associations with the word "red" have already been discussed. However, there are a number of instances which have not yet been mentioned. Beginning in Scene II the apocalyptic imagery connected with a fire "sailing around the sky" becomes associated with another pattern in the following scene. As the soldiers march by in parade, Margret notices the glance which the Drum Major threw Marie, and moments later says to her:

If it isn't the Virgin herself! I'm  
a respectable person. But you! Everyone  
knows you could stare your way through  
seven layers of leather pants!

(Scene III)

It is no coincidence that Margret's insult likens Marie to the Virgin. Her child is named Christian and "Buchner makes several references elsewhere to her innocence. On the other hand, in Scene XX he reverses the image when Marie reads from the Bible the words of the adultress Mary Magdalene.

Near the end of this scene Woyzeck and Marie solidify their affiliations with the apocalyptic images by referring to the darkness. Woyzeck says:

Look around you! Everything hard and  
fixed, so gloomy.

(Scene III)

As soon as Woyzeck leaves, Marie feels the darkness closing in:

It's growing so dark. As if we were  
going blind.

(Scene III)

These images of darkness develop originally from Woyzeck's vision in Scene II, but Büchner goes to considerable length to develop this light-darkness imagery as well as images of eyes and blindness. The light-darkness theme runs throughout the play both in specific references in the text and in indications that light and dark scenes alternate with each other in a rhythmic fashion through the play. The references to seeing begin in Scene III with Margret's mention of Marie's 'shining eyes', her ability to stare through 'seven layers of leather pants' and become extended in the same scene with mention of Woyzeck's seeing of visions and concludes with Marie's feeling that the closing darkness is like the world going blind. In Scenes IV and V the seeing images are further developed when the Sergeant and the Drum Major catch sight of Marie:

Sergeant: You'd think all that black hair would  
pull her down like a weight. And  
those eyes!

Drum Major: Like looking down a well... or up  
a chimney.

(Scene IV)

As Woyzeck and Marie enter the brightly-lighted booth

of the astronomical horse, Marie exclaims:

All these lights!

and Woyzeck's reply unites the light-darkness and seeing images:

Sure, Marie. Black cats with fiery eyes. Furthermore, with the 'fiery eyes', there is an echo of Woyzeck's vision of the apocalypse as well as a hint of the red moon to come.

Scene VI is brilliantly written, a scene which unites all the imagery so far. However, before it is possible to illustrate how much Büchner accomplishes in this scene, the other major strands of imagery must be picked up.

Büchner begins in Scene I to establish a hierarchy of characters based in part at least on proximity to a state of "nature". Other factors are, of course, important, e.g. social position and economic freedom. Often outbursts of 'nature' are a function of oppression in these areas. Woyzeck shaves the Captain, who is busy meditating on eternity. When the discussion turns to the morality involved in Woyzeck's fathering an illegitimate child, Woyzeck equates economics and morality:

You see, Captain, sir... Money, money!  
Whoever hasn't got money... Well, who's  
got morals when he's bringing something  
like me into the world?

(Scene I)



But even the Captain feels the blood in his veins, the stirring of his 'nature', which he quickly suppresses with considerations of virtue:

Whenever I rest at the window, when  
it's finished raining, and my eyes  
follow the white stockings along as  
they hurry across the street...  
Damnation, Woyzeck, I know what  
love is, too, then! I'm made of  
flesh and blood, too. But, Woyzeck:  
Virtue! Virtue!

(Scene I)

In Scene III, the Drum Major is associated with images from nature:

Margret: What a man! Built like a tree!

Marie: He walks like a lion.

The following two scenes, IV and V, each show trained, humanized animals revolting against that training and acting naturally.

Charlatan: Gentlemen, gentlemen! You see here  
before you a creature as God created  
it! But it is nothing this way.  
Absolutely nothing! But now look at  
what Art can do! It walks upright.  
Wears coat and pants. And even carries  
a sabre. This monkey here is a  
regular soldier.

(Scene IV)

Moments later when the Charlatan asks the monkey for a kiss it revolts and 'trumpets'. In the following scene the astronomical horse is able to answer his trainer's questions, but this 'metamorphosed human being' still has

natural impulses:

Proprietor of the Booth: This is no dumb animal.  
This is a person! A human being! But still  
an animal. A beast. (The nag conducts  
itself indecently) That's right, put  
society to shame.

(Scene V)

In Scene IV, is the first mention of the word  
'grotesque'. After the Charlatan's advertisement for  
the astronomical horse, Woyzeck tells the following  
story:

You know, I had a little dog once who kept  
sniffing around the rim of a big hat, and  
I thought I'd be good to him and make it  
easier for him and sat him on top of it.  
And all the people stood around and clapped.

(Scene IV)

Overhearing this a Gentleman says:

Oh, grotesque! How really grotesque!

Woyzeck's reply supplies one of the more difficult  
interpretive problems of the play. He says:

Don't you believe in God either? It's  
an honest fact I don't believe in God. -  
You call that grotesque? I like what's  
grotesque. See that? That grotesque  
enough for you?

The problem is why Woyzeck assumes that because the  
Gentleman finds the story grotesque he cannot believe  
in God, and further what Woyzeck is referring to  
when he says "see that?" The second part seems to be

simply enough explained, if Woyzeck refers to the monkey dressed as a soldier and the wife in pants. However, the first part of the problem is not so easily solved, and it will be left until later when the images surrounding the grotesque idea have been more fully developed.

This section of the essay began as an explanation of how in Scene VI, <sup>"</sup>Buchner seems to have consolidated the various strands of his imagery at this point. This is an extremely important scene also because it is the first scene that can be properly called a 'plot' scene insofar as it contains evidence, however indirect, that Marie has slept with the Drum Major. Marie says:

He told Franz to get the hell out, so what  
could he do!

(Scene VI)

There is the fact of the pair of earrings which she tells Franz she found, but obviously 'he' gave them to her. Furthermore at the end of the scene, Marie expresses her guilt:

I am bad, I am. I could run myself  
through with a knife.

(Scene VI)

This scene functions very well as a consolidation scene. In no edition is it placed earlier than fourth and in every edition except the first crude effort by Franzos it is the earliest mention of a plot event.<sup>15</sup>

In the first part of the scene, Marie is impatiently trying to settle her child, while vainly preening herself with her newly-won earrings before her piece of broken mirror. What she says to the child is not only cruel and superstitious, it also unites and extends several patterns of images already mentioned. The light-in-darkness images are continued with the shining stones of the earrings. The seeing-blindness images from previous scenes are re-stated in this scene, when Marie flashes her mirror across the wall and says to the boy:

Eyes tight! Or he'll look into them  
and make you blind!

(Scene VI)

This contrasts with the earlier image in Scene III of the mother and child going blind as the darkness closes in. There is a small echo of Woyzeck's visions in Marie's song to the child:

Hurry, lady, close up tight  
A gypsy lad is out tonight  
And he will take you by the hand  
And lead you into gypsyland.

(Scene VI)

The song clearly implies that a magic world opens up behind the eyes in sleep.

Economic oppression is mentioned in conjunction with an example of the 'red' imagery, when Marie says:

But my mouth is just as red as any of  
the fine ladies with their mirrors from  
top to bottom.

(Scene VI)

"  
 Buchner identifies Marie with the nature imagery  
 in the exchange when Woyzeck sees the earrings:

Woyzeck: I never have luck like that!  
 Two at a time!

Marie: Am I human or not?

The irony is that after the careful distinctions between  
 'human' and 'nature' concerning the monkey and horse in  
 the previous two scenes, it is obvious that it is her  
 natural impulses which brought her the earrings.

In this scene as well, there is the fever image  
 which grows during the course of the play. Woyzeck says  
 of the sleeping child:

Look at the shiny drops on his forehead.  
 Everything under the sun works! We even  
 sweat in our sleep.

(Scene VI)

There is an early premonition of Marie's death:

I am bad! I am! I could run myself  
 through with a knife!

(Scene VI)

At the end of the scene, Marie says:

We'll all end up in hell, anyway, in  
 the end, man, woman and child.

(Scene VI)

This relates to the apocalyptic images already stated  
 and is considerably amplified by the fact that though she  
 refers to Woyzeck herself, and the boy, Christian, she states  
 it in such a way as to include the whole world.

It is worth noting at this point that whereas the dramatic structure of the play emphasizes the contrast, lack of causality and distinctness of one scene from another, the interconnection of images, patterns and echoes is extremely complex.

After the consolidating work of Scene VI, "Buchner brings some of the themes, especially the nature-will polarity, fully into the open. The major part of Scene VII has to do with the doctor reprimanding Woyzeck:

In Mankind alone we see glorified the individual's will to freedom! And you couldn't hold your water!

(Scene VII)

This equates Woyzeck's state of nature very much with the horse, which pissed when it wasn't supposed to, and also with the little dog of Woyzeck's story in Scene IV.

The light-eyes theme is continued by contrasting the Doctor's scientific view of light:

I had just stuck my head out the window, opening it to let in the rays of the sun, so as to execute the process of sneezing...

(Scene VII)

with Woyzeck's philosophical view:

Doctor, sir, did you ever see anything with double nature? Like when the sun stops at noon, and it's like the whole world was going up on fire?

(Scene VII)

By now it is clear that much of the light imagery has developed a fever connotation which continues to grow through the play.

Scene VIII finds the Drum Major strutting for Marie in her room.

Drum Major:     Wait till Sunday when I wear  
                  my helmet with the plume and my  
                  white gloves! Damn, that'll be  
                  a sight for you!

Marie likens him both to a bull and a lion. Judging from the pattern of repetitions on several levels already apparent, it is likely that this scene (apart from its plot function) was intended as an amplification of the 'little lovebirds' that are mentioned in Scene IV, but are not shown in Scene V along with the astronomical horse.<sup>16</sup>

When the Drum Major becomes too possessive in Scene VIII, Marie breaks away from him, and he mocks the 'devils' in her eyes. In the following scene, the Captain notes that Woyzeck's eyes 'stab' at him when he learns that Marie has been unfaithful.

It is extremely important to notice that almost every word of the 'voices' which tell Woyzeck to stab Marie is planted in his mind by someone else. In this scene there is a very subtle progression in knife images from a reference to Woyzeck's work as a barber:

Stay awhile, Woyzeck! Running through  
the world like an open razor, you're liable  
to cut someone.

(Scene IX)

to the point where the Captain uses the words:

You keep stabbing at me with those eyes  
of yours ....

at the moment when Woyzeck is literally stunned by the  
knowledge of Marie's infidelity.

The first few lines of the next scene connect a  
series of images. Scene X begins with more 'seeing'  
imagery as Woyzeck stares fixedly at Marie:

I don't see it! I don't see it! My God,  
why can't I see it, why can't I take it in  
my fists!

(Scene X)

Woyzeck next connects Christian and apocalyptic  
imagery with the redness of Marie's mouth:

A sin so swollen and big - it stinks to  
smoke the angels out of Heaven! You have  
a red mouth, Marie! No blisters on it?

(Scene X)

At the end of the scene, the 'seeing' imagery is associated  
with the sun:

Marie: You can see a lot with two eyes  
while the sun shines.

(Scene X)

Furthermore, Marie gives the second premonition  
of her death (the first was in Scene VI), only this time



implants the idea in Woyzeck's mind:

Marie: Don't you touch me, Franz!  
I'd rather have a knife in my  
body than your hands touch me.

(Scene X)

Woyzeck also provides us with a startling image of man, which, because of his reference to Marie's sin, stinking "to smoke the angels out of Heaven" is highly reminiscent of the Bible passage in Scene III:

Isn't it written: "And there arose a smoke  
out of the pit, as the smoke of a great furnace"

Woyzeck says here:

Every man's a chasm. It makes you dizzy  
when you look down in.

(Scene X)

This has strong associations with the pit imagery of the Judgment Day passage of Revelations from which the Biblical quotation comes. In fact, it is a somewhat startling discovery, the extent to which the Book of Revelations figures in Büchner's images. The 'red moon' which is so important to the murder scene occurs in Revelations 6:12 as the sixth seal is opened:

... and lo, there was a great earthquake, and  
the sun became as black as sackcloth of hair,  
and the moon became as blood.

"  
Büchner's use of the image in this stabbing scene makes the apocalyptic connotations of the scene very obvious.

Thus Woyzeck's simile (like a knife washed in blood) can easily take on the added significance when it is noted that Jesus, the Lamb of God, washed in the blood of our sins, and comes on the Day of Judgment with eyes "as a flame of fire"<sup>17</sup> and in his mouth a "two-edged sword".<sup>18</sup>

It is clear now that Buchner makes his images work in a musical fashion. Repetition and amplification in a variety of keys and modes gradually build up a large charge of emotional impact and significance. A perfect example of this is the pattern associated with pissing. First, he has the story of the little dog sniffing around the rim of a big hat, then the incident of the horse's natural outburst, followed by Woyzeck's being compared to a dog for pissing on a wall. By this time Woyzeck has become associated with the little dog of his own story. In the mock sermon of Scene XII, the religious connotation is added:

Let us piss once more upon the Cross so that  
somewhere a Jew will die!

(Scene XII)

In a scene which Mueller includes, but which most editors tend to leave out because it seems to be from an early draft, Buchner has a startling closing line:

Look! The sun coming through the clouds -  
like God emptying His bedpan on the world.

(Scene XVI)

In other words, God's light is piss on the world. That Büchner was bitter and despairing when he wrote this play has already been noted, but the extent of his distaste for the world only becomes obvious in images such as the one just quoted, or in the splended reversal of the Grandmother's nihilistic fairytale in Scene XXIII. It is clear now that the 'grotesque' imagery which was first mentioned in Scene IV is not a matter of amplification of that word, but rather has to do with the wealth of images of an upside-down inverted world or particularly narrow views of it. The Grandmother's image of the world as an "upside-down pot"<sup>19</sup> for example, is grotesque in itself, but is made considerably more so by its similarity to the image of God's empty bedpan.<sup>20</sup>

The effect of Buchner's method of interweaving various strains of imagery is to invest rather mundane events with considerable significance. Thus the knife and the red moon in the murder scene are associated with a great deal of religious and apocalyptical symbolism. The knife image in an earlier scene is an echo from Macbeth. Woyzeck wakes in the middle of the night with a feverish vision:

And then when I close my eyes, it keeps shining there, a big, broad knife, on a table by a window in a narrow, dark street, and an old man sitting behind it. And the knife is always in front of my eyes.

(Scene XIV)

Very few of the physical or image correspondences and references which Buchner employs are presented in an obvious fashion. They depend rather on a residual pick-up in the mind of the spectator on a largely unconscious level. Buchner's composition technique makes continual use of these indirect means of communication. For example, there is often a relationship between the location of a scene and its mood, or significance in the fact that the characters so often choose to express themselves through folk songs, stories, nursery rhymes and quotations from the Bible.

In his introduction to the plays, Mueller has an evocative image for Woyzeck. He finds it 'akin to a series of stained-glass windows in a mediaeval cathedral'.<sup>21</sup> However, the image has more to it than Mueller cares to make of it. The picture evoked by this is of a series of distinct windows separated by darkness providing the only colour in a gloomy cathedral. Perhaps it would be more accurate to say that Woyzeck, because of its indirectness is like the patterns of light cast from these windows onto the floor of the cathedral. It is only by following the light back towards the source that the informing body of

scripture, folklore and mythology becomes apparent. A difficulty with Mueller's image is that Buchner's stained glass windows involve an atmospheric, cinematic play of light. The windows of a cathedral have significance as events in the divine History, whereas the scenes of Woyzeck have the charged indirectness of dream images.

There is one outstanding fact of Buchner's dramaturgy that is never mentioned: Buchner wrote for money. He wrote Danton's Death and sent it to a publisher in the hopes that he could earn something. He wrote Leonce and Lena for a play contest and he did his Hugo translations to support himself. There is no evidence of his sending his plays to a theatre for production, no evidence that he even spent any time in a theatre, or thought of having his plays staged. The point is that Woyzeck is always so unthinkingly taken as obviously a fourth-wall photographic realistic play. This assumption is furthered by the abruptness of beginnings and endings of some scenes, which seem to demand either a blackout or a quickly dropped curtain. However, the scenes which end most abruptly, especially the horse scene and the fight between Woyzeck and the Drum Major (Scene XVIII) are usually considered sketches or appear to be incomplete in Buchner's fair copy of the play. Almost all the other scenes are written on and

off stage, while still preserving the quick-cut quality that is prevalent in the play. Since Buchner identified so strongly with Shakespeare, and had little commerce with the theatre of his day, it seems entirely possible that his theatrical imagination conceived of his play as sweeping across the stage in the manner of Shakespeare.

Since Buchner gives no indications of staging anywhere in the play, it probably means that he was either taking the staging capabilities of his native theatre absolutely for granted, or that he had some private idea of how it was to be done. Perhaps it did not weigh on his mind very heavily in view of the fact that he calls for some rather difficult effects, such as a horse urinating on cue, and a pond for Woyzeck to drown in.

If Buchner wanted a full set change for each of the scenes he wrote, the production would involve a minimum of fifteen major sets, and would necessitate a set change on the average of every three minutes. When the play was discovered in the late nineteenth century, the Realistic and Naturalistic stages could see no way of handling it, and as a result Woyzeck was not produced until 1913, almost eighty years after it was written, and then in an anti-realistic fashion.<sup>22</sup>

Although Knight seems to think that realistic

staging would not be that difficult, I tend to think that unless straight drops and props were used, changes would average about thirty seconds each. This adds fifteen minutes to the running time of the play and more than one scene would be shorter than its scene change. Thirty seconds of black or curtain at three minute intervals in such a short production would be suicidal, especially in view of the sharpness of Buchner's cutting from scene to scene. It seems all the more likely that Buchner probably had an image of an Elizabethan stage in mind as he wrote the play. Either that, or he was writing a movie without realizing it.

Buchner's use of place is somewhat different from Shakespeare's, in that territorial instincts, interior, exterior, light-dark, hot-cold, have considerable influence on the action. A perfect example of this is obvious in a comparison of the first two scenes. Scene I takes place in the brightly-lit interior of the Captain's quarters. Woyzeck is hurriedly performing his task of shaving the Captain, and is deferential to him to the point of mumbling his assent to the Captain's joking proposition that the wind is from the North-South. It is very much the Captain's space, and in it, Woyzeck must struggle to be articulate. In the following scene, in a field outside

the town, Woyzeck and Andres cut sticks for the Captain. The place is neutral, the pace is relaxed; Andres whistles and Woyzeck's imagination is freed to tell a story about a spot where the toadstools grow, which rapidly expands into his apocalyptic vision of "fire sailing around the sky and a noise coming down like trumpets".<sup>23</sup>

Modern lighting technique can create most of the qualities of space which Buchner manipulates; hot-cold, light-dark, open-confined and the territorial conditions are easily established by the characters involved. However, one of the most striking qualities of the play is a very strong sense of multiple view-point and variety of focus. Moments in the play cry out for a close-up: Woyzeck's face as he realizes in Scene IX that Marie has been unfaithful, or the exchange of glances between Marie and the Drum Major in the fair scene. A scenically elaborate production would rob the play of its economy and quickness.

The basic problem in staging is that detail of background is necessary because of the atmospheric nature of the dramatic illusion involved, while on the other hand, in a proscenium staging which best allows for this type of illusion, variability of viewpoint and focus are sacrificed.



The basis for this production tended to emphasize some qualities of the play while sacrificing others. One tends to assume that 'atmosphere' is all-important in Woyzeck, and if one sacrifices atmosphere and its sharp contrasts from scene to scene, only the plot skeleton, which is minimal, is left. However, a third and probably the strongest element of the play, its 'spatiality' is worth stressing. To emphasize this element on stage requires a certain abstraction so that images are not so burdened with reality that they cannot be recognized as part of a larger pattern.

The abstraction of film seems to suit this play perfectly; background and detail can be meticulously authentic, and yet the camera, as a selective eye, can choose its detail, its distance, and angle, so as to simultaneously present the illusion of the flow of undigested experience, as well as emphasizing the spatial, associative, connection of one event and the next over the causal and linear. A major consideration in this production, which involved an irregularly shaped playing space, surrounded on three sides by audience, was that the physiological response of the eye moving in the socket and the necessity of changing focus would give the spectator an experience somewhat akin to a changing camera angle or close-up and long-shot focusing.

The spectator is more aware of being selective in this arrangement than in medium-distance proscenium staging. However, a major problem with the audience so close is that background must obviously be sacrificed. To counter-balance that loss, several other aspects had to be emphasized. First, the cinematic qualities of the play, second the dream-image quality of the scenes, and thirdly the linear disjointedness and spatial inter-connection. The dream image quality which is so apparent in the language of the play (and this particular translation) was taken as the foundation of the production.

Film is the most dream-like of media, except that the dreamer tends to feel inside the sphere of action, rather than separated from it, seeing it projected. Further, dreams tend to emphasize foreground and wash out background except for very significant detail. The image of the stained glass windows in a mediaeval cathedral is particularly relevant: the windows are in primary or full hues but are mixed and blended in reflection on the floor; from the vantage point inside the cathedral there is a sense of dark space behind the spectator, with the images surrounding.

To this end, sound originated behind the audience and only actors and minimal hand props were employed against

a deep burgundy background. Change in conditions and change in space had to be indicated with lighting, sound and use of the space by the actor. Whereas 'realistic' theatre demands willing a suspension of disbelief, this production was designed to evoke and demand the active imaginative participation of the audience to supply details of place and atmosphere. A pool of light had to be taken as a pond, an actress in tights and harness had to be taken as a real horse. This production, then, stressed the dream-image quality of the scenes and strove to contrast the spatial interconnection of the scenes with their causal and linear distinctions. The play was conceived of as taking place in each spectator's mind and the production techniques already mentioned tended to support this concept.

There is one quality of Büchner's work which is often noticed but rarely explored for its full significance: that is, that Woyzeck reflects what is ultimately a tragic view of life and therefore in the end a hopeful, humanistic one. Too often the response to this play is partialized. Those who would make Büchner an early Social Realist point to the major themes of economic, social and physical oppression which are prominent in the play, as well as the conflict between Free Will and Determination, which seems

to be resolved in favour of the latter. Similarly, for those who look there is evidence of overwhelming nihilism and scepticism in the religious imagery and the Grandmother's fairy tale. These qualities are undoubtedly there in the play, but miss the persistent feeling that Büchner has great sympathy for the suffering he portrays, while still being an uncompromising realist in discerning the nature and origin of that suffering. He must approach the reality of that suffering as honestly and as closely as possible in order to transcend it. Büchner's humanism is expressed by Lenz:

One must love mankind in order to penetrate the particular existence of each thing; there must be nothing too common, or too ugly. Only then can they be understood. The most insignificant of faces can make a deeper impression than the mere sensation of beauty. 24

"  
Büchner's portrayal of character serves as excellent testimony to the view expressed in Lenz. One might think upon examining the dramatis personae of Woyzeck that Büchner was only interested in characters for their position in the social or economic hierarchy. He directly names only Woyzeck, Marie, Andres, two of Marie's neighbours and Karl, the town idiot. Others receive only the simple designation, Captain, Doctor, Drum Major, Grandmother.

However, each character is allowed his own integrity rather than merely being used for his function in the social hierarchy or his usefulness in Buchner's method of composition. Even in such devastating portraits as those of the Doctor or the Captain, Buchner penetrates so deeply into the nature of the character that his understanding and ultimate sympathy cannot be denied.

What is true of Buchner's treatment of character stands also for his diction. Michael Hamburger captures the quality when he says:

Yet to see or read Woyzeck is to gain an experience which no other play affords. Behind its bare diction and commonplace action, there is a vision that removes this fragmentary melodrama from all the existing categories. The diction of Woyzeck is so perfectly adapted to its dramatic function that it draws the audience or reader into the very vortex of what it serves to express. It is a transparent diction, poetic not in itself, but despite itself, because it reveals what is essentially and timelessly human behind the semi-articulate utterings of vulgar persons, a murderer and a slut.

Buchner is, next to Shakespeare, probably one of the most invisible of dramatists. He was able, as few artists and dramatists are, to appear to remain impartial and aloof from his play, to allow his characters the greatest freedom of expression. It is remarkable that a young man of twenty-three could have the maturity and vision to write such accomplished and powerful works as Buchner

produced in his spare moments stolen from scientific studies and revolutionary activities. What experiences gave rise to the depth and intensity of his vision and the creative processes which shaped them can only be guessed at or inferred from indirect evidence. As far as Woyzeck is concerned, "Büchner's personal views concerning human nature and literature must be gleaned from sources as diverse as his lecture on cranial nerves and the Lenz fragment which contains images and statements that seem to relate specifically to Büchner himself, and are relevant to certain parts of Woyzeck. Hamburger translates a section of Büchner's lecture on cranial nerves, in which he discussed two views of studying natural phenomena, the "teleological" and the "philosophical". The "teleological" view sees every organism as "a complex machine, provided with the most ingenious means of preserving itself up to a certain point".<sup>26</sup>

"Büchner rejects this view and proposes what he calls the "philosophical" view in which:

... nature does not act for specific ends, does not use itself up in an endless chain of cause and effect, each of which determines another; but in all its manifestations, Nature is immediately sufficient to itself. All that is, is for its own sake. To look for the law of this being is the aim of the view opposed to the teleological. All that the former sees as cause, the latter sees as effect. When the teleological school is ready with an answer, the question only begins for the philosophical school .

Such thinking profoundly affected his dramaturgy, and led him to probe deeply at every level of human existence, to see man socially, economically, physically and spiritually, to ask the questions of existence, until he, like Woyzeck, could say:

Every man's a chasm. It makes you dizzy  
when you look down in.

(Scene X)

# NOTES

1. The material for the biographical section of this essay has been compiled from a number of sources, the two main sources being A. H. J. Knight's Georg Buchner (Basil Blackwell, Oxford, 1951) and Herbert Lindenberger's Georg Buchner (Carbondale, Southern Illinois University Press, 1964). Both of these critics make extensive use of Fritz Bergemann's Werke und Briefe, Knight using the 1922 edition published by the Inselverlag, and Lindenberger using the later edition (Wiesbaden, 1958). As both Knight and Lindenberger translate letters and other material from Bergemann which is otherwise unavailable in English, I will henceforth cite these sources as "Knight" and "Lindenberger" and where they are using Bergemann as "Knight (or Lindenberger) from Bergemann".
2. Lindenberger, p.9 from Bergemann, p.368
3. Lindenberger, p.15, from Bergemann, p.580
4. Norst, M. J. "Biedermeier" in Periods in German Literature, ed., J. M. Ritchie (Oswald Wolff, London, 1966) p. 147.
5. Ibid., p.148
6. Ibid., p.150
7. "From Georg Büchner's Letters", trans. Maurice Edwards, Tulane Drama Review, VI, 3 (1962)
8. Mueller, Carl Richard. Georg Büchner Complete Plays and Prose (Hill and Wang, New York, 1963) p. 169
9. Ibid., p. xiii
10. Ibid., p. xxxii
11. Ibid., p. xxxi
12. Lindenberger, op.cit., p.91
13. Knight, G. Wilson, The Wheel of Fire (Methuen & Co., London, 1967) p.3



NOTES (contd).

14.       Scene XIII.

15.       For the ordering of scenes in the various editions, see the footnote in Knight, p.118. Knight, who otherwise seems to be a very meticulous and astute Buchner scholar seriously misunderstands Scene VI (Scene VII in his version). He assumes that nothing has happened between Marie and the Drum Major at this point. The evidence is, of course, circumstantial, but the hint is too broad to be ignored. For his interpretation see his discussion of Scene VII in Knight, p.120.

16.       Scene V is considered by all editors to be an incomplete sketch. It ends very awkwardly and abruptly for staging purposes, although it is an excellent cinematic cut. It seems likely that since he mentioned the little lovebirds in the previous scene that he intended to use them to finish Scene V.

17.       Revelations, 1:14

18.       Revelations, 1:16

19.       Scene XXIII

20.       See Scene XVI

21.       Mueller, p.xxiv

22.       Lindenberger, p.17

23.       Scene II

24.       Trans. Mueller, p.151

25.       Hamburger, Michael - Reason and Energy,  
(Routledge and Kegan Paul, London, 1957)  
p. 206

26.       Hamburger, op. cit., p.198

27.       Ibid., p. 198

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A NOTE ON THE PRODUCTION CONCEPT

Part of the director's intention for this production was to discover what happens to a play which is usually given a realistic, proscenium-type staging when it is transferred into a very small, three-quarter round setting. Several problems were immediately encountered. The first is a problem of scale: does the play seem to have been written for a certain size of theatre and stage and does it demand a certain physical point of view for the audience? The second is the nature of the dramatic illusion involved: does the play depend on the illusion of a missing fourth wall, or is some other kind of illusion possible?

A third question, related to the other two, concerns which qualities of the play become emphasized and which lost by the change in staging circumstances and the imposition of a directorial concept.

The qualities which struck me most strongly on the first and subsequent readings of the play were the cinematic juxtaposition of scenes which produces the illusion of extreme mobility for the audience, and the dream-like pattern of repeated verbal and physical images. Because movies and dreams have many qualities in common, I searched for a production

concept which could accommodate these two ideas. The first plan was to conceive of the scenes of the play as images which flash across Woyzeck's mind as he drowns in the pond. This was rejected for two reasons. First, because several scenes contain things which Woyzeck could not possibly have seen, and secondly, since Woyzeck is in a state of physical and mental deterioration when he drowns, it would have to be assumed that the images which the audience sees are the products of a diseased mind. To maintain the illusion of a drowning man's life passing before his eyes would have meant continuously reinforcing this idea within and between scenes with sound or whatever, thus destroying the very objective quality of the scenes.

The idea was then formed to see the play as a dream taking place in the mind of each spectator. This removes the objectivity problem because dreams are usually felt to be outside the control of the dreamer. The spectator, feeling apart from the dream, is able to interpret somewhat objectively what went on within it. Of course, it is generally believed that the unconscious mind acts as a kind of censor in dreams, displacing certain acts or ideas into symbols. However, the playwright performs a similar function as he chooses words and images, so

none of Buchner's objectivity is lost by conceiving of the play in this way.

One of the most cinematic qualities of the play is the rapid change of view-point. In an effort to create the impression of changing angles of viewing and variation in distance, the audience was placed in an irregular pattern around the playing space, as can be seen from the diagram which follows this note. This was only partially successful. In a proscenium theatre, when a setting changes, the audience feels it has changed place. In this production, a constant setting was used, making the impression of mobility harder to create. However, since dreams are usually taking place inside the head, this did not prove to be an overwhelming problem. As the black and white photographs in the Illustrations section show, every effort was made in the lighting to indicate change of place by contrasting the scenes as sharply as possible.

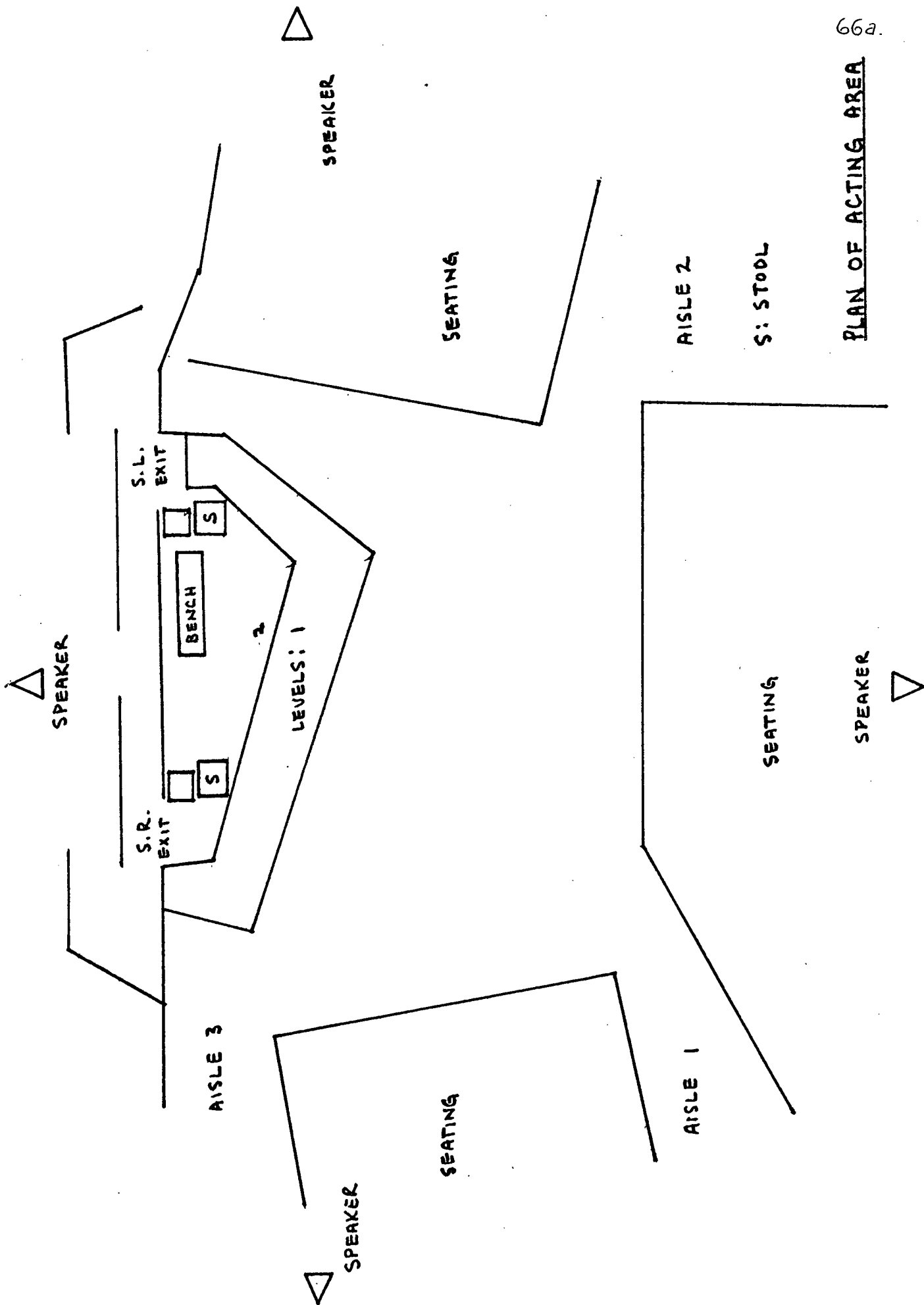
The problem of scale arose because of the size of the theatre. Although it was possible to create the impression of angles and changing focus, it was not possible to get far enough away from the play for a panoramic view, which several of the scenes demand.

This leads directly to the kind of illusion involved. A realistic play demands that nothing be generalized; each particular thing or place or fragment in the play contributes to a particular atmosphere which creates the illusion of the flow of life. Choosing to conceive of the play as a dream and staging it in a constant setting with an absolute minimum of props meant that most of the particulars which create atmosphere had to be sacrificed. This in turn meant that the visual and verbal patterns of repetition had to be greatly emphasized to reinforce the dream atmosphere. This was done by several methods. The first was the choice of translation. Most English translations transpose the play into a very particular setting and dialect, knowing that Büchner's original makes use of the peculiar dialect of Hesse. The translation by Mueller which was used emphasizes the imagery and uses no dialect, rather distinguishing characters by the quality of what they say. The second method of emphasizing the dream atmosphere was the doubling of roles by some of the actors. The actress that pretended to be a monkey and a horse also played both a whore and a child to show the mind's ability to see the same figure in a variety of functions and roles. Finally, sound originated from behind the

audience to promote the impression that they were inside, rather than separated from the scene of action. Other, more specific instances will be discussed as they arise in the scene analysis.

In general, the dream atmosphere seems to have been successfully created. The cinematic idea was not fully realized because of the physicality of the actors and the fact that a movie screen is very much like a proscenium arch, insofar as the spectator remains a constant distance from the image. The director's major discovery from this production was the effect of staging on the nature of dramatic illusion and the necessity (and perils) of altering the emphasis of a play to suit a new illusion.





W O Y Z E C K

by

GEORG BÜCHNER

PROMPT SCRIPT

SCENE Ia:

This scene was inserted by the director in the blackout preceding the beginning of Scene I. It consisted of fragments of lines from the play spoken by actors who were placed behind, at the sides and in front of the audience. The intended effect of this circle of sound was to evoke a dream-like quality.

The voices began slowly, softly and monotonally, gradually increasing in rhythm and intensity until the Captain's phrase, "Not so fast, Woyzeck", whereupon the voices faded through three repetitions of the phrase until, on the fourth, the light snapped on to discover Woyzeck in the process of shaving the Captain. A similar device was used at the end of the play as Woyzeck drowned in the pond. Each character had several phrases to repeat. They were:

And at the beginning. The beginning of the beginning.

What is it Franz? You look so pale.  
In Mankind alone we see glorified the individual's will to freedom!

I wish the world were schnapps, schnapps!  
This one has the golden crown.

Go to the hospital, Franz.  
And she sits there to this day, all, all alone.

Then what's that on your hand?

You'll die cheap, but not for nothing.

But Woyzeck: Virtue! Virtue!

The Prince always says: "My God, there goes a real man!"  
There's blood on your hand!

Drink some schnapps with a powder in it  
It'll cut the fever.

Don't stop! Don't stop!

I know what love is, too, Woyzeck.

Like a person dying.

What a murder! A good, genuine, beautiful murder!

Hurry, so we can still see something.

Not so fast, Woyzeck.

BEFORE OPENING:

LIGHT CUE 1

END OF SCENE 1 (a)

LIGHT CUE 2

## WOYZECK

SCENE I—At the CAPTAIN'S

THE CAPTAIN ~~in a chair~~. WOYZECK shaving him.

CAPTAIN. Not so fast, Woyzeck, not so fast! One thing at a time! You're making me dizzy. What am I to do with the ten extra minutes that you'll finish early today? Just think, Woyzeck: you still have thirty beautiful years to live! Thirty years! That makes three hundred and sixty months! And days! Hours! Minutes! What do you think you'll do with all that horrible stretch of time? Have you ever thought about it, Woyzeck?

Woyzeck. Yes, sir, Captain.

Captain. It frightens me when I think about the world . . . when I think about eternity. Busyness, Woyzeck, busyness! There's the eternal: that's eternal, that is eternal. That you can understand. But then again it's not eternal. It's only a moment. A mere moment. Woyzeck, it makes me shudder when I think that the earth turns itself about in a single day! What a waste of time! Where will it all end? Woyzeck, I can't even look at a mill wheel any more without becoming melancholy.

Woyzeck. Yes, sir, Captain.

Captain. Woyzeck, you always seem so exasperated! A good man isn't like that. A good man with a good conscience, that is. Well, say something, Woyzeck! What's the weather like today?

Woyzeck. Bad, Captain, sir, bad: wind!

Captain. I feel it already. Sounds like a real storm out there. A wind like that has the same effect on me as a mouse. [Cunningly.] I think it must be something out of the north-south.

Woyzeck. Yes, sir, Captain.

Captain. Ha! Ha! Ha! North-south! Ha! Ha! Ha! Oh, he's a stupid one! Horribly stupid! [Moved.] Woyzeck,

ANALYSIS Pg. 99

ON STOOL DOWNSTAGE  
LEFT OF LEVEL  
PUTS ON RIG  
X'S TO UPSTAGE RIGHT  
STOOL FOR LATHER

SHAVING HIM

X'S UPSTAGE FOR  
RAG

KNEELS TO POLISH  
BOOTS  
X'S UPSTAGE FOR  
BRUSH

you're a good man, but [*With dignity.*] Woyzeck, you have no morality! Morality, that's when you have morals, you understand. It's a good word. You have a child without the blessings of the Church, just like our Right Reverend Garrison Chaplain says: "Without the blessings of the Church." It's not *my* phrase.

*Woyzeck.* Captain, sir, the good Lord's not going to look at a poor worm just because they said Amen over it before they went at it. The Lord said: "Suffer little children to come unto me."

*Captain.* What's that you said? What kind of strange answer's that? You're confusing me with your answers!

*Woyzeck.* It's us poor people that . . . You see, Captain, sir . . . Money, money! Whoever hasn't got money . . . Well, who's got morals when he's bringing something like me into the world? We're flesh and blood, too. Our kind is miserable only once: in this world and in the next. I think if we ever got to Heaven we'd have to help with the thunder.

*Captain.* Woyzeck, you have no virtue! You're not a virtuous human being! Flesh and blood? Whenever I rest at the window, when it's finished raining, and my eyes follow the white stockings along as they hurry across the street . . . Damnation, Woyzeck, I know what love is, too, then! I'm made of flesh and blood, too. But, Woyzeck: Virtue! Virtue! How was I to get rid of the time? I always say to myself: "You're a virtuous man [*Moved*], a good man, a good man."

*Woyzeck.* Yes, Captain, sir: Virtue. I haven't got much of that. You see, us common people, we haven't got virtue. That's the way it's got to be. But if I could be a gentleman, and if I could have a hat and a watch and a cane, and if I could talk refined, I'd want to be virtuous, all right. There must be something beautiful in virtue, Captain, sir. But I'm just a poor good-for-nothing!

*Captain.* Good, Woyzeck. You're a good man, a good man. But you think too much. It eats at you. You always seem so exasperated. Our discussion has affected me deeply. You can go now. And don't run so! Slowly! Nice and slowly down the street!

BRUSHES CAPTAIN'S  
COAT

X'S UPRIGHT  
TAKES SHAVING  
EQUIPMENT OUT  
U.L. EXIT

X'S DOWN LEFT  
WITH CAPTAIN'S HAT

CAPTAIN STANDS

GIVES WOYZECK  
MONEY

WOYZECK EXITS  
AISLE ①

CAPTAIN EXITS  
U.L.

LIGHT CUE 3  
ON CAPTAIN'S  
EXIT.

SCENE II]

WOYZECK

111

SCENE II—An open field. The town in the distance

~~WOYZECK and ANDRES cut twigs from the bushes. ANDRES whistles.~~ANDRES ENTERS WHISTLING,  
AISLE 2. SITS D.R.  
DELBUEL BUNDLING TWIGS.

WOYZECK. Andres? You know this place is cursed? Look at that light streak over there on the grass. There where the toadstools grow up. That's where the head rolls every night. One time somebody picked it up. He thought it was a hedgehog. Three days and three nights and he was in a box. [Low.] Andres, it was the Freemasons, don't you see, it was the Freemasons!

ENTER AISLE 2  
WITH TWIGS  
X'S TO SIT BESIDE  
ANDRES ON LEVEL

Andres [sings].

Two little rabbits sat on a lawn

Eating, oh, eating the green green grass . . .

WOYZECK. Quiet! Can you hear it, Andres? Can you hear it? Something moving!

Andres [sings].

Eating, oh, eating the green green grass

Till all the grass was gone.

WOYZECK. It's moving behind me! Under me! [Stamps on the ground.] Listen! Hollow! It's all hollow down there! It's the Freemasons!

STANDS

Andres. I'm afraid.

WOYZECK. Strange how still it is. You almost want to hold your breath. Andres!

Andres. What?

WOYZECK. Say something! [Looks about fixedly.] Andres! How bright it is! It's all glowing over the town! A fire's sailing around the sky and a noise coming down like trumpets. It's coming closer! Let's get out of here! Don't look back! [Drags him into the bushes.]

PULLS ANDRES UP  
BOTH X TO AISLE 2

Andres [after a pause]. Woyzeck? Do you still hear it?

WOYZECK. It's quiet now. So quiet. Like the world's dead.

SOUND CUE 1

Andres. Listen! I can hear the drums inside. We've got to go!

BOTH EXIT RUNNING  
AISLE 2  
LIGHT CUE 4(A)

112

GEORG BUCHNER

## SCENE III—The town

~~MARIE with her CHILD at the window. MARGRET. The  
Retreat passes, THE DRUM MAJOR at its head.~~

MARIE [rocking THE CHILD in her arms]. Ho, boy! Da-da-da-da! Can you hear? They're coming! There!

Margret. What a man! Built like a tree!

Marie. He walks like a lion. [THE DRUM MAJOR salutes MARIE.]

KATHY Margret. Oh, what a look he threw you, neighbor! We're not used to such things from you.

Marie [sings].

Soldiers, oh, you pretty lads . . .

KATHY Margret. Your eyes are still shining.

Marie. And if they are? Take your eyes to the Jew's and let him clean them for you. Maybe he can shine them so you can sell them for a pair of buttons!

KATHY Margret. Look who's talking! Just look who's talking! If it isn't the Virgin herself! I'm a respectable person. But you! Everyone knows you could stare your way through seven layers of leather pants!

Marie. Slut! [Slams the window shut.] Come, boy! What's it to them, anyway! Even if you are just a poor whore's baby, your dishonorable little face still makes your mother happy! [Sings.]

I have my trouble and bother

But, baby dear, where is your father?

Why should I worry and fight

I'll hold you and sing through the night:

Heio popeio, my baby, my dove

What do I want now with love?

[A knock at the window.] Who's there? Is it you, Franz? Come in!

Woyzeck. Can't. There's roll call.

Marie. Did you cut wood for the Captain?

Woyzeck. Yes, Marie.

Marie. What is it, Franz? You look so troubled.

Woyzeck. Marie, it happened again, only there was

SOUND CUE 2  
MARIE + STUDENT  
ENTER AISLE 2.  
X TO U.L. EXIT

KATHY, APPRENTICE  
DOCTOR, IDIOT ENTER  
AISLE 1. X TO U.R.  
EXIT.

GRANDMOTHER ENTERS  
AISLE 3. X'S TO U.L.  
EXIT.

DRUM MAJOR + ANDRES  
MARCH IN U.L. EXIT  
CAPTAIN + WOYZECK  
MARCH IN U.R. EXIT  
(SEE BELOW FOR  
MARCH SEQUENCE)

AFTER MARCH EXITS  
MARIE X'S TO LEVEL  
KATHY X'S TO CENTER  
STAGE. CROWD X'S  
TO AISLE 2.  
TO GROUND

CHASES KATHY OUT  
AISLE 1. CROWD EXITS  
AISLE 2. MARIE X'S  
BACK TO LEVEL.  
LIGHT CUE 6  
PUTS CHILD ON BENCH  
AND KNEELS BESIDE  
IT.

ENTERS U.L.  
MARIE STANDS + X'S TO  
HIM

MOVES DOWNSTAGE ON  
BOTTOM LEVEL

## MARCH SEQUENCE: LIGHT CUE 4(b), SOUND CUE 3

DRUM MAJOR ENTERS U.L. + MARCHES IN PLACE CENTER  
STAGE. CAPTAIN ENTERS U.R. + X'S TO TIP OF 1ST LEVEL  
WOYZECK + ANDRES ENTER U.R. + U.L. + MARCH AROUND EDGE  
OF STAGE TO DOWN CENTER. TURN UPSTAGE + MARCH TO  
DRUM MAJOR. THEN STAGE RIGHT AND MARCH AROUND  
PERIMETER OF STAGE BACK TO DRUM MAJOR. ALL THREE  
MARCH DOWNSTAGE, CHANGE ORDER + X S.L. CAPTAIN  
TURNS + MARCHES COMPANY OUT U.R. EXIT.  
DURING MARCH MARIE X'S TO RIGHT OF U.R. EXIT.  
LIGHT CUE 5, SOUND CUE 4, SOUND CUE 5 AS MARCH EXITS



SCENE IV]

WOYZECK

113

more. Isn't it written: "And there arose a smoke out of the pit, as the smoke of a great furnace"?

Marie. Oh, Franz!

Woyzeck. Shh! Quiet! I've got it! The Freemasons! There was a terrible noise in the sky and everything was on fire! I'm on the trail of something, something big. It followed me all the way to the town. Something that I can't put my hands on, or understand. Something that drives us mad. What'll come of it all?

Marie. Franz!

Woyzeck. Don't you see? Look around you! Everything hard and fixed, so gloomy. What's moving back there? When God goes, everything goes. I've got to get back.

Marie. And the child?

Woyzeck. My God, the boy!—Tonight at the fair! I've saved something again. *[He leaves.]*

Marie. That man! Seeing things like that! He'll go mad if he keeps thinking that way! He frightened me! It's so gloomy here. Why are you so quiet, boy? Are you afraid? It's growing so dark. As if we were going blind. Only that street lamp shining in from outside. *[Sings.]*

And what if your cradle is bad

Sleep tight, my lovey, my lad.

I can't stand it! It makes me shiver! *[She goes out.]*

SCENE IV—Fair booths. Lights. People

~~OLD MAN with a CHILD, WOYZECK, MARIE, CHARLATAN, WIFE, DRUM MAJOR, and SERGEANT~~

~~OLD MAN [sings while THE CHILD dances to the barrel organ].~~

~~There's nothing on this earth will last,~~

~~Our lives are as the fields of grass,~~

~~Soon all is past, is past.~~

~~Woyzeck. Ho! Hip-hop there, boy! Hip-hop! Poor man, old man! Poor child, young child! Trouble and happiness!~~

Marie. My God, when fools still have their senses, then we're all fools. Oh, what a mad world! What a beautiful world!

X'S BACK TO BENCH

GIVES HER MONEY.  
+ EXITS U.L.

PICKS UP CHILD

EXITS U.R.

LIGHT CUE 8(a)

SOUND CUE 6

LIGHT CUE 8(b)

DRUM MAJOR, STUDENT  
GRANDMOTHER, IDIOT, AUDRES  
WOYZECK, MARIE ENTER  
AISLE 1. AND MILL  
ABOUT STAGE

DOCTOR ENTERS AISLE 2.

LIGHT CUE 9

SOUND CUE 7

~~They go over to THE CHARLATAN who stands in front of a booth, his WIFE in trousers, and a monkey in costume~~

Charlatan. Gentlemen, gentlemen! You see here before you a creature as God created it! But it is nothing this way! Absolutely nothing! But now look at what Art can do. It walks upright. Wears coat and pants. And even carries a saber. This monkey here is a regular soldier. So what if he isn't much different! So what if he is still on the bottom rung of the human ladder! Hey there, take a bow! That's the way! Now you're a baron, at least. Give us a kiss! [*The monkey trumpets.*] This little customer's musical, too. And, gentlemen, in here you will see the astronomical horse and the little lovebirds. Favorites of all the crowned heads of Europe. They'll tell you anything: how old you are, how many children you have, what your ailments are. The performance is about to begin. And at the beginning. The beginning of the beginning!

Woyzeck. You know, I had a little dog once who kept sniffing around the rim of a big hat, and I thought I'd be good to him and make it easier for him and sat him on top of it. And all the people stood around and clapped.

Gentlemen. Oh, grotesque! How really grotesque!

Woyzeck. Don't you believe in God either? It's an honest fact I don't believe in God.—You call that grotesque? I like what's grotesque. See that? That grotesque enough for you?—[To MARIE.] You want to go in?

Marie. Sure. That must be nice in there. Look at the tassels on him! And his wife's got pants on!

[*They go inside.*]

Drum Major. Wait a minute! Did you see her? What a piece!

~~Sergeant. Hell, she could whelp a couple regiments of cavalry!~~

~~Drum Major. And breed drum majors!~~

DRUM MAJOR Sergeant. Look at the way she carries that head! You'd think all that black hair would pull her down like a weight. And those eyes!

Drum Major. Like looking down a well . . . or up a chimney. Come on, let's go after her!

CHARLATAN + MONKEY  
ENTER U.R.  
MONKEY ON STOOL  
D.L. OF LEVEL  
CHARLATAN ON TOP LEVEL  
CROWD GATHERS AROUND  
THEM.  
MONKEY HOPS AROUND  
CHARLATAN + BACK TO  
STOOL

LIGHT CUE 10  
SOUND CUE 8  
CHARLATAN REPLACES  
STOOL ON LEVEL, EXITS  
WITH MONKEY U.R.  
ON LEVEL  
ALL EXCEPT DRUM MAJOR,  
STUDENT MARIE + DOCTOR  
EXIT U.R.  
CROSSING TO U.R. EXIT.

MARIE + WOYZECK  
EXIT U.R.

XING RIGHT TO CATCH  
STUDENT

DRUM MAJOR + STUDENT  
EXIT U.R.

LIGHT CUE 11(A)

SCENE V]

WOYZECK

115

## SCENE V—Interior of the brightly lighted booth

MARIE, WOYZECK, PROPRIETOR OF THE BOOTH, SERGEANT,  
and DRUM MAJOR

MARIE. All these lights!

Woyzeck. Sure, Marie. Black cats with fiery eyes.

Proprietor of the Booth [bringing forward a horse].  
Show your talent! Show your brute reason! Put human  
society to shame! Gentlemen, this animal you see here,  
with a tail on its torso, and standing on its four hoofs,  
is a member of all the learned societies—as well as a pro-  
fessor at our university where he teaches students how  
to ride and fight. But that requires simple intelligence.  
Now think with your double reason! What do you do  
when you think with your double reason? Is there a jackass  
in this learned assembly? [The nag shakes its head.]  
How's that for double reasoning? That's physiognomy for  
you. This is no dumb animal. This is a person! A human  
being! But still an animal. A beast. [The nag conducts  
itself indecently.] That's right, put society to shame. As  
you can see, this animal is still in a state of Nature. Not  
ideal Nature, of course! Take a lesson from him! But ask  
your doctor first, it may prove highly dangerous! What we  
have been told by this is: Man must be natural! You are  
created of dust, sand, and dung. Why must you be more  
than dust, sand, and dung? ~~Look there at his reason.~~ He  
can figure even if he can't count it off on his fingers.  
And why? Because he cannot express himself, can't ex-  
plain. A metamorphosed human being. Tell the gentlemen  
what time it is! Which of you ladies and gentlemen has  
a watch? A watch?

~~Drum Major~~ Sergeant. A watch? [He pulls a watch imposingly and  
measuredly from his pocket.] There you are, my good man!

Marie. I want to see this. [She clambers down to the  
first row of seats; ~~The Sergeant~~ <sup>Drum Major</sup> helps her.]

Drum Major. What a piece!

CROWD ENTERS U.L.

LIGHT CUE 11(b)

CROWD STANDS + SITS  
ON LEVELS

ON ENTRANCE U.L.

LIGHT CUE 11(c)

SOUND CUE 9

HORSE + CHARLATAN

ENTER AISLE 3

SOUND CUE 10

HORSE GALLOPS AROUND

STAGE. CHARLATAN

PLACES STOOL CENTRE STAGE

HORSE STANDS STAGE LEFT.

HORSE PUTS FOOT ON STOOL

HORSE GALLOPS AROUND STAGE  
TO AISLE 2.

CHARLATAN X'S TO HORSE  
CRACKING WHIP

LEADS HORSE TO S.L. OF LEVEL  
X'S TO CENTRE

HORSE CROSSES TO STOOL  
AND PUTS FOOT UP

GIVES WATCH TO CHARLATAN

SOUND CUE ELEVEN

HORSE COUNTS WITH FOOT

THEN GALLOPS AROUND

STAGE + OUT AISLE 3

CHARLATAN PLACES STOOL

S.L. AGAINST LEVEL + FOLLOWS  
HORSE

CROWD EXITS U.R. + U.L.

LIGHT CUE 12 (a)

## SCENE VI—MARIE'S ROOM

## MARIE with her CHILD

MARIE [*sitting, her CHILD on her lap, a piece of mirror in her hand*]. He told Franz to get the hell out, so what could he do! [*Looks at herself in the mirror.*] Look how the stones shine! What kind are they, I wonder? What kind did he say they were? Sleep, boy! Close your eyes! Tight! Stay that way now. Don't move or he'll get you! [*Sings.*]

Hurry, lady, close up tight  
A gypsy lad is out tonight  
And he will take you by the hand  
And lead you into gypsyland.

[*Continues to look at herself in the mirror.*] They must be gold! I wonder how they'll look on me at the dance? Our kind's got only a little corner in the world and a piece of broken mirror. But my mouth is just as red as any of the fine ladies with their mirrors from top to bottom, and their handsome gentlemen that kiss their hands for them! I'm just a poor common piece! [*THE CHILD sits up.*] Quiet, boy! Close your eyes! There's the sandman! Look at him run across the wall! [*She flashes with the mirror.*] Eyes tight! Or he'll look into them and make you blind!

WOYZECK enters behind her. She jumps up, her hands at her ears.

Woyzeck. What's that?

Marie. Nothing.

Woyzeck. There's something shiny in your hands.

Marie. An earring. I found it.

Woyzeck. I never have luck like that! Two at a time!

Marie. Am I human or not?

Woyzeck. I'm sorry, Marie.—Look at the boy asleep. Lift his arm, the chair's hurting him. Look at the shiny drops on his forehead. Everything under the sun works! We even sweat in our sleep. Us poor people! Here's some

LIGHT CUE 12 (4)

ON STOOL S.L.  
CHILD ON BENCH

X'S UPSTAGE + KNEELS

X'S BACK TO STOOL

SITS

ENTERS U.L. + X'S TO  
HER

OPENS HER HAND

X'S RIGHT.

X'S UPSTAGE

X'S TO HER AND  
GIVES MONEY

SCENE VII]

WOYZECK

117

money again, Marie. My pay and something from the Captain.

Marie. God bless you, Franz.

Woyzeck. I've got to get back. Tonight, Marie! I'll see you tonight!

[He goes off.]

Marie [alone, after a pause]. I am bad, I am! I could run myself through with a knife! Oh, what a life, what a life! We'll all end up in hell, anyway, in the end: man, woman, and child!

AT U.L. EXIT.

X'S TO CENTER OF LEVEL

PICKS UP CHILD + EXITS U.R.

LIGHT CUE 13 (a)

SOUND CUE 12

LIGHT CUE 13 (b)

SCENE VII—At the Doctor's

THE DOCTOR and WOYZECK

Doctor. I don't believe it, Woyzeck! And a man of your word!

Woyzeck. What's that, Doctor, sir?

Doctor. I saw it all, Woyzeck. You pissed on the street! You were pissing on the wall like a dog! And here I'm giving you three groschen a day plus board! That's terrible, Woyzeck! The world's becoming a terrible place, a terrible place!

Woyzeck. But, Doctor, sir, when Nature . . .

Doctor. When Nature? When Nature? What has Nature to do with it? Did I or did I not prove to you that the *musculus constrictor vesicae* is controlled by your will? Nature! Woyzeck, man is free! In Mankind alone we see glorified the individual's will to freedom! And you couldn't hold your water! [Shakes his head, places his hands behind the small of his back, and walks back and forth.] Have you eaten your peas today, Woyzeck? Nothing but peas! *Cruciferae*! Remember that! There's going to be a revolution in science! I'm going to blow it sky-high! Urea Oxygen. Ammonium hydrochloratem hyperoxidic. Woyzeck, couldn't you just try to piss again? Go in the other room there and make another try.

Woyzeck. Doctor, sir, I can't.

Doctor [disturbed]. But you could piss on the wall. I have it here in black and white. Our contract is right here! I saw it. I saw it with these very eyes. I had just stuck my head out the window, opening it to let in the

WOYZECK ENTERS AISLE 1  
DOCTOR ENTERS U.L.  
PUTS HAT ON STOOL

PLACES STOOL LEFT CENTRE

WOYZECK STEPS ON AND OFF  
STOOL.  
DOCTOR X'S DOWN STAGE

X'S TO WOYZECK AND TAPS  
LEG WITH CANE  
WOYZECK SITS  
DOCTOR FEELS HIS PULSE

X'S RIGHT

URNS AND X'S BEHIND  
WOYZECK TO EXAMINE HIM.

X'S LEFT

SHOWS PAPER

X'S RIGHT

rays of the sun, so as to execute the process of sneezing. [~~Going toward him.~~] No, Woyzeck, I'm not going to vex myself. Vexation is unhealthy. Unscientific. I'm calm now, completely calm. My pulse is beating at its accustomed sixty, and I am speaking to you in utmost cold-bloodedness. Why should I vex myself over a man, God forbid! A man! Now if he were a Proteus, it would be worth the vexation! But, Woyzeck, you really shouldn't have pissed on the wall.

URNS + X'S D.L.  
BELOW WOYZECK

Woyzeck. You see, Doctor, sir, sometimes a person's got a certain kind of character, like when he's made a certain way. But with Nature it's not the same, you see. With Nature [*He snaps his fingers.*], it's like *that*! How should I explain, it's like—

URNS TO HIM.

Doctor. Woyzeck, you're philosophizing again.

Woyzeck [*confidingly*]. Doctor, sir, did you ever see anything with double nature? Like when the sun stops at noon, and it's like the world was going up in fire? That's when I hear a terrible voice saying things to me!

X'S TO HIM + TAPS  
HIS ARM WITH CANE  
WOYZECK DOES EXERCISE

Doctor. Woyzeck, you have an *aberratio*!

STANDS QUICKLY  
AND FALLS ONTO STOOL

Woyzeck [*places his finger at his nose*]. It's in the toadstools, Doctor, sir, that's where it is. Did you ever see the shapes the toadstools make when they grow up out of the earth? If only somebody could read what they say!

Doctor. Woyzeck, you have a most beautiful *aberratio mentalis partialis* of a secondary order! And so wonderfully developed! Woyzeck, your salary is increased! *Idée fixe* of a secondary order, and with a generally rational state. You go about your business normally? Still shaving the Captain?

X'S LEFT

Woyzeck. Yes, sir.

Doctor. You eat your peas?

Woyzeck. Just as always, Doctor, sir. My wife gets the money for the household.

TAPS WOYZECK WITH CANE.  
HE PLACES STOOL ON LEVEL

Doctor. Still in the army?

Woyzeck. Yes, sir, Doctor.

X'S DOWN STAGE

Doctor. You're an interesting case. Patient Woyzeck, you're to have an increase in salary. So behave yourself! Let's feel the pulse. Ah yes.

WOYZECK STARTS TO LEAVE  
WOYZECK X'S BACK TO DOCTOR.  
WOYZECK EXITS AISLE 3  
DOCTOR EXITS AISLE 2  
LIGHT CUE 14(a)

SCENE IX]

WOYZECK

119

## SCENE VIII—MARIE'S room

## DRUM MAJOR and MARIE

DRUM MAJOR. Marie!

Marie [looking at him, with expression]. Go on, show me how you march!—Chest broad as a bull's and a beard like a lion! There's not another man in the world like that! And there's not a prouder woman than me!

Drum Major. Wait till Sunday when I wear my helmet with the plume and my white gloves! Damn, that'll be a sight for you! The Prince always says: "My God, there goes a real man!"

Marie [scoffing]. Ha! [Goes toward him.] A man?

Drum Major. You're not such a bad piece yourself! Hell, we'll plot a whole brood of drum majors! Right? [He puts his arm around her.]

Marie [annoyed]. Let go!

Drum Major. Bitch!

Marie [fiercely]. You just touch me!

Drum Major. There's devils in your eyes.

Marie. Let there be, for all I care! What's the difference!

LIGHT CUE 14(b)

ENTERS U.R. + X'S D.L.  
LEFT TURNS + CALLS  
LOOKS FOR ABOVE

ENTERS U.L. WITH GLOVE  
DRUM MAJOR X'S TO HER  
SHE HIDES ABOVE BEHIND  
BACK. HE PUTS HIS ARMS  
AROUND HER TO TAKE IT.

MARIE X'S TO CENTER OF  
LEVEL. DRUM MAJOR  
MARCHES BACK + FORTH.

S.L. ON LEVEL.  
CROSSES LEFT BELOW HIM  
X'S LEFT TO HER.  
BREAKS RIGHT.

X'S RIGHT TO HER  
TURNS + LEADS HIM OUT U.R.  
AFTER EMBRACE.

LIGHT CUE 15 (a)  
SOUND CUE 14  
LIGHT CUE 15 (b)

DOCTOR ENTERS AISLE 2 +  
X'S U.R.

CAPTAIN ENTERS U.L.  
AND FOLLOWS HIM.  
DOCTOR STOPS

STARTS TO LEAVE

TURNS TO HIM.

X'S A FEW PAGES DOWNSTAGE

X'S DOWNSTAGE + TURNS  
TO CAPTAIN

## SCENE IX—Street

CAPTAIN and DOCTOR. THE CAPTAIN comes panting along the street, stops; pants, looks about.

CAPTAIN. Ho, Doctor, don't run so fast! Don't paddle the air so with your stick! You're only courting death that way! A good man with a good conscience never walks as fast as that. A good man . . . [He catches him by the coat.] Doctor, permit me to save a human life!

Doctor. I'm in a hurry, Captain, I'm in a hurry!

Captain. Doctor, I'm so melancholy. I have such fantasies. I start to cry every time I see my coat hanging on the wall.

Doctor. Hm! Bloated, fat, thick neck: apoplectic constitution. Yes, Captain, you'll be having *apoplexia cerebria*

120

GEORG BUCHNER

any time now. Of course you could have it on only one side. In which case you'll be paralyzed down that one side. Or if things go really well you'll be mentally disabled so that you can vegetate away for the rest of your days. You may look forward to something approximately like that within the next four weeks! And, furthermore, I can assure you that you give promise of being a most interesting case. And if it is God's will that only one half of your tongue become paralyzed, then we will conduct the most immortal of experiments.

MOVES TO CAPTAIN

X'S BEHIND HIM TO S.R. SIDE

LEARNING INTO HIM

X'S RIGHT

*Captain.* Doctor, you mustn't scare me that way! People are said to have died of fright. Of pure, sheer fright. I can see them now with lemons in their hands. But they'll say: "He was a good man, a good man." You devil's coffin-nail-maker!

*Doctor* [*extending his hat toward him*]. Do you know who this is, Captain? This is Sir Hollowhead, my most honorable Captain Drilltheirassesoff!

TAKES CAPTAIN'S HAT + PUTS IT ON CAME.

*Captain* [*makes a series of folds in his sleeve*]. And do you know who this is, Doctor? This is Sir Manifold, my dear devil's coffin-nail-maker! Ha! Ha! Ha! But no harm meant! I'm a good man, but I can play, too, when I want to, Doctor, when I want to . . .

GRABS HAT AND SHAKES FIST IN DOCTOR'S FACE

DOCTOR STARTS TO LAUGH

*WOYZECK comes toward them and tries to pass in a hurry.*

ENTERS AISLE 3 + X'S D.L.

*Captain.* Ho! Woyzeck! Where are you off to in such a hurry? Stay awhile, Woyzeck! Running through the world like an open razor, you're liable to cut someone. He runs as if he had to shave a castrated regiment and would be hung before he discovered and cut the longest hair that wasn't there. But on the subject of long beards . . . What was it I wanted to say? Woyzeck, why was I thinking about beards?

WOYZECK STOPS + TURNS.

*Doctor.* The wearing of long beards on the chin, remarks Pliny, is a habit of which soldiers must be broken—

*Captain* [*continues*]. Ah, yes, this thing about beards! Tell me, Woyzeck, have you found any long hairs from beards in your soup bowl lately? Ho, I don't think he understands! A hair from a human face, from the beard of



SCENE IX]

WOYZECK

121

an engineer, a sergeant, a . . . a drum major? Well, Woyzeck? But then he's got a good wife. It's not the same as with the others.

*Woyzeck.* Yes, sir, Captain! What was it you wanted to say to me, Captain, sir?

*Captain.* What a face he's making! Well, maybe not in his soup, but if he hurries home around the corner I'll wager he might still find one on a certain pair of lips. A pair of lips, Woyzeck. I know what love is, too, Woyzeck. Look at him, he's white as chalk!

*Woyzeck.* Captain, sir, I'm just a poor devil. And there's nothing else I've got in the world but her. Captain, sir, if you're just making a fool of me . . .

*Captain.* A fool? Me? Making a fool of you, Woyzeck?

*Doctor.* Your pulse, Woyzeck, your pulse! Short, hard, skipping, irregular.

*Woyzeck.* Captain, sir, the earth's hot as coals in hell. But I'm cold as ice, cold as ice. Hell is cold. I'll bet you. I don't believe it! God! God! I don't believe it!

*Captain.* Look here, you, how would you . . . how'd you like a pair of bullets in your skull? You keep stabbing at me with those eyes of yours, and I'm only trying to help. Because you're a good man, Woyzeck, a good man.

*Doctor.* Facial muscles rigid, taut, occasionally twitches. Condition strained, excitable.

*Woyzeck.* I'm going. Anything's possible. The bitch! Anything's possible.—The weather's nice, Captain, sir. Look, a beautiful, hard, gray sky. You'd almost like to pound a nail in up there and hang yourself on it. And only because of that little dash between Yes and Yes again . . . and No. Captain, sir: Yes and No: did No make Yes or Yes make No? I must think about that.

*He goes off with long strides, slowly at first, then faster and faster.*

*Doctor [shouting after him].* Phenomenon! Woyzeck, you get a raise!

*Captain.* I get so dizzy around such people. Look at him go! Long-legged rascals like him step out like a shadow running away from its own spider. But short ones

X'S 3 PAGES U.R.

X'S DOWN STAGE

DOCTOR X'S D.L. BELOW  
WOYZECK.

FEELING HIS PULSE

DOCTOR X'S UPSTAGE TO LEVEL.

WRITES IN NOTEBOOK.

X'S TO AISLE 2.

DOCTOR X'S DOWNSTAGE TO  
CAPTAIN

EXITS AISLE 2

X'S A FEW PAGES AFTER  
HIM THEN TURNS BACK  
TO CAPTAIN.CAPTAIN + DOCTOR X U.R.  
ARM IN ARM

122

GEORG BUCHNER

only dawdle along. The long-legged ones are the lightning, the short ones the thunder. Haha . . . Grotesque! Grotesque!

SCENE X—MARIE'S room

WOYZECK and MARIE

WOYZECK [*looks fixedly at her and shakes his head*]. Hm! I don't see it! I don't see it! My God, why can't I see it, why can't I take it in my fists!

Marie [*frightened*]. Franz, what is it?—You're raving, Franz.

Woyzeck. A sin so swollen and big—it stinks to smoke the angels out of Heaven! You have a red mouth, Marie! No blisters on it? Marie, you're beautiful as sin. How can mortal sin be so beautiful?

Marie. Franz, it's your fever making you talk this way!

Woyzeck. Damn you! Is this where he stood? Like this? Like this?

Marie. While the day's long and the world's old a lot of people can stand in one spot, one right after the other. —Why are you looking at me so strange, Franz! I'm afraid!

Woyzeck. It's a nice street for walking, uh? You could walk corns on your feet! It's nice walking on the street, going around in society.

Marie. Society?

Woyzeck. A lot of people pass through this street here, don't they! And you talk to them—to whoever you want—but that's not my business!—Why wasn't it me!

Marie. You expect me to tell people to keep off the streets—and take their mouths with them when they leave?

Woyzeck. And don't you ever leave your lips at home, they're too beautiful, it would be a sin! But then I guess the wasps like to light on them, uh?

Marie. And what wasp stung you! You're like a cow chased by hornets!

Woyzeck. I saw him!

Marie. You can see a lot with two eyes while the sun shines!

THEY EXIT AISLE 3.

LIGHT CUE 16 (a)

SOUND CUE 15

LIGHT CUE 16 (b)

MARIE ON STOOL D.L. OF LEVEL  
FIXING HER HAIR.ENTERS H.L. AND X'S TO HER  
TAKES HER FACE IN HIS HANDS

X'S D.L.

TURNS

X'S TO HER

X'S UPSTAGE ON LEVEL

X'S D.L.

TAKES A PACE TOWARDS  
HER

SCENE XI]

WOYZECK

123

Woyzeck. Whore! *[He goes after her.]*

Marie. Don't you touch me, Franz! I'd rather have a  
knife in my body than your hands touch me. When I  
looked at him, my father didn't dare lay a hand on me  
from the time I was ten.

X'S TO HER AND GRABS  
HER NECK.  
HE LETS GO SLOWLY

Woyzeck. Whore! No, it should show on you! Some-  
thing! Every man's a chasm. It makes you dizzy when you  
look down in. It's got to show! And she looks like inno-  
cence itself. So, innocence, there's a spot on you. But I  
can't prove it—can't prove it! Who can prove it?

WOYZECK X'S TO U.L. EXIT

*[He goes off.]*

EXITS U.L.  
MARIE EXIT U.R. IN BLACKOUT  
LIGHT CUE 17(A)  
SOUND CUE 16  
LIGHT CUE 17(B)

SCENE XI—The guardhouse

WOYZECK and ANDRES

ANDRES *[sings]*.

Our hostess she has a pretty maid  
She sits in her garden night and day  
She sits within her garden . . .

Woyzeck. Andres!

Andres. Hm?

Woyzeck. Nice weather.

Andres. Sunday weather.—They're playing music to-  
night outside the town. All the whores are already there.  
The men stinking and sweating. Wonderful, uh?

Woyzeck *[restlessly]*. They're dancing, Andres, they're  
dancing!

ANDRES ON STOOL BY U.R. EXIT  
WOYZECK ON STOOL BY U.L. EXIT

Andres. Sure. So what? *[Sings.]*

She sits within her garden  
But when the bells have tollèd  
Then she waits at her garden gate  
Or so the soldiers say.

Woyzeck. Andres, I can't keep quiet.

Andres. You're a fool!

Woyzeck. I've got to go out there. It keeps turning and  
turning in my head. They're dancing, dancing! Will she  
have hot hands, Andres? God damn her, Andres! God  
damn her!

STANDS

Andres. What do you want?

Woyzeck. I've got to go out there. I've got to see them.

X'S DOWNSTAGE  
SOUND CUE 17  
TURNS TO ANDRES  
X'S STAGE RIGHT

124

GEORG BUCHNER

Andres. Aren't you ever satisfied? What's all this for a whore?

Woyzeck. I've got to get out of here! I can't stand the heat!

## SCENE XII—The inn

The windows are open. Dancing. Benches in front of the inn. APPRENTICES

FIRST APPRENTICE [sings].

This shirt I've got on, it is not mine

And my soul it stinketh of brandywine . . .

~~Second Apprentice.~~ Brother, let me be a real friend and knock a hole in your nature! Forward! I'll knock a hole in his nature! Hell, I'm as good a man as he is; I'll kill every flea on his body!

First Apprentice. My soul, my soul stinketh of brandywine!—And even money passeth into decay! Forget me not, but the world's a beautiful place! Brother, my sadness could fill a barrel with tears! I wish our noses were two bottles so we could pour them down one another's throats.

The Others [in chorus].

A hunter from the Rhine

Once rode through a forest so fine

Hallei-hallo, he called to me

From high on a meadow, open and free

A hunter's life for me.

WOYZECK, ~~stands at the window.~~ MARIE and THE DRUM

MAJOR dance past without noticing him.

Woyzeck. Both of them! God damn her!

Marie [dancing past]. Don't stop! Don't stop!

Woyzeck [~~seats himself on the bench, trembling, as he looks from there through the window~~]. Listen! Listen! Ha, roll on each other, roll and turn! Don't stop, don't stop, she says!

Idiot. Pah! It stinks!

Woyzeck. Yes, it stinks! Her cheeks are red, red, why should she stink already? Karl, what is it you smell?

EXITS AISLE 3 RUNNING.  
LIGHT CUE 18 (a)  
SOUND CUE 18  
LIGHT CUE 18 (b)

ANDRES SITS BY STOOL D.L.  
GRAND MOTHER + CAPTAIN ON  
BENCH. DOCTOR S.L. OF  
BENCH STANDING. IDIOT  
S.R. ON LEVELS. KATHY  
+ STUDENT BY S.R. EXIT  
DRUM MAJOR + MARIE  
LEAN AGAINST S.L. PILLAR.  
ENTERS U.L. + X'S TO  
ANDRES WITH STEINS

CROWD SINGS SECOND CHORUS.  
SOUND CUE 19

ENTERS U.R. + STANDS ON STOOL  
MARIE + DRUM MAJOR X CENTER  
TO DANCE. KATHY + STUDENT  
DANCE U.R.  
LIGHT CUE 19 (c)

SCENE XII]

WOYZECK

125

Idiot. I smell, I smell blood.

Woyzeck. Blood? ~~Why are all things red that I look at now?~~ Why are they all rolling in a sea of blood, one on top of the other, tumbling, tumbling! ~~Ha, the sea is red!—Don't stop! Don't stop! [He starts up passionately, then sinks down again onto the bench.] Don't stop! Don't stop! [Beating his hands together.] Turn and roll and roll and turn! God, blow out the sun and let them roll on each other in their lechery! Man and woman and man and beast! They'll do it in the light of the sun! They'll do it in the palm of your hand like flies! Whore! That whore's red as coals, red as coals! Don't stop! Don't stop! [Jumps up.] Watch how the bastard takes hold of her! Touching her body! He's holding her now, holding her . . . the way I held her once. [He slumps down in a stupor.]~~

LIGHT CUE 19  
SOUND CUE 20

First Apprentice [preaching from a table]. I say unto you, forget not the wanderer who standeth leaning against the stream of time, and who giveth himself answer with the wisdom of God, and saith: What is Man? What is Man? Yea, verily I say unto you: How should the farmer, the cooper, the shoemaker, the doctor, live, had not God created Man for their use? How should the tailor live had not God endowed Man with the need to slaughter himself? And therefore doubt ye not, for all things are lovely and sweet! Yet the world with all its things is an evil place, and even money passeth into decay. In conclusion, my beloved brethren, let us piss once more upon the Cross so that somewhere a Jew will die!

KATHY + STUDENT X SLOWLY  
D.L. AND EXIT AISLE 2

MARIE + DRUM MAJOR  
EXIT AISLE 1.

STANDS + EXITS U.L.  
SOUND CUE 21  
ALL BUT ANDRES + WOYZECK  
EXIT AT END OF POLKA

Amid the general shouting and laughing WOYZECK awakens.

PEOPLE are leaving the inn.

Andres. What are you doing there?

Woyzeck. What time is it?

Andres. Ten.

Woyzeck. Is that all it is? I think it should go faster—I want to think about it before night.

Andres. Why?

Woyzeck. So it'd be over.

Andres. What?

Woyzeck. The fun.

Andres. What are you sitting here by the door for?

SITS ON LEVEL

126

GEORG BUCHNER

Woyzeck. Because it feels good, and because I know—a lot of people sit by doors, but they don't know—they don't know till they're dragged out of the door feet first.

Andres. Come with me!

Woyzeck. It feels good here like this—and even better if I laid myself down . . .

Andres. There's blood on your head.

Woyzeck. In my head, maybe.—If they all knew what time it was they'd strip themselves naked and put on a silk shirt and let the carpenter make their bed of wood shavings.

Andres. He's drunk.

APPRENTICE ENTERS U.L.

ANDRES + APPRENTICE EXIT U.L.

*Goes off with the others.*

Woyzeck. The world is out of order! Why did the street-lamp cleaner forget to wipe my eyes—everything's dark. Devil damn you, God! I lay in my own way: jump over myself. Where's my shadow gone? There's no safety in the kennels any more. Shine the moon through my legs again to see if my shadow's here. [Sings.]

LIGHT CUE 20(a)

STANDS AND MOVES DOWN CENTRE.

LIGHT CUE 20(b)

LOOKS BETWEEN LEGS

Eating, oh, eating the green green grass

SINKS TO KNEES

Eating, oh, eating the green green grass

Till all the grass was go-o-one.

What's that lying over there? Shining like that? It's making me look. How it sparkles. I've got to have it.

EXITS AISLE 2

[He rushes off.]

LIGHT CUE 21(a)

SOUND CUE 22

LIGHT CUE 21(b)

SCENE XIII—An open field

WOYZECK

ENTERS AISLE 2

CENTRE STAGE

WOYZECK. Don't stop! Don't stop! Hishh! Hashh! That's how the fiddles and pipes go.—Don't stop! Don't stop! —Stop your playing! What's that talking down there? [He stretches out on the ground.] What? What are you saying? What? Louder! Louder! Stab? Stab the goat-bitch dead? Stab? Stab her? The goat-bitch dead? Should I? Must I? Do I hear it there, too? Does the wind say so, too? Won't it ever stop, ever stop? Stab her! Stab her! Dead! Dead!

LIGHT CUE 22.

SCENE XV]

WOYZECK

127

SCENE XIV—A room in the barracks. Night

ANDRES and WOYZECK in a bed.

WOYZECK [softly.] Andres! [ANDRES murmurs in his sleep. Shakes ANDRES.] Andres! Hey, Andres!

Andres. Mmmmm! What do you want?

Woyzeck. I can't sleep! When I close my eyes everything turns and turns. I hear voices in the fiddles: Don't stop! Don't stop! And then the walls start to talk. Can't you hear it?

Andres. Sure. Let them dance! I'm tired. God bless us all, Amen.

Woyzeck. It's always saying: Stab! Stab! And then when I close my eyes it keeps shining there, a big, broad knife, on a table by a window in a narrow, dark street, and an old man sitting behind it. And the knife is always in front of my eyes.

Andres. Go to sleep, you fool!

Woyzeck. Andres! There's something outside. In the ground. They're always pointing to it. Don't you hear them now, listen, now, knocking on the walls? Somebody must have seen me out the window. Don't you hear? I hear it all day long. Don't stop. Stab! Stab the—

Andres. Lay down. You ought to go to the hospital. They'll give you a schnapps with a powder in it. It'll cut your fever.

Woyzeck. Don't stop! Don't stop!

Andres. Go to sleep!

He goes back to sleep.

LIGHT CUE 23

ANDRES LIES ON FLOOR  
AGAINST LEVEL.WOYZECK ON TOP LEVEL  
SHAKES ANDRES

ON ELBOWS

LIES DOWN AGAIN.

SITS UP

ANDRES SHAKES HIM.  
WOYZECK LIES DOWN

ANDRES TURNS OVER.

LIGHT CUE 24(a)

SOUND CUE 23

LIGHT CUE 24(b)

SCENE XV—~~THE DOCTOR'S courtyard~~  
A LECTURE HALL~~STUDENTS and WOYZECK below, THE DOCTOR in the~~  
attic window—

DOCTOR. Gentlemen, I find myself on the roof like David when he beheld Bathsheba. But all I see are the Parisian panties of the girls' boarding school drying in the garden.

ENTERS AISLE 2 TO  
CENTRE STAGE. BANGS  
CANE FOR SILENCE

Gentlemen, we are concerned with the weighty question of the relationship of the subject to the object. If, for example, we were to take one of those innumerable things in which we see the highest manifestation of the self-affirmation of the Godhead, and examine its relationship to space, to the earth, and to the planetary constellations . . . Gentlemen, if we were to take ~~this~~ cat and toss it out the window: how would this object conduct itself in conformity with its own instincts towards its *centrum gravitationis*? Well, Woyzeck? [~~Roars.~~] Woyzeck! ~~Woyzeck [picks up the cat].~~ Doctor, sir, she's biting me!

~~Doctor. Damn, why do you handle the beast so tenderly! It's not your grandmother! [He descends.]~~

Woyzeck. Doctor, I'm shaking.

Doctor [*utterly delighted*]. Excellent, Woyzeck, excellent! [~~Rubs his hands, takes the cat.~~] What's this, gentlemen? The new species of rabbit louse! A beautiful species . . . [~~He pulls out a magnifying glass; the cat runs off.~~] Animals, gentlemen, simply have no scientific instincts. But in its place you may see something else. Now, observe: for three months this man has eaten nothing but peas. Notice the effect. Feel how irregularly his pulse beats! And look at his eyes!

Woyzeck. Doctor, sir, everything's going dark! [~~He sits~~ <sup>slumps</sup> down.]

Doctor. Courage, Woyzeck! A few more days and then it will all be over with. Feel, gentlemen, feel! [~~They fumble over his temples, pulse, and chest.~~]

Doctor. Apropos, Woyzeck, wiggle your ears for the gentlemen! I've meant to show you this before. He uses only two muscles. Let's go, let's go! You stupid animal, shall I wiggle them for you? ~~Trying to run out on us like the cat?~~ There you are, gentlemen! Here you see an example of the transition into a donkey: frequently the result of being raised by women and of a persistent usage of the Germanic language. How much hair has your mother pulled out recently for sentimental remembrances of you? It's become so thin these last few days. It's the peas, gentlemen, the peas!

DOCTOR X'S D.R.  
AND LEAD WOYZECK  
CENTRE STAGE

FINDS LOUSE IN WOYZECK'S  
HAIR. LOOKS AT IT  
WOYZECK SITS ON LEVEL.

DOCTOR TAPS WITH CANE  
WOYZECK STANDS + DOES  
EXERCISE

X'S UPSTAGE + TAPS WOYZECK.  
HE SITS + TRIES TO  
WIGGLE EARS.

X'S TO CENTRE STAGE.

URNS TO HIM.

WOYZECK FALLS OVER  
EXITS AISLE 2  
LIGHT CUE 25(a)



## SCENE XVI—The inn

WOYZECK. THE SERGEANT

WOYZECK [*sings*].

Oh, daughter, my daughter  
 And didn't you know  
 That sleeping with coachmen  
 Would bring you low?

What is it that our Good Lord God cannot do? What?  
 He cannot make what is done undone. Ha! Ha! Ha!—  
 But that's the way it is, and that's the way it should be.  
 But to make things better is to make things better. And  
 a respectable man loves his life, and a man who loves his  
 life has no courage, and a virtuous man has no courage.  
 A man with courage is a dirty dog.

Sergeant [*with dignity*]. You're forgetting yourself in  
 the presence of a brave man.

Woyzeck. I wasn't talking about anybody, I wasn't  
 talking about anything, not like the Frenchmen do when  
 they talk, but it was good of you.—But a man with  
 courage is a dirty dog.

Sergeant. Damn you! You broken mustache cup! You  
 watch or I'll see you drink a pot of your own piss and  
 swallow your own razor!

Woyzeck. Sir, you do yourself an injustice! Was it you  
 I talked about? Did I say you had courage? Don't torment  
 me, sir! My name is science. Every week for my scientific  
 career I get half a guilder. You mustn't cut me in two  
 or I'll go hungry. I'm a *Spinosa pericyclia*. I have a Latin  
 behind. I am a living skeleton. All Mankind studies me.  
 —What is Man? Bones! Dust, sand, dung. What is  
 Nature? Dust, sand, dung. But poor, stupid Man, stupid  
 Man! We must be friends. If only you had no courage,  
 there would be no science. Only Nature, no amputation,  
 no articulation. What is this? Woyzeck's arm, flesh,  
 bones, veins. What is this? Dung. Why is it rooted in  
 dung? Must I cut off my arm? No, Man is selfish, he  
 beats, shoots, stabs his own kind. [*He sobs.*] We must be

130

GEORG BUCHNER

~~friends. I wish our noses were two bottles that we could pour down each other's throats. What a beautiful place the world is! Friend! My friend! The world! [Moved.] Look! The sun coming through the clouds—like God emptying His bedpan on the world. [He cries.]~~

## SCENE XVII—The barracks yard

LIGHT CUE 25 (b)

WOYZECK. ANDRES

WOYZECK. What have you heard?

Andres. He's still inside with a friend.

Woyzeck. He said something.

Andres. How do you know? Why do I have to be the one to tell you? Well, he laughed and then he said she was some piece. And then something or other about her thighs—and that she was hot as a red poker.

Woyzeck [quite coldly]. So, he said that? What was that I dreamed about last night? About a knife? What stupid dreams we get!

Andres. Hey, friend! Where you off to?

Woyzeck. Get some wine for the Captain. Andres, you know something? There aren't many girls like she was.

Andres. Like who was?

Woyzeck. Nothing. I'll see you. [Goes off.]

ENTERS AISLE 2 AND  
MARCHES SLOWLY S.R.  
TURNS AND MARCHES L.  
ENTERS AISLE 3 AND CROSSES  
LEFT TO ANDRES.  
MARCHING S.R.

AS HE TURNS  
X'S DOWNSTAGE LEFT

STARTS TO LEAVE  
MARCHING S.L.  
STOPS AND TURNS

MARCHING RIGHT  
EXITS AISLE 2  
ANDRES TURNS AND EXITS U.R.

LIGHT CUE 26 (a)  
SOUND CUE 25  
LIGHT CUE 26 (b)

## SCENE XVIII—The inn

DRUM MAJOR, WOYZECK, and PEOPLE

DRUM MAJOR. I'm a man! [He pounds his chest.] A man, you hear? Anybody say different? Anybody who's not as crooked as the Lord God Himself better keep off. I'll screw his nose up his own ass! I'll . . . [To WOYZECK.] You there, get drunk! I wish the world was schnapps, schnapps! You better start drinking! [WOYZECK whistles.] Son-of-a-bitch, you want me to pull your tongue out and wrap it around your middle? [They wrestle; WOYZECK loses.] You want I should leave enough wind in you for a good old lady's fart? Uh! [Exhausted and trembling, WOYZECK seats himself on the bench.] The son-of-a-bitch

DRUM MAJOR ON STOOL  
U.R. ON LEVEL. KATHY, STUDENT  
GRANDMOTHER CAPTAIN GATHERED  
AROUND HIM, WOYZECK SITTING  
S.L. ON LEVEL, ANDRES BY U.L.  
EXIT.  
X'S BEHIND WOYZECK AND  
JUMPS HIM.  
X'S RIGHT TO PUT DOWN STEIN.  
THEY FIGHT DOWN CENTRE  
WOYZECK IS THROWN D.L.  
X'S U.R. FOR STEIN.  
SOUND CUE 26.

SCENE XX]

WOYZECK

131

can whistle himself blue in the face for all I care. [*Sings.*]

Brandy's all my life; my life

Brandy gives me courage!

~~WAINY~~  
~~A Man~~  
~~URGENT~~  
~~Another~~

He sure got more than he asked for.

He's bleeding.

Woyzeck. One thing after another.

WOYZECK STANDS +  
 EXITS AISLE 3  
 CENTRE OF LEVEL

ANDRES TAKES A FEW  
 PACES AFTER WOYZECK.

LIGHT CUE 27 (a)

LIGHT CUE 27 (b)

A STREET

SCENE XIX—~~Pawnbroker's shop~~

WOYZECK and THE JEW

WOYZECK. The pistol costs too much.

Jew. So you want it or not? Make up your mind.

Woyzeck. How much was the knife?

Jew. It's straight and sharp. What do you want it for?  
 To cut your throat? So what's the matter? You get it  
 as cheap here as anywhere else. You'll die cheap enough,  
 but not for nothing. What's the matter? It'll be a cheap  
 death.

Woyzeck. This'll cut more than bread.

Jew. Two groschen.

Woyzeck. There!

[*He goes out.*]

Jew. There, he says! Like it was nothing! And it's real  
 money!—Dog!

ENTER AISLE 3 + X D.L.  
 TO SPOT.

TAKES KNIFE

THROWS MONEY ON GROUND  
 EXITS AISLE 3.

PICKS MONEY UP  
 EXITS AISLE 2.

LIGHT CUE 28 (a)

SOUND CUE 27

LIGHT CUE 28 (b)

SCENE XX—MARIE'S room

THE IDIOT. THE CHILD. MARIE

IDIOT [*lying down, telling fairy tales on his fingers*]. This  
 one has the golden crown. He's the Lord King. Tomorrow  
 I'll bring the Lady Queen her child. Bloodsausage says:  
 Come, Liversausage . . .

Marie [*paging through her Bible*]. "And no guile is  
 found in his mouth." Lord God, Lord God! Don't look  
 at me! [*Paging further.*] "And the Scribes and Pharisees  
 brought unto him a woman taken in adultery, and set her  
 in the midst . . . And Jesus said unto her: Neither do I  
 condemn thee; go, and sin no more." [*Striking her hands  
 together.*] Lord God! Lord God! I can't. Lord God, give  
 me only so much strength that I may pray. [~~THE CHILD~~]

MARIE ON STOOL D.L. OF LEVEL  
 IDIOT S.R. ON LEVEL  
 WITH CHILD

132

GEORG BUCHNER

~~presses himself close to her.~~] The child is a sword in my heart. [To THE IDIOT.] Karl!—I've strutted it in the light of the sun, like the whore I am—my sin, my sin! ~~[THE IDIOT takes THE CHILD and grows quiet.]~~ Franz hasn't come. Not yesterday. Not today. It's getting hot in here! ~~[She opens the window and reads further.]~~ "And stood at his feet weeping, and began to wash his feet with tears, and did wipe them with the hairs of her head, and anointed them with ointment." ~~[Striking her breast.]~~ Everything dead! Saviour! Saviour! If only I might anoint Your feet!

IDIOT X'S LEFT TO GIVE  
HER CHILD. MARIE STANDS  
X'S RIGHT TO RECEIVE IT.  
MARIE GIVES CHILD BACK  
PACES DOWNSTAGE

RETURNS TO STOOL + SITS

CLOSES BIBLE

STANDS

LIGHT CUE 29

SOUND CUE 29

LIGHT CUE 30

# SCENE XXI—An open field

WOYZECK

WOYZECK [*buries the knife in a hole*]. Thou shalt not kill. Lay here! I can't stay here! ~~[He rushes off.]~~

ENTERS AISLE 2 + X'S U.R.  
TO LEVEL

KNEELS TO BURY KNIFE

EXITS AISLE 3

LIGHT CUE 31 (a)

SOUND CUE 29

LIGHT CUE 31 (b)

# SCENE XXII—The barracks

ANDRES. ~~WOYZECK rummages through his belongings.~~

WOYZECK. Andres, this jacket's not part of the uniform, but you can use it, Andres.

Andres [*replies numbly to almost everything with*]. Sure.

WOYZECK. The cross is my sister's. And the ring.

Andres. Sure.

WOYZECK. I've got a Holy Picture, too: two hearts—they're real gold. I found it in my mother's Bible, and it said:

O Lord with wounded head so sore

So may my heart be evermore.

My mother only feels now when the sun shines on her hands . . . that doesn't matter.

Andres. Sure.

WOYZECK [*pulls out a paper*]. Friedrich Johann Franz Woyzeck. Soldier. Rifleman, Second Regiment, Second Battalion, Fourth Company. Born: the Feast of the Annunciation, twentieth of July. Today I'm thirty years old, seven months and twelve days.

Andres. Go to the hospital, Franz. Poor guy, you've

ANDRES SITS U.R. ON LEVEL  
POLISHING BOOTS

ENTERS U.L. AND PUTS BELONGINGS  
ON STOOL. X'S RIGHT TO GIVE

JACKET. THEN X'S LEFT TO STOOL

X'S RIGHT TO GIVE THEM  
THEN BACK TO STOOL

X'S DOWNSTAGE ON LEVEL

X'S RIGHT TO GIVE PICTURE  
RETURNS TO STOOL

X'S DOWN CENTER OFF LEVEL  
AND READS

DROPS PAPER

ANDRES PICKS IT UP

SCENE XXIII]

WOYZECK

133

got to drink some schnapps with a powder in it. It'll kill the fever.

Woyzeck. You know, Andres—when the carpenter puts those boards together, nobody knows who it's made for.

X'S TO U.L. EXIT + TURNS

EXITS U.L.

ANDRES LOOKS AT CROSS IN HAND.

LIGHT CUE 32(a)

LIGHT CUE 32(b)

MARIE + CHILDREN ENTER AISLE 1 SINGING. X U.C.

SCENE XXIII—The street

MARIE with ~~little GIRLS~~ <sup>CHILDREN</sup> in front of the house door.

GRANDMOTHER. Later WOYZECK

~~CHILDREN + MARIE~~  
GIRLS [singing].

The sun shone bright on Candlemas Day  
And the corn was all in bloom  
And they marched along the meadow way  
They marched by two and two.  
The pipers marched ahead  
The fiddlers followed through  
And their socks were scarlet red . . .

First Child. I don't like that one.

Second Child. Why do you always want to be different?

First Child. You sing for us, Marie!

Marie. I can't.

Second Child. Why?

Marie. Because.

Second Child. But why because?

~~First Child~~  
Third Child. Grandmother, you tell us a story!

GRANDMOTHER ENTERS AISLE 1 + X'S TO S.R.

Grandmother. All right, you little crab apples!—Once upon a time there was a poor little girl who had no father and no mother. Everyone was dead, and there was no one left in the whole wide world. Everyone was dead. And the little girl went out and looked for someone night and day. And because there was no one left on the earth, she wanted to go to Heaven. And the moon looked down so friendly at her. And when she finally got to the moon, it was a piece of rotten wood. And so she went to the sun, and it was a faded sunflower. And when she got to the stars, they were little golden flies, stuck up there as if they were caught in a spider's web. And when she wanted to go back to earth, the earth was an upside-down pot. And she was all alone. And she sat down there and she cried. And she sits there to this day, all, all alone.

CHILDREN TURN TO GRANDMOTHER  
MARIE MOVES TO U.L. EXIT  
CHILDREN SIT. GRANDMOTHER X'S TO THEM

MOVES UPSTAGE

X'S DOWN LEFT + EXITS AISLE 2.  
WOYZECK ENTERS AISLE 3 +  
STANDS RIGHT OF LEVELS.

134

GEORG BUCHNER

Woyzeck [*appears*]. Marie!

X'S LEFT BEHIND HER

Marie [*startled*]. What!

Woyzeck. Let's go. It's getting time.

TAKES HER ARM

Marie. Where to?

Woyzeck. How should I know?

LEADS HER OUT AISLE 2  
CHILDREN EXIT AISLE 1

SCENE XXIV—A pond by the edge of the woods

LIGHT CUE 33(a)

SOUND CUE 30

LIGHT CUE 33(b)

MARIE and WOYZECK

ENTER AISLE 2 + X TO LEVELS

MARIE. Then the town must be out that way. It's so dark.

SITS S.R. ON LEVEL

Woyzeck. You can't go yet. Come, sit down.

Marie. But I've got to get back.

Woyzeck. You don't want to run your feet sore.

Marie. What's happened to you?

X'S TO HIM

Woyzeck. You know how long it's been, Marie?

Marie. Two years from Pentecost.

Woyzeck. You know how much longer it'll last?

Marie. I've got to get back. Supper's not made yet.

X'S LEFT

Woyzeck. Are you freezing, Marie? And still you're so warm. Your lips are hot as coals! Hot as coals, the hot breath of a whore! And still I'd give up Heaven just to kiss them again. Are you freezing? When you're cold through, you won't freeze any more. The morning dew won't freeze you.

STANDS + PUTS HIS ARMS AROUND  
HER. TURNS HER AROUND  
TRIPS TO KISS HER.  
SHE STRUGGLES

Marie. What are you talking about?

BREAKS DOWN STAGE

Woyzeck. Nothing. [*Silence.*]

WOYZECK HOLDS HER ARM

Marie. Look how red the moon is! It's rising.

Woyzeck. Like a knife washed in blood.

Marie. What are you going to do? Franz, you're so pale. [*He raises the knife.*]

Marie. Franz! Stop! For Heaven's sake! Help me! Help me!

STABS HER  
SHE FALLS. HE FALLS ON TOP  
OF HER, STABBING

Woyzeck [*stabbing madly*]. There! There! Why can't you die? There! There! Ha, she's still shivering! Still not dead? Still not dead? Still shivering? [*Stabbing at her again.*] Are you dead? Dead! Dead!

STABS HER BETWEEN LEGS.

RUNS OUT AISLE 3

[*He drops the knife and runs away.*]

LIGHT CUE 34(a)

Two MEN *approach*.

VOICES CROSS BEHIND  
AUDIENCE

First Man. Wait!

Second Man. You hear something? Shh! Over there!

SCENE XXV]

WOYZECK

135

*First Man.* Whhhh! There! What a sound!

*Second Man.* It's the water, it's calling. It's a long time since anyone drowned here. Let's go! I don't like hearing such sounds!

*First Man.* Whhhh! There it is again! Like a person, dying!

LIGHT CUE 34(b)

*Second Man.* It's uncanny! So foggy, nothing but gray mist as far as you can see—and the hum of beetles like broken bells. Let's get out of here!

SOUND CUE 31

*First Man.* No, it's too clear, it's too loud! Let's go up this way! Come on!

[*They hurry on.*]

SOUND CUE 32

LIGHT CUE 34(c)

## SCENE XXV—The inn

WOYZECK, KATHY, INNKEEPER, IDIOT, and PEOPLE

WOYZECK. Dance! Everybody! Don't stop! Sweat and stink! He'll get you all in the end! [*Sings.*]

Oh, daughter, my daughter

And didn't you know

That sleeping with coachmen

Would bring you low?

[*He dances.*] Ho, Kathy! Sit down! I'm so hot, so hot!

[*Takes off his coat.*] That's the way it is: the devil takes one and lets the other get away. Kathy, you're hot as coals!

Why, tell me why? Kathy, you'll be cold one day, too. Be reasonable.—Can't you sing something?

Kathy [*sings*].

That Swabian land I cannot bear

And dresses long I will not wear

For dresses long and pointed shoes

Are clothes a chambermaid never should choose.

Woyzeck. No shoes, no shoes! We can get to hell without shoes.

Kathy [*sings*].

To such and like I'll not be prone

Take back your gold and sleep alone.

Woyzeck. Sure, sure! What do I want to get all bloody for?

Kathy. Then what's that on your hand?

Woyzeck. Me? Me?

KATHY + STUDENT DANCE S.L.  
DRUM MAJOR, CAPTAIN GRANDMOTHER  
DOCTOR + ANDRÉS DRINKING ON  
LEVEL. APPRENTICE BY STOOL  
D.L. OF LEVEL. IDIOT D.R.  
WOYZECK ENTERS + SITS U.R.  
PUSHES KATHY + STUDENT  
TOGETHER  
DANCES CENTRE WITH KATHY

SITS ON STOOL S.L.  
KATHY ON HIS LAP.

PUSHES HER OFF

STUDENT EXITS U.R.

DANCES IN FRONT OF  
WOYZECK

DANCES BEHIND HIM TO  
LEFT

SOUND CUE 33

X'S DOWNSTAGE + TURNS

136

GEORG BUCHNER

Kathy. Red! It's blood! [PEOPLE gather round him.]

Woyzeck. Blood? Blood?

Innkeeper. Blood!

MOVES DOWNSTAGE

Woyzeck. I think I cut myself. Here, on my right hand.

WOYZECK STANDS CENTRE

Innkeeper. Then why is there blood on your elbow?

Woyzeck. I wiped it off.

Innkeeper. Your right hand and you wiped it on your right elbow? You're a smart one!

CROWD LAUGHS

Idiot. And then the Giant said: "I smell, I smell the flesh of Man." Pew, it stinks already!

CROWD LAUGHS LOUDER

Woyzeck. What do you want from me? Is it your business? Out of my way or the first one who . . . Damn you! Do I look like I murdered somebody? Do I look like a murderer? What are you looking at? Look at yourselves! Look! Out of my way! [He runs off.]

X'S TOWARD U.R. EXIT  
CROWD LAUGHS LOUDEREXITS OUT U.R.  
CROWD RETURNS TO DRINKING.

LIGHT CUE 35

SCENES XXVII AND XXIX  
(SEE NEXT PAGE)

LIGHT CUE 36 (b)

ENTERS AISLE TO + X'S TO LEVELS  
(SHAWL SET ON LEVEL)

## SCENE XXVI—At the pond

WOYZECK, alone.

KNEELS BY SHAWL

WOYZECK. The knife! Where's the knife? I left it here. It'll give me away! Closer! And closer! What is this place? What's that noise? Something's moving! It's quiet now. —It's got to be here, close to her. Marie? Ha, Marie! Quiet. Everything's quiet! Why are you so pale, Marie?

Why are you wearing those red beads around your neck? Who was it gave you that necklace for sinning with him? Your sins made you black, Marie, they made you black! Did I make you so pale? Why is your hair uncombed? Did you forget to twist your braids today? The knife, the knife! I've got it! There! [He runs toward the water.]

THROWS KNIFE

There, into the water! [He throws the knife into the water.] It dives like a stone into the black water. No, it's not out far enough for when they swim! [He wades into the pond and throws it out farther.] There! Now! But in the summer when they dive for mussels? Ha, it'll get rusty, who'll ever notice it! Why didn't I break it first!

Am I still bloody? I've got to wash myself. There, there's a spot, and there's another . . . [He goes farther out into the water.]

STEPS OFF LEVEL + WADES  
INTO POND SPOT

LIGHT CUE 37

WADES DOWNSTAGE

LIGHT CUE 38

LINES FROM SCENE I a BEGIN  
CROWD SURROUNDS WOYZECK  
IN BLACK + RAISE HANDS INTO  
LIGHT. VOICES BECOME MORE  
INTENSE. HAND DRAW WOYZECK  
INTO WATER. VOICES FADE.WOYZECK'S HAND SINKS INTO  
WATER ON "YOU'LL DIE CHEAP,  
BUT NOT FOR NOTHING."

LIGHT CUE 39

SOUND CUE 35

CURTAIN CALL

LIGHT CUE 40

LIGHT CUE 41

SOUND CUE 36

LIGHT CUE 42; HOUSE UP



SCENE XXIX]

WOYZECK

137

SCENE XXVII—~~The street~~ STILL IN THE INN~~CHILDREN~~

~~STUDENT~~  
~~FIRST CHILD~~. Let's go find Marie!  
~~KATHY~~  
~~SECOND CHILD~~. What happened?  
~~STUDENT~~  
~~FIRST CHILD~~. Don't you know? Everybody's out there.  
 They found a body!  
~~KATHY~~  
~~SECOND CHILD~~. Where?  
~~STUDENT~~  
~~FIRST CHILD~~. By the pond, out in the woods.  
~~KATHY~~  
~~SECOND CHILD~~. Hurry, so we can still see something. Before they bring it back. [They rush off.]

STUDENT RUSHES IN  
U.R. EXIT TO KATHYBOTH EXIT U.R.  
CROWD FOLLOWS  
THEM OUT.

SCENE XXVIII—In front of MARIE's house

IDIOT. CHILD. WOYZECK.

IDIOT [*holding THE CHILD on his knee, points to Woyzeck as he enters*]. Looky there, he fell in the water, he fell in the water, he fell in the water!

Woyzeck. Boy! Christian!

Idiot [*looks at him fixedly*]. He fell in the water.

Woyzeck [*wanting to embrace THE CHILD tenderly, but it turns from him and screams*]. My God! My God!

Idiot. He fell in the water.

Woyzeck. I'll buy you a horsey, Christian. There, there. [*THE CHILD pulls away. To the Idiot*]. Here, buy the boy a horsey! [*THE IDIOT stares at him*]. Hop! Hop! Hip-hop, horsey!

Idiot [*shouting joyously*]. Hop! Hop! Hip-hop, horsey! Hip-hop, horsey!

He runs off with THE CHILD. WOYZECK is alone.

SCENE XXIX—~~The morgue~~

~~JUDGE, COURT CLERK, POLICEMAN, CAPTAIN, DOCTOR,  
 DRUM MAJOR, SERGEANT, IDIOT, and others. WOYZECK  
 DOCTOR~~  
~~POLICEMAN~~. What a murder! A good, genuine, beautiful

DOCTOR STRIDES ACROSS  
STAGE FROM AISLE 2  
AND EXITS AISLE 3 ON  
THIS LINE

138

GEORG BUCHNER

murder! Beautiful a murder as you could hope for! ~~It's~~  
~~been a long time since we had one like this!~~

LIGHT CUE 36(a)  
 BACK TO SCENE XXVI

~~WOYZECK stands in their midst, dumbly looking at the~~  
~~body of MARIE; he is bound, the dogmatic atheist, tall,~~  
~~haggard, timid, good natured, scientific.~~

## SCENE ANALYSIS

### Scene I

The purpose of this scene is to establish the relationship of Woyzeck and the Captain and to reveal character. Besides, it provides the opportunity to show Woyzeck with a type of knife in his hand from the very beginning and shows how he operates under a certain set of circumstances.

Woyzeck is busy at his regular task of shaving the Captain. He is in a hurry, concentrating on his job and is unable to both work and listen. The Captain speaks in a philosophical vein partly to hear himself talk and partly to impress Woyzeck with his supposed erudition. Woyzeck's efficient rush contrasts sharply with the Captain's time-filling ramblings.

Noticing that Woyzeck is not listening, and wishing to get a confirmatory rise out of him, the Captain takes great pleasure in using a simple verbal joke to humiliate him.

The Captain feels he is a good man with a good conscience, and as Woyzeck's superior he should instruct him in matters of morality. He is no doubt trying to impress Woyzeck with bits of knowledge he has picked up from the Chaplain and the Doctor.

Woyzeck, on the other hand, knows his Bible well and is able to justify his child out of wedlock with a quotation.

Woyzeck interrupts his shaving to explain in a garbled fashion that poor people cannot afford to have morals. This establishes the economic hierarchy of the play and underlines the fact that because the Captain has money and therefore virtue he can resist his natural impulses and fill his time virtuously. At the end of the scene, Woyzeck rushes off to another task. The mood of this scene is slightly strained. The Captain feels it is necessary to talk, while Woyzeck is only interested in getting on with the job, thus their rhythms conflict with each other.

## Scene II

In contrast to the bright confined space and hurried pace of the first scene, this scene finds Woyzeck in the fields near sundown cutting twigs with his friend Andres. Andres whistles happily as he bundles the wood and Woyzeck wanders in with a few sticks, only slightly concerned with his task. Woyzeck launches into a story about hedgehogs to amuse and perhaps frighten Andres but soon begins to believe it himself and see it as part of a conspiracy on the part of the Freemasons. Andres now sings to reassure

himself, but Woyzeck suddenly hears something under the ground. Andres, who hears nothing, listens a moment and then sings more loudly to prevent his growing fear. Woyzeck again hears something and it becomes clear that he is hallucinating. Andres, who understands only that the place has affected his friend, trembles with fear and tries to run away. Suddenly Woyzeck stops. All is silent again until Andres hears the drums of the regiment in the distance and they run off to join the parade.

The purpose of this scene is to show Woyzeck at work with an equal. The scene begins with a relaxed and whimsical quality which suddenly becomes very strange, punctuated by bursts of feverish activity, then dead silence and listening. The scene establishes the first signs of a fertile imagination and aberration in Woyzeck, and contrasts him sharply with his simple friend Andres who is happy when his hands are busy and who expresses almost all of his feeling through song.

### Scene III

Büchner meant this scene to take place in Marie's room but it was played in the town square to establish the townspeople's attitude towards Marie and to underline Woyzeck's fatigue as he performs military drill.

The first unit of the scene shows the enthusiasm for a parade and establishes the first sign of attraction between Marie and the Drum Major. The mood of the scene is one of general gaiety amid the slightly vicious, gossipy banter of the townsfolk. Marie stands out as being secure and proud of her child in spite of her sin.

In the second unit, after the parade passes, Marie spends a quiet moment singing to her child until an urgent knock on her window interrupts her. The purpose of this unit is to show Woyzeck trying to explain his vision in the fields and relate it to his knowledge of the Bible. Marie, in contrast, is interested in knowing that he has done his jobs for extra money to support her and the child and is extremely impatient with yet another of his fantasies. When he dashes off to rejoin his regiment, his mood has affected her, and she, like Andres in the preceding scene, begins to fear the approaching darkness and the confinement of her room. Now, even singing to her child gives no comfort.

#### Scene IV

This scene brings a complete change of mood to the play. There is an atmosphere of heavy carnival gaiety, a confusion of sound and colour lighting up the darkness. The people are happy and fascinated,

and Marie and Woyzeck are enjoying this simple pleasure.

A new element is introduced when the Charlatan appears to advertise the attractions of a particular booth. This part of the scene was used to reinforce the dream quality of the play by using an actress in a soldier suit to play the monkey. The Charlatan's speech underlines the fact that the monkey can perform all the functions of a soldier, but he is momentarily embarrassed and angry when the monkey fails to respond to a command.

While Woyzeck tries to take advantage of the assembled crowd to tell them a little story, Marie and the Drum Major begin to take notice of each other in the background. Most of the crowd pays no attention to Woyzeck but wanders into the booth. Only the Doctor finds the story "grotesque". This line is given to a gentleman in the original, but because the Doctor fits into that social category and because the remark suits him, it was changed. It is worth noting that despite the tremendous number of Biblical allusions which Woyzeck uses throughout the play, he claims to be an atheist in this scene. It is implied by his remarks that a world without God is indeed grotesque.

There was a staging difficulty with the transition from this scene to the next. Scene IV is the exterior of a booth and Scene V is the interior.

With a revolve this change would be simple to accomplish, but it was somewhat awkwardly solved on this stage by having the crowd exit through one door, changing the lighting while they were offstage and having them enter the new scene through the other exit.

#### Scene V

This scene is almost an exact parallel and amplification of the Charlatan's speech in the previous scene. This was underlined by having the same actor play the Proprietor and the same actress play the horse.

The purpose of the scene is to again show a trained animal acting like a human but suddenly reacting instinctively. A further point of emphasis was the master-slave relationship between trainer and animal and the cruelty necessary to enforce this.

This scene is a clarification of the previous one: the human-reason, animal-instinct polarities are more clearly defined and Marie and the Drum Major are brought closer together.

Both of these scenes are extremely important in that they bear oblique reference to the social hierarchy of the town and to specific relationships, such as that between Woyzeck and the Captain.



Scene VI

This scene is a sharp contrast to the crowds, noise and gaiety of the previous two scenes. In the first unit of this scene Marie is in her room with her child impatiently trying to get him to sleep so she can preen in front of her mirror. This is also the first 'plot' scene, as it implies through the earrings that Marie has slept with the Drum Major and accepted his gift.

The mood of this unit alternates between Marie's annoyance with the child and her exuberant vanity before the mirror. It also established her poverty and dissatisfaction with a few meagre possessions.

Although the child in Büchner's play is obviously two or three years old, an attempt was made to promote the dream quality by using Marie's shawl rolled up to represent a baby. This was also because Marie clings to the child for comfort and reassurance but soon forgets him, like taking off a shawl, when something else excites her.

In the second unit of the scene Woyzeck startles Marie when he catches her with the earrings. He is suspicious and angry and she is too guilty and confused to lie effectively. However, she transfers the guilt to Woyzeck when she asserts that she deserves some frills.

The purpose of this scene is to show both Woyzeck and Marie in the dilemma of poverty. Since he cannot afford to buy her earrings he is unjustified in suspecting her means of getting them. Marie, on the other hand, feels guilty that Woyzeck works so hard to provide and yet she is dissatisfied with what she has and despairing of any hope that things will get better.

The mood of this scene vacillates between the poles of happiness and despair, anger and guilt. Marie begins the scene on a note of impatient rapture over a pair of earrings and ends it with a guilty premonition of her own death.

#### Scene VII

This scene is extremely important in that it is the first real introduction of the Doctor. The purpose of the scene is to show that Woyzeck has yet another job as a guinea pig for the Doctor's experiments with peas. The scene establishes the reasons for Woyzeck's physical and mental deterioration evident in earlier scenes. It also reinforces economic depression as the major source of Woyzeck's problems.

The relationship between the Doctor and Woyzeck closely parallels that between the Charlatan and his monkey and the Proprietor and his horse. The Doctor's wrath is aroused because Woyzeck pissed when he was not

supposed to, just as the horse dropped his human attributes to answer a call of nature. The connection between these scenes was emphasized by repeating a visual image. Woyzeck like the horse, stepped on and off the stool and the Doctor used his cane on Woyzeck in the same manner that the Proprietor used his whip on the horse.

This scene is especially notable for its stinging portrait of the Doctor. He treats Woyzeck as an unreliable experimental object, giving him an increase in salary when he sees the mental deterioration caused by his revolutionary diet. The Doctor is clearly a fanatic, totally engrossed in his theories and jargon. Emotions are unscientific and a contract is all that is necessary to guarantee that Woyzeck will urinate only on his command.

The scene contrasts the Doctor's inflated fury with Woyzeck's dumb obedience but stubborn insistence on instinct as a factor in behaviour. At the end of the scene the Doctor relaxes slightly into a patronizing bedside manner tone to enquire about Woyzeck's other activities and then sends him on his way.

#### Scene VIII

Scene VIII is the second major plot scene of the play. It confirms that Marie and the Drum Major are sleeping together. The first part of the scene is a miniature mating dance between them. They strut

and preen like peacocks or lions. Marie is fully aroused and at her carefree, animal best until the Drum Major tries to put his arms about her in a husbandly fashion, whereupon she angrily withdraws. The Drum Major takes up her cue and taunts her until she turns again to him, half in lust and half in despair, knowing where it will all end.

#### Scene IX

The purpose of the first unit of this scene is to show the relationship between the Captain and the Doctor. The Captain sees the Doctor striding across the square in an obvious hurry and puffs after him, warning that a man with a good conscience never hurries. The Doctor, furious at being interrupted and sick of having to listen to the Captain's melancholy symptoms at every encounter, turns on him and delivers a stinging mock diagnosis of his problems. The Captain is at first terrified and then slowly realizes he is being made a fool. Just at the point where the Captain and Doctor are face to face hurling insults at one another, Woyzeck rushes by in the opposite direction. The Captain immediately sees an opportunity to gain revenge for his humiliation at the hands of the Doctor, and begins to insinuate that Marie is being unfaithful with the Drum Major. Woyzeck is confused at first, but is

absolutely stunned when he finally understands the Captain's hints. The whole reason for all his activity has been suddenly pulled from under him. He turns white and begins to babble. The Doctor is delighted to find further crisis symptoms of his experiment and examines him minutely. Finally, Woyzeck wanders off in a daze and the Captain and the Doctor turn to each other good-naturedly and go off arm in arm.

The first part of this scene is characterized by a tone of aggressive humour. However, when the opportunity arises for the baiting of an underling, the two antagonists are quickly united in playing an exceedingly cruel joke on Woyzeck. They do not sense the cruelty, but rather feel that their superiority entitles them to their fun.

This is an extremely important moment in the play because from this point onward Woyzeck's world collapses around him and he gradually loses both physical and mental control, responding more and more like an automaton to signals from his unconscious.

#### Scene X

In this scene Woyzeck stumbles into Marie's room and stares fixedly at her, searching for the blemish of her sin. Marie, surprised in the process of primping for a meeting with the Drum Major, is defensive and evasive

while Woyzeck mutters vague and incoherent references to her sin. Finally he lunges at her but Marie stops him short with an icy refusal to be touched. Denied even that, Woyzeck finds his way to the door and goes out in a daze.

It is important to note that in this scene, Marie plants the idea of stabbing in Woyzeck's mind.

#### Scene XI

The purpose of this scene is to show Woyzeck's growing fever and obsession as well as Andres' lack of comprehension and the beginning of his gradual desertion of his friend. Andres is cheerfully whittling and singing with the sounds of the Inn in the distance. Finally the words of Andres' song about the maiden who waits in her garden for the soldiers reach Woyzeck and he runs off with the feverish image of dancing going around in his mind.

The main contrast in the mood of the scene is between Andres' cheerful oblivion and Woyzeck's fitful, automatic response to the words of the song.

#### Scene XII

This was intended by Büchner to be a split scene, contrasting the drunken, sweaty gaiety inside the Inn with Woyzeck's dazed watching through the window.

Because of staging difficulties, Woyzeck was brought into the Inn but separated from the others by having him watch from a stool against the wall.

To emphasize Andres' lack of concern, he replaced the Second Apprentice in the first part of the scene.

The scene begins in noise and confusion with Andres and the Apprentice howling drunken inanities. Soon the whole crowd is singing together until the band strikes up and Marie and the Drum Major leap onto the floor turning and turning. Woyzeck enters at this point to see the image of his mind confirmed. Everyone is oblivious of him, except Karl, the Idiot, who can smell already the blood that will be spilled. As the frenzied dance swirls in front of him Woyzeck mumbles almost incoherently that he sees them rolling and turning and fornicating in a sea of blood, like flies in the palm of his hand, like beasts on top of one another. As the dance ends the drunken Apprentice rises to deliver a mock sermon and then crashes out of the door to urinate, the crowd slowly disperses and Andres wakes from his stupor to find Woyzeck slumped on the floor. Woyzeck is totally drained and speaks disjointedly. Andres assumes that he is drunk and goes off with the Apprentice.

Woyzeck wanders outside and becomes fascinated with his shadow, then falls to his knees, half singing

the song about the rabbits from Scene II. Suddenly a gleam in the darkness catches his eye and he rushes off to find it.

#### Scene XIII

Woyzeck is wandering through the fields at night. He hears fiddles under the ground and lies down to listen. With his ear to the ground he hears voices telling him to stab Marie. They become louder and the wind joins in to repeat the phrase.

The purpose of this scene is to make clear Woyzeck's state when the idea of killing Marie occurs to him. His mind has deteriorated to the point where words, images and sounds from past experiences swirl in his brain until he hears voices telling him to kill.

#### Scene XIV

This scene accomplishes two things. It shows Woyzeck plagued by nightmares in which the images have become more specific and more guilt producing. It also establishes Andres' growing impatience with Woyzeck. He can only understand Woyzeck's problems in terms of a physical ailment, a fever, for which schnapps with a powder is a simple remedy. Woyzeck's vision of the knife floating before his eyes is a premonition of his actual purchase of the murder weapon.



Scene XV

Büchner intended this scene to be a lecture to a group of students from the attic window of a building. Because of the small cast, the Doctor used the audience as a lecture hall. This meant that the business of dropping the cat from the window had to be sacrificed.

The main purpose of the scene is to expose the pedantry and inhumanity of the Doctor. He begins his speech with a ridiculously pompous bad joke and then launches into a weighty consideration of the relationship between the subject and the object. Seeing Woyzeck pass by the window he drags him into the room to demonstrate the effect of his pea diet. Woyzeck by this time is approaching a state of physical collapse and yet is called upon to wiggle his ears for the amusement of the students. The Doctor has no feeling for Woyzeck, only delight at his increasing deterioration. At the end of the scene, the Doctor heaps ridicule on his patient and then strides off with great satisfaction, leaving Woyzeck collapsed on the floor.

Scene XVI

This scene was cut entirely.

Scene XVII

The purpose of this scene is to show Andres' unwillingness to confirm Woyzeck's fears about Marie.

The mood is one of strain. Andres is on duty and they must speak in hushed tones as he marches back and forth on sentinel duty. When Andres admits that the Drum Major has told the men in the barracks that Marie is hot as a red poker, Woyzeck immediately sees the image of the knife before him. But whereas Woyzeck's words have been accompanied by an emotional charge, there is no more feeling in his voice. He is responding automatically and unthinkingly to the extent that he makes a slip of the tongue indicating that he has already dreamt of murdering Marie. Andres seems to make an attempt to understand, or at least show compassion for his friend, but he is unable to communicate it.

#### Scene XVIII

The purpose of this scene is to show Woyzeck's physical humiliation by the Drum Major. The Drum Major stands amid a group of admirers drinking, making gross boasts and trying to provoke Woyzeck. Woyzeck can only whistle in defiance and the Drum Major takes the opportunity to throw him on the floor. Woyzeck is indifferent to his easy defeat, and the people, after showing minor concern for his injuries, turn again to their admiration of the Drum Major.

The importance of this scene lies in the fact that it is the only confrontation between the Drum Major

and Woyzeck, and Woyzeck is totally unable to assert himself.

#### Scene XIX

Because of the open staging it was not possible to recreate the image of the knife buying which occurred in Scene XIV. Instead, the meeting between the Jew and Woyzeck was staged to take place under a street lamp in a dark alley. The mood of this scene is one of extreme, innate hatred and mistrust between the Jew and the Soldier.

The purpose of the scene is to illustrate the economics of murder: Woyzeck cannot afford a pistol and must settle for a knife. In contrast to the previous few scenes, Woyzeck shows a sudden strong reaction to the Jew by throwing his groschen on the ground. The Jew reacts in kind, biting the money to see if it is good and cursing Woyzeck over his shoulder.

#### Scene XX

This scene establishes Marie's feelings of guilt. She sits, reciting familiar passages of the Bible and searching for the faintest glimmer of salvation, while Karl the Idiot tells fairy tales on his fingers. The juxtaposition of the fairy tales and the Bible emphasizes the meaninglessness of both.

Marie first finds the command to sin no more but despairs that she has no strength. The child

becomes restless and this increases her guilt. She paces back and forth worrying about Franz and then returns to her Bible searching frantically for a glimmer of hope. But there is no Saviour whose feet she can anoint. The Saviour is dead, the world is dead and she has no hope of salvation.

#### Scene XXI

This scene is a sharp contrast to the previous one. The purpose is to establish that Woyzeck has made plans to murder Marie and that he still retains enough awareness to feel guilt.

Woyzeck, who called himself an atheist in Scene IV, quickly buries the knife, reminding himself of the commandment not to kill. In spite of his claim to atheism, it is clear that his heritage is strongly Christian and that he cannot escape it, because the only words he knows to express many of his feelings are those of the Bible. Several hints in previous scenes indicate that he is beginning to see himself as the Redeemer returned on Judgment Day.

#### Scene XXII

This scene is extremely important in that Woyzeck divests himself of all his possessions. As Woyzeck hands each memento to Andres, he reminisces without feeling or sentiment. Andres is too uncomprehending

to murmur more than "Sure" as Woyzeck deliberately disposes of the final evidence of his identity. When he reads and throws away his identification papers he has reduced himself to nothing, a nameless automaton. Andres senses that something is very wrong with Woyzeck and pleads with him again to take some schnapps with a powder for the fever.

The mood of this scene contrasts Andres' impotent tender concern with Woyzeck's oblivious calm. For Andres it is a scene of quiet desperation.

At the end of the scene, Woyzeck muses that a carpenter never knows for whom he puts the boards together. This applies equally to a coffin or a cross as Andres understands as he looks at Woyzeck's cross in his hand. This image amplifies the evidence that Woyzeck sees himself as a Christ figure.

#### Scene XXIII

The sombre tone of the previous scene is broken by the singing of children as they enter the town square on a bright cold day. They break off their song on the word "red" and ask Marie to sing for them. However, the image of marching and the reminder of blood and sin make her uneasy and unwilling. The children appeal to the Grandmother for a story and she obliges with a devastatingly nihilistic fairy tale, which is a perfect

image of the decay and emptiness of the world.

Woyzeck, who has been watching Marie, enters suddenly and leads her away.

The mood of this scene is one of slightly forced gaiety. The children's song peters out on them because of Marie's preoccupied mood and the Grandmother's story which began with an effort to be entertaining soon overtakes her and becomes an image of her life which confuses and frightens the children.

The purpose of this scene is to provide an image of an empty world out of which Woyzeck leads Marie, from nowhere to nowhere.

#### Scene XXIV

Woyzeck has led Marie to the pond by the woods outside of town. She is uneasy and afraid because he does not seem to know what to do. He reaches out to her and his touch brings his feelings back in a mad rush as he struggles in love and hate to try to kiss her. She breaks free for a moment and there is an uncertain silence. She notices how red the moon is, and this image acts as a hair trigger in his unstable mind. With her apocalyptic image Woyzeck becomes the Redeemer. His knife comes automatically into his hand and rises above her, and he plunges it into her body again and again, sobbing and kissing her. Then he stumbles away into the fog,

leaving his knife behind.

In the second unit of this scene, two men approach in the fog, having heard Marie's dying screams. They miss the body in the fog and pass on.

No knife was used in this scene, because the lack of it emphasized both the dream quality of the play and the fact that Woyzeck responded to the unconscious signal of a complex image with no sense of his own or Marie's reality.

#### Scene XXV

Woyzeck rushes into the Inn, drunk with his release and hoping to lose himself in the frenzied activity. When the music stops he lunges onto the floor, pushing couples together, grabbing a partner and trying to sing a song to keep the dance going. But he is too weak to stand and flops onto a stool with Kathy on his lap. Suddenly he pushes her away and forces her to sing for him. She notices the blood on his hand, the crowd turns to Woyzeck to see what has happened and he begins to make desperate excuses which only cause the crowd to laugh uproariously. As he becomes more desperate, the crowd roars more derisively until he bolts out of the door screaming that they are murderers.

Scene XXVII and the single line of Scene XXIX were inserted at the end of Scene XXV before Woyzeck's

return to the pond. A child runs into the Inn to announce that a body has been found and all the people rush out to see. Then the Doctor crosses the stage exclaiming over the beauty of the murder.

Scene XXVI

As the light comes up slowly on this scene, Woyzeck can be seen dimly, returning to the scene of the murder. Only Marie's shawl is left to mark the spot. Woyzeck searches frantically for the knife, talking tenderly to the body which is no longer there. Suddenly he finds the knife and flings it into the water. Then, realizing that he did not throw it far enough, he wades in after it and throws it again. He sees the blood on his hands and wades still farther trying to wash himself. The voices from the beginning of the play begin again and grow in intensity until waves of hands break around Woyzeck, drawing him under. Gradually the voices die out as Woyzeck's hand sinks out of the light, leaving the pond calm and dark again.

The lights come up slowly and parade music is heard in the distance.



W O Y Z E C K

by

GEORG BÜCHNER

T A B L E S

S O U N D

The sound system consisted of four speakers, one placed behind each section of the audience and one placed backstage centre. A switching unit was made so that sound could be channelled through any combination of speakers. It was also possible to rotate the sound from one speaker to another behind the audience.

SOUND CUES

- Cue 1: Three count after "Like the world's dead" then drums on stage left speaker.
- Cue 2: Fade up volume as March rotates from stage left to centre rear to stage right to backstage centre.
- Cue 3: Switch to all four speakers as soldiers enter.
- Cue 4: Fade volume as soldiers exit.
- Cue 5: Rotate sound in reverse back to stage left and then out.
- Cue 6: Fair music on blackout.
- Cue 7: Volume up for fanfare.
- Cue 8: Volume down for fair music.
- Cue 9: Loud fanfare for Horse's entrance.
- Cue 10: Fast fade on horse music.
- Cue 11: Loud drum roll as Charlatan raises watch. Fanfare followed by Horse exit music.
- Cue 12: Transition music on blackout. Run for seven seconds and fade out.
- Cue 13: Transition music on blackout. Run for seven seconds and fade out.
- Cue 14: Transition music on blackout. Run for seven seconds and fade out.
- Cue 15: Transition music on blackout. Run for seven seconds and fade out.

- Cue 16: German waltz on blackout. Fade sound down as lights come up.
- Cue 17: Fade sound out after "They're dancing, dancing!"
- Cue 18: Polka on blackout. Fade down during song.
- Cue 19: Polka after second chorus of song.
- Cue 20: Fade volume down during Apprentice's sermon.
- Cue 21: Fade volume up at end of music and play to end of polka.
- Cue 22: Fade in crickets on blackout. Play through the scene and then out.
- Cue 23: Crowd noise on blackout. Fade out slowly as Doctor taps for silence.
- Cue 24: Transition music on blackout. Play for seven seconds and fade out.
- Cue 25: Fade in waltz two counts after Andres' exit.
- Cue 26: Fade volume down during fight.
- Cue 27: Transition music on blackout. Play for nine seconds and fade out.
- Cue 28: Fade in crickets on blackout. Play through scene.
- Cue 29: Fade crickets out after two seconds of blackout.
- Cue 30: Fade in wind after two seconds of blackout.
- Cue 31: Fade wind out after "It's uncanny!"
- Cue 32: Fade up polka after two seconds of blackout.
- Cue 33: Fade in waltz softly after Kathy's song.
- Cue 34: Fade waltz out after Woyzeck's exit.
- Cue 35: After last line, bring in march for curtain call.
- Cue 36: Fade volume down after curtain call and play till house exits.

LIGHTING CUES

- Cue 1: House out.
- Cue 2: Up bright on stage left and levels.
- Cue 3: Blackout as Captain exits. Up on dim general after three count.
- Cue 4 (a): Blackout as Woyzeck and Andres exit. Up medium including levels after five count.
- Cue 4 (b): Up bright as Drum Major enters through stage left exit.
- Cue 5: Fade general as soldiers exit.
- Cue 6: Fade everything out except levels after crowd exits.
- Cue 7: Up slightly on stage left as Woyzeck enters.
- Cue 8 (a): Blackout on Marie's exit.
- Cue 8 (b): After five count up dim general and colour wheel.
- Cue 9: Up on Charlatan's spot on fanfare.
- Cue 10: Charlatan spot out.
- Cue 11 (a): Fade out general as Drum Major exits.
- Cue 11 (b): Up general as crowd enters.
- Cue 11 (c): Fade out general on fanfare. Bring up blues on floor.
- Cue 12 (a): Blackout as crowd exits.
- Cue 12 (b): After five count fade up levels and stage right area.
- Cue 13 (a): Blackout on Marie's exit.
- Cue 13 (b): After five count, fast fade up to bright general.
- Cue 14 (a): Blackout on Doctor's exit.

- Cue 14 (b): After five count, fade up dim on levels and stage left area.
- Cue 15 (a): Fast fade out as Marie and Drum Major exit.
- Cue 15 (b): After five count, fast fade up to bright general.
- Cue 16 (a): Blackout as Captain and Doctor exit.
- Cue 16 (b): After five count, fade up levels and upstage floor area.
- Cue 17 (a): Three count after Woyzeck's exit, then blackout.
- Cue 17 (b): After six count, fade up to medium general on levels.
- Cue 18 (a): Blackout as Woyzeck exits.
- Cue 18 (b): After five count, fade up medium general for Inn interior.
- Cue 18 (c): Fade up blue spot when Woyzeck stands on stool.
- Cue 19: Fade out spot when Woyzeck sits.
- Cue 20 (a): Fade to dim as Apprentice and Andres exit.
- Cue 20 (b): Fade up blues on floor as Woyzeck steps off level.
- Cue 21 (a): Blackout on Woyzeck's exits.
- Cue 21 (b): After five count, fade up blue spot on floor.
- Cue 22: Blackout on second "dead".
- Cue 23: After five count, fade up window special on levels.
- Cue 24 (a): Blackout after "Go to sleep!"
- Cue 24 (b): After five count, fade up to bright general.

- Cue 25 (a): Blackout on Doctor's exit.
- Cue 25 (b): After five count, fade up to dim general on floor.
- Cue 26 (a): Blackout on Andres' exit.
- Cue 26 (b): After five count, fade up to medium Inn interior.
- Cue 27 (a): Blackout after "He's bleeding".
- Cue 27 (b): After five count, fade up down left spot on floor.
- Cue 28 (a): Blackout as Jew exits.
- Cue 28 (b): After seven count, fade up to dim on levels and stage left area.
- Cue 29: Blackout after Marie's last line.
- Cue 30: After five count, fade up very dim downstage of levels.
- Cue 31 (a): Blackout as Woyzeck exits.
- Cue 31 (b): After five count, fade up to medium on levels and stage right area.
- Cue 32 (a): Hold for three count after Woyzeck's exit, then blackout.
- Cue 32 (b): After five count, fade up bright general.
- Cue 33 (a): Blackout as Marie and Woyzeck exit.
- Cue 33 (b): After five count, fade up to dim on levels.
- Cue 34 (a): Fade out slowly after Woyzeck's exit.
- Cue 34 (b): Blackout after "Like a person dying."
- Cue 34 (c): Fast fade up to bright for Inn interior.
- Cue 35: Fade slowly after Woyzeck exits.
- Cue 36 (a): Blackout after Doctor exits.

- Cue 36 (b): Slow fade up on levels and pond spot.
- Cue 37: Fade up on water special as Woyzeck steps off level.
- Cue 38: Fade out pond spot as Woyzeck moves forward.
- Cue 39: Fade to black as Woyzeck's hand drops out of light.
- Cue 40: Fade up bright general for curtain call.
- Cue 41: Blackout.
- Cue 42: House up.

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# LIGHTING

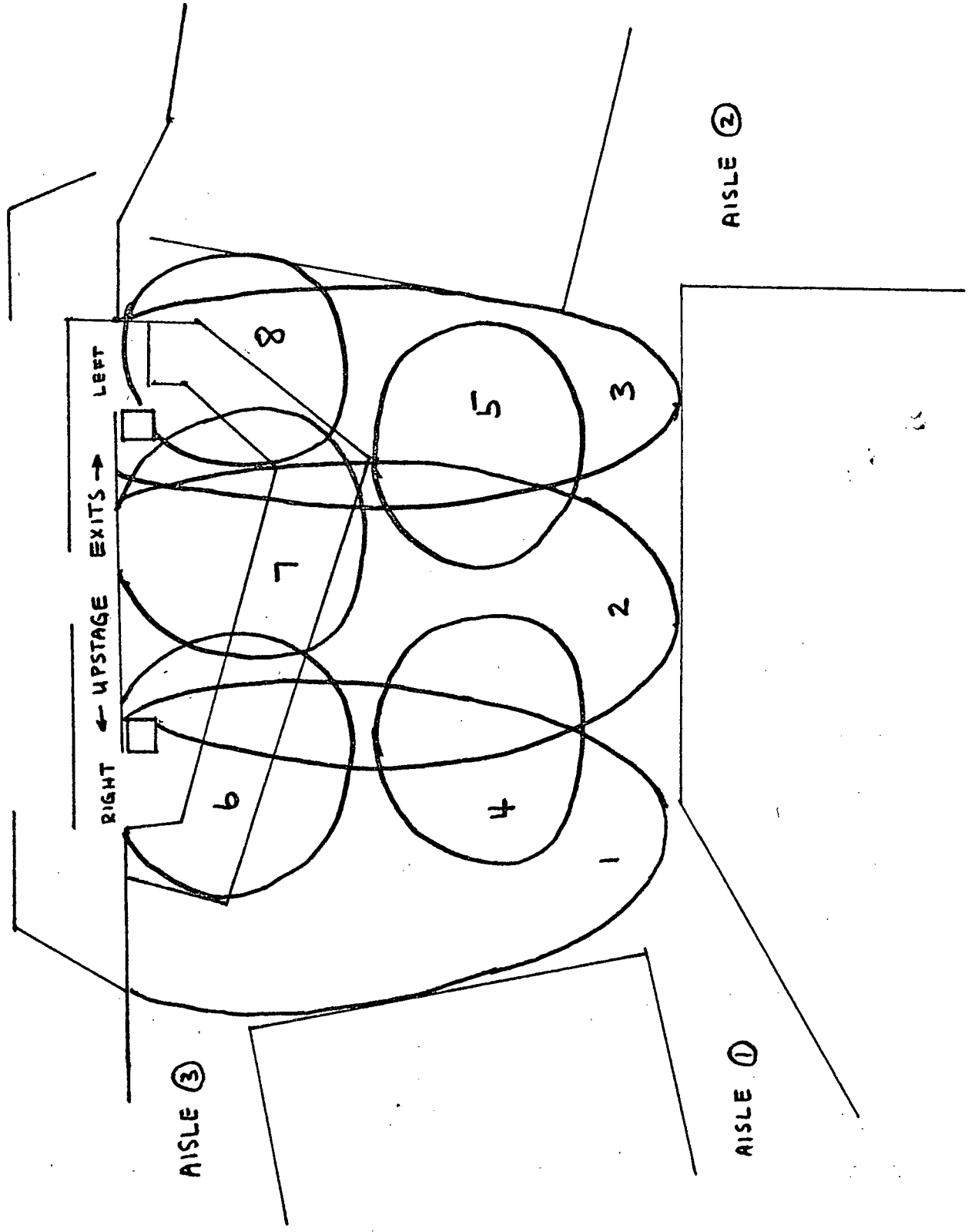
## HANGING PLOT - WOYZECK

<u>Lamp #</u>	<u>Type</u>	<u>Plug</u>	<u>Area</u>	<u>Colour</u>	<u>Gang</u>	<u>Notes</u>
1	500 W Leko	60	1	52	1 + 4 + 14	Soft flood
2	500 W Leko	52	2	52	2 + 5	Soft flood
3	500 W Leko	42	3	52	3 + 6	Soft flood
4	500 W Leko	30	1	17	4 + 1 + 14	Soft flood
5	500 W Leko	18	2	17	5 + 2	Soft flood
6	500 W Leko	10	3	17	6 + 3	Soft flood
7	Patt 23 I	2	On scrim	Clear	-	Drop in Iris
8	Patt 23 S	15	Centre Flood	Clear	-	Colour wheel
9	Patt 123	4	Aisle 2	Clear	-	Barn door
10	Patt 223 (1,000 W)	50	Floor	42	10 + 11	Barn door
11	Patt 223 (1000W)	17	Floor	17	11 + 10	Barn door
12	Patt 23 I	40	Up right	Clear	-	Drop in Iris
13	Patt 23 S	29	Up centre	Clear	-	Narrow beam
14	Patt 123	58	1	52	1 + 4 + 14	-
15	Patt 123	57	Stage right fill	52	15 + 16 + 17	Barn door
16	Patt 123	55	Stage right fill	52	15 + 16 + 17	Barn door
17	Patt 123	54	Stage right fill	52	15 + 16 + 17	Barn door
18	Patt 123	49	4	Clear	18 + 26 + 21	-
19	Patt 123	47	7	Clear	31 + 19 + 28	-
20	Patt 123	45	6	Clear	20 + 25	-
21	Patt 123	39	4	Clear	18 + 26 + 21	-
22	Patt 123	38	5	Clear	30 + 22	-
23	Patt 123	37	Down spot	18	-	-



HANGING PLOT - WOYZECK (Contd.)

<u>Lamp #</u>	<u>Type</u>	<u>Plug</u>	<u>Area</u>	<u>Colour</u>	<u>Gang</u>	<u>Notes</u>
24	Patt 123	36	8	Clear	32 + 24 + 29	-
25	Patt 123	35	6	Clear	20 + 25	-
26	Patt 123	33	Aisle 3	Clear	18 + 26 + 21	Barn door
27	Patt 123	25	Down spot	51	-	-
28	Patt 123	23	7	Clear	31 + 19 + 28	-
29	Patt 123	22	8	Clear	32 + 24 + 29	-
30	Patt 123	16	5	Clear	22 + 30	-
31	Patt 123	14	7	Clear	31 + 19 + 28	-
32	Patt 123	12	8	Clear	32 + 24 + 29	-
33	Patt 123	9	Stage left fill	51	36 + 35 + 33	Barn door
34	Patt 23S	8	Centre on steps	17	-	Gobo
35	Patt 123	7	Stage left fill	51	36 + 35 + 33	Barn Door
36	Patt 123	6	Stage left fill	51	36 + 35 + 33	Barn door
37	Patt 123	13	Back fill	Light frost	39 + 37 + 38	Barn door (No lens)
38	Patt 123	11	Back fill	Frost Light	39 + 37 + 38	Barn door (No lens)
39	Patt 123	19	Back fill	frost	39 + 37 + 38	Barn door (No lens)
40	Patt 123	1	Back light	51	-	-
41	Patt 123	31	Back fill	Light frost	31 + 43 + 53	Barn door (No lens)
42	Patt 123	53	Back fill	Light frost	31 + 43 + 53	Barn door (No lens)
43	Patt 123	43	Back fill	Light frost	31 + 43 + 53	Barn door (No lens)
44	Patt 123	3	Upstage exit	Clear	3	-
45	Patt 123	3	Upstage exit	Clear	3	-



TOTAL LIGHTS AND TYPES


6	500-watt Century Elipsoidal (Leko) Spotlights
2	500-watt Strand Pattern 23 Iris type mirror spotlights
3	500-watt Strand Pattern 23 Shutter type mirror spotlights
2	1000-watt Strand Pattern 223 8" Fresnells
32	500-watt Strand Pattern 123 6" Fresnells


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45 Lamps


TOTAL WATTAGE: 28,500


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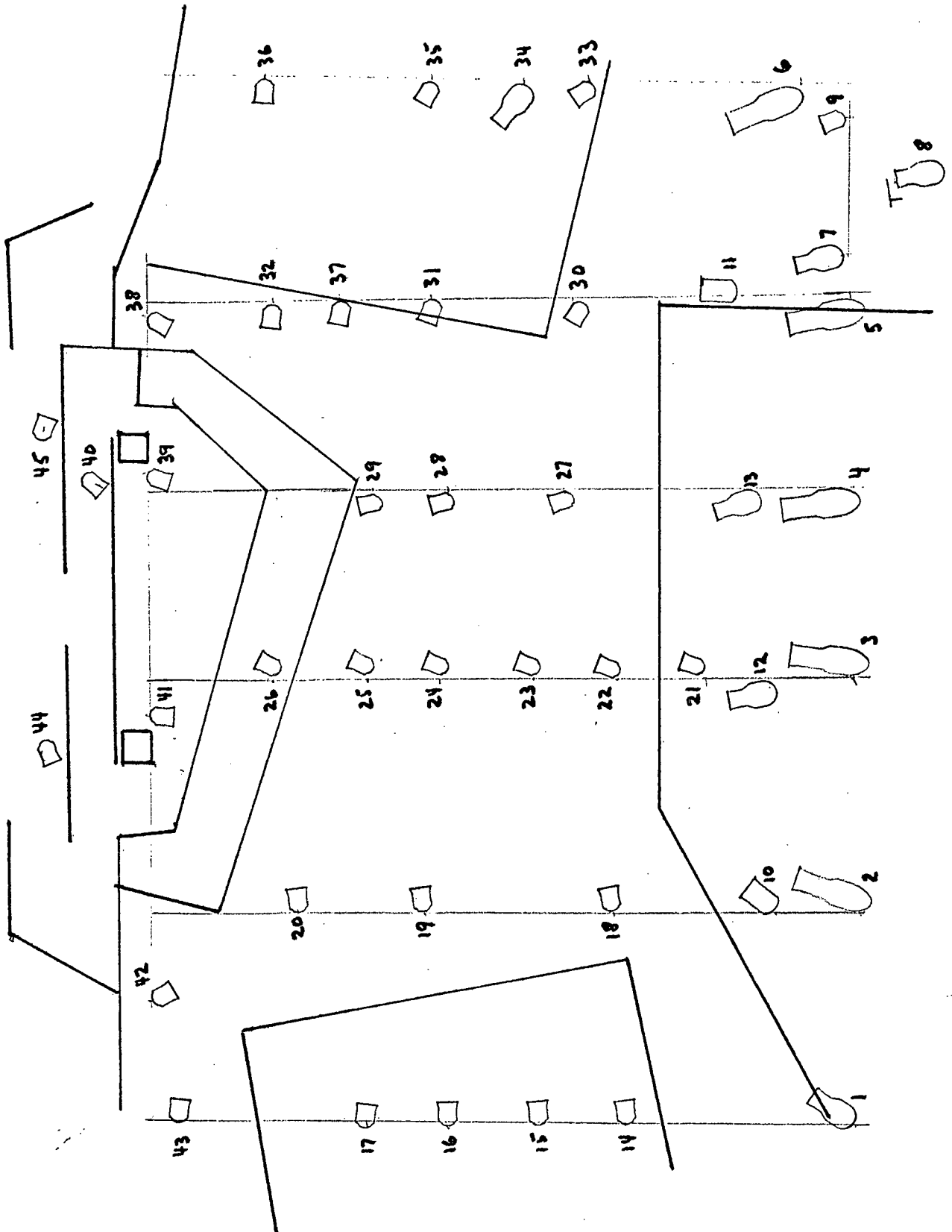
 - 500-watt Fresnell

 - 1000-watt Fresnell

 - 500-watt Mirror Spot

 - 500-watt Leko

 - Colour wheel

LIGHTING DIAGRAM

COSTUME PLOT

Nicholas Kendall: WOYZECK  
Uniform - jacket, pants, boots, hat (Sc.III)

Perry Haddock: ANDRES  
Uniform - jacket, pants, boots, hat (Sc.III,  
Sc. XVII)

Elizabeth Murphy: MARIE  
Red dress, beige blouse, stockings,  
slippers, cream shawl

Ellis Pryce-Jones: CAPTAIN  
Uniform - pants, jacket, hat, boots

Jim Shepard: DOCTOR  
Grey jacket, shirt and wide black tie,  
striped trousers, slippers, glasses,  
grey bowler hat

Buddy Doucette: DRUM MAJOR  
Uniform - jacket, white pants, high boots,  
gloves (Sc. VIII), hat (Sc. III)

Hillary Nicholls: GRANDMOTHER  
Grey dress, grey shawl, slippers

Jace VanderVeen: IDIOT  
Brown coat, undershirt, pants, high  
slippers

Susan Cadman: KATHY  
Green dress, red trim white blouse

MONKEY (Sc.IV)  
Black tights, ballet slippers, one piece  
military uniform, hat, collar

HORSE (Sc.V)  
Black tights, ballet slippers, body  
harness, head harness

CHILD (Sc. XXIII)  
Same as KATHY, but with heavy make-up  
removed.

COSTUME PLOT (contd.)

Craig Davidson: APPRENTICE (Sc. III, XII, XVIII, XXV)  
Brown pants, beige shirt, suspenders,  
shoes, necktie

CHARLATAN (Sc. IV, V)  
Black jacket with purple fringe,  
bowler hat, cane, whip (Sc.V)

JEW (Sc. XIX)  
Black overcoat, hat

Scott Swan: STUDENT (Sc. III, IV, V, XII, XVIII, XXV)  
Grey pants, shirt, suspenders, shoes

CHILD (Sc. XXIII)  
Same costume.

W O Y Z E C KPROPERTY PLOT

PERSONAL PROPS to be put in dressing rooms:

<u>WOYZECK:</u>	Coins
<u>DRUM MAJOR:</u>	Watch Staff Whistle
<u>ANDRES:</u>	Mouth Organ Twigs
<u>MARIE:</u>	Mirror Earrings
<u>CAPTAIN:</u>	Coins
<u>DOCTOR:</u>	Cane Notebook Pencil and clip Coin
<u>GRANDMOTHER:</u>	Cane

-----

PRESET:      STAGE RIGHT ON STOOL

Shaving mug  
Shaving brush  
Shaving cream  
Razor  
Razor strop  
Clothesbrush  
Napkin  
Polishing cloth

STAGE LEFT EXIT

Hat for CAPTAIN

AISLE 2

Twigs

Rifle - ANDRES

UPPER RIGHT PROP. TABLE:

Scene IV: Collar - MONKEY  
Stick - CHARLATAN

Scene V: Whip - CHARLATAN

Scene VIII: Gauntlet - MARIE

Scene XI: Knife - ANDRES  
Wood - ANDRES

Scene XII: Stein - CAPTAIN  
Stein - CHILD

Scene XVIII: Stein - DRUM MAJOR

Scene XXII: Set shoe rag after first scene - ANDRES

Scene XXV: Stein - ANDRES

UPPER LEFT PROP. TABLE:

Scene XII: Two Steins - APPRENTICE

Scene XVII: Rifle - ANDRES

Scene XVIII: Two Steins - STUDENT  
One Stein - CAPTAIN

Scene XX: Bible - MARIE

Scene XXII: Cross  
Ring  
Picture  
Jacket  
Paper

Scene XXV: Stein - WOYZECK  
Stein - Preset on Aisle 2.



BUDGETTHE UNIVERSITY OF BRITISH COLUMBIA  
DOROTHY SOMERSET STUDIO

"WOYZECK"

Georg Buchner

October 16 - 20 , 1968

DIRECTED BY JOHN RAPSEY

<u>Date</u>	<u>Req.#</u>	<u>Description</u>	<u>Source</u>	<u>Amount</u>	<u>Stock</u>
<u>SCENERY MATERIALS</u>					
7/12/68	56054	Glidden Paint Co. - Paint	PO154626	22.00	
7/17/68	56004	Vancouver Textiles - Set	PO151017	10.00	
October	Stock	Set materials from stock	Stock		143.00
<u>LIGHTING</u>					
8/13/68	56062	DTJ Projection lamps	PO2727	10.00	
<u>PROPS</u>					
12/4/68	22336	Petty Cash - Props	J. Cameron	1.98	
	22336	Petty Cash - Props	J. Rapsey	3.72	
<u>COSTUME MATERIALS</u>					
11/8/68	22328	Out of pocket expenses	J. Rapsey	12.76	
7/17/68	56004	Vancouver Textiles - cotton	PO151017	16.71	
12/ /68	56004	Eaton's - 12 yards Gimp	PO151002	2.15	
10/ /68	56004	Dressmakers' supply house - material for costume	PO151003	1.74	
October	Stock	Costume materials from stock (Wool and zipper)	Stock		13.29

/contd.

/Contd.

<u>Date</u>	<u>Req.#</u>	<u>Description</u>	<u>Source</u>	<u>Amount</u>	<u>Stock</u>
<u>PUBLICITY</u>					
9/27/68	56089	Maxwell Artists' Ltd.	PO8058	10.56	
10/7/68	56094	110 sheets of cover paper The Ubyssy - 3 ads.	PO8198	24.60	
		Oct. 10 - 2 cols. x 2"			
		Oct. 11 - 2 x 3"			
		Oct. 17 - 1 x 2"			
10/15/68	56004	Gestetner (Can) Ltd.	PO150179	3.53	
		1 electronic stencil for handbills			
11/8/68	22328	Out of pocket - publicity	J. Rapsey	13.93	
<u>PROGRAMMES</u>					
10/15/68	56004	Gestetner (Can) Ltd. - 2 electronic stencils	PO150179	7.06	
<u>TICKETS</u>					
9/30/68	38556	1 rubber stamp titled Woyzeck			
			BkSt43915	2.57	
9/30/68	56091	Anderson Printing Co. Ltd.	PO10503	4.03	
		4 sets of printed tickets			
<u>PLAY COPIES</u>					
		Out of pocket (Xeroxing)	J. Rapsey	22.25	

/contd.

Contd/

<u>Date</u>	<u>Req. #</u>	<u>Description</u>	<u>Source</u>	<u>Amount</u>	<u>Stock</u>
		<u>PICTURES</u>		c/f	156.29
11/8/68	22329	Pictures for Woyzeck Cheque sent	P. Yeomans	15.00	
		<u>HOUSE MANAGER</u>			
10/28/68	Fee	Simon Fass - House Manager	Fee	10.00	
				194.59	156.29
					\$350.88

TICKET SALES: \$360.00

PROFIT: \$9.12

W O Y Z E C K  
"  
by Georg Buchner  
(M.A. Thesis Production)

Directed by John Rapsey - Wednesday, October 16th -to- Saturday, October 19th, 1968

<u>House Capacity</u>	<u>Date</u>	<u>Unsold</u>	<u>Sold \$1.50</u>	<u>Sold \$1.00</u>	<u>Comps.</u>	<u>Additional Seats Sold \$1.50</u>	<u>Additional Seats Sold \$1.00</u>	<u>Total</u>
81	Wednesday October 16	0	10 \$15.00	11 \$11.00	60	5 \$7.50	5 \$5.00	\$38.50
90	Thursday October 17	0	33 \$49.50	47 \$47.00	10	5 \$7.50	5 \$5.00	\$109.00
90	Friday October 18	0	22 \$33.00	57 \$57.00	11	5 \$7.50	5 \$5.00	\$102.50
90	Saturday October 19	0	32 \$48.00	50 \$50.00	8	4 \$6.00	6 \$6.00	\$110.00
TOTALS:		0	97 \$145.50	165 \$165.00	89	19 \$28.50	21 \$21.00	\$360.00

W O Y Z E C KCOMPLIMENTARY TICKETSWednesday, October 16th

James Barber (2)  
 Jack Richards (2)  
 Nick Kendall (1)  
 Craig Davidson (2)  
 Perry Haddock (3)  
 Diana Belshaw (3)  
 Susan Cadman (3)  
 Jace Vanderveen (2)  
 Elizabeth Murphy (4)  
 Buddy Doucette (2)  
 Ellis Pryce-Jones (4)  
 Gary Olsen (2)  
 Judy Cameron (3)  
 Jim Shepard (2)  
 Sarah Warren (3)  
 Brad Dallas (1)  
 Josephine Patrick (3)  
 John Rapsey (2)  
 Gerri (2)  
 Ian Pratt (1)  
 Noram Young (1)  
 Rick Spencer (1)  
 Rosemary (2)  
 Dr. Brockington (1)  
 Dr. Strassman (1)  
 Miss Somerset (3)  
 Professor Hultberg (1)  
 Mr. Wayne Caux (1)  
 Dr. Don Soule (2)

Thursday, October 17th

Hillary Nicholls (4)  
 Sherry Darcus (2)  
 James Barber (2)  
 Ushers (2)

Friday, October 18th

Nick Kendall (2)  
 Bill Louis (1)  
 Stanley Weese (1)  
 Moyra Mulholland (1)  
 Pauline Newstone (2)  
 Scott Swan (2)  
 Ushers (2)

Saturday, October 19th

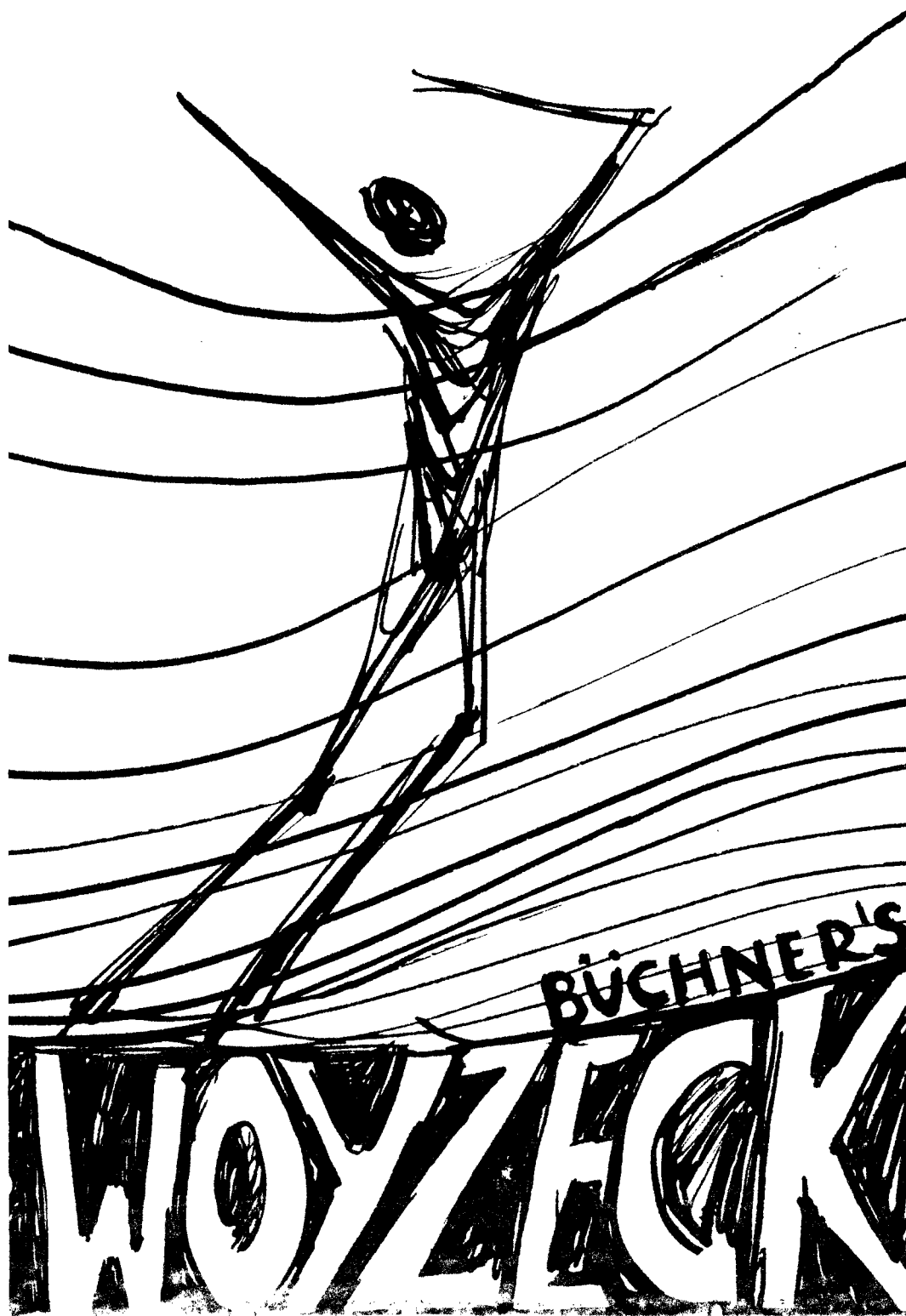
Penny Irwin (2)  
 Dick Wilcox (2)  
 Scott Swan (2)  
 Ushers (2)

W O Y Z E C K

by

"  
GEORG BUCHNER

A P P E N D I X



# WOYZECK

by Georg Büchner

## CAST

■ WOYZECK	Nicholas Kendall
■ MARIE	Elizabeth Murphy
■ CAPTAIN	Ellis Pryce-Jones
■ DOCTOR	James Shepard
■ DRUM MAJOR	Lionel Doucette
■ ANDRES	Perry Haddock
■ KATHY	
■ MONKEY	Susan Cadman
■ HORSE	
■ CHILD	
■ CHARLATAN	
■ APPRENTICE	C. Holte Davidson
■ JEW	Hilary Nicholls
■ GRANDMOTHER	Jace Vanderveen
■ KARL the TOWN IDIOT	Scott Swan
■ STUDENT	

there will be no intermission

An M.A. Thesis production presented by  
the U.B.C. Department of Theatre  
at  
The DOROTHY SOMERSET STUDIO

## PRODUCTION

DIRECTOR	John Rapsey
DESIGNER	Irene Rapsey
THESIS ADVISOR	Dr. K. Strassmann
TECHNICAL DIRECTOR	Simon Hargrave
ASSISTANTS to DIRECTOR	Diana Belshaw
	Pauline Newstone
STAGE MANAGER	Sarah Warren
LIGHTING	Diana Belshaw
SOUND	Michel Gabereau
	Brad Dallas
COSTUMES	Jean Sukava
	Adrienne Wintermans
PROPS	Judy Cameron
MAKE-UP	Barbara Shumatcher
PUBLICITY	Josephine Patrick
PHOTOGRAPHY	Rat Yeomans
CREW	Garry Olson
	Penny Irwin

## ACKNOWLEDGEMENTS

The Vancouver Sun; The Vancouver Province;  
The Vancouver Radio Stations; The Ubysses;  
Mr. and Mrs. R. Cameron; Mr. D. Mackenzie;  
Jack Darcus; Bill Greening's Town and  
Country; Mr W. Milton

And special thanks to:

Matt Young; Ian Pratt; Richard Kent  
Wilcox; Geraldine Richardson; Dr. D. Soule,  
Sherry Darcus; Richard Spencer



The VANCOUVER SUN: Thur., Oct. 17, 1968

# Tragedy of Old Soldier Given With Deft Touch

By LLOYD DYKK

The newly-built experimental Dorothy Somerset Studio at UBC was unofficially christened Wednesday with a highly concentrated theatrical distillation, Georg Buchner's *Woyzeck*.

The effort, directed by John Rapsey, was a fulfillment of the practical portion of the requirements for an MA degree in theatre.

First, it was necessary to realize that a translation from the original German of this 19th century work will never do justice to the play which depends heavily on semantics for its scope, impact and relevance to assert themselves fully.

## LITERARY TAGS

With that little bit of relativity in mind, it was possible to appreciate Rapsey's deft molding of the 29 brief scenes that comprise the piece.

*Woyzeck* is an academicians's

delight; the literary tags of Realism, Naturalism and the School of Symbolism are all equally applicable. Also it has been said that the hero represents the first successfully devised lower-class, inarticulate tragic hero.

For the simplicity of plot in the single thread of action, there is a cat's cradle of complexity in the relations of the characters and their metaphysical meaning.

## TRAGIC FIGURE

*Woyzeck*, a common soldier, supports himself and his mistress by doing odd jobs, including shaving his captain and permitting a doctor to study the effects of diet on urine.

His mistress becomes involved with a drum major. *Woyzeck* is mocked on every turn and finally kills his mistress by stabbing her.

What could have been more

firmly established in the production was the polarity of realism in the characterization, *Woyzeck* and Marie on one hand, and on the other, the gallery of social caricatures including the doctor, the captain and the drum-major.

*Woyzeck*, the passive victim of social injustice and (since his solutionless plight is caused by a host of natural factors) Buchner's universal tragic figure, was played by Nicholas Kendall.

And in his role Kendall wasn't quite confident enough to handle decisively and convincingly the difficult matter of being inarticulately passive while still retaining the looker's sympathy for the tragic hero.

Elizabeth Murphy, though, as Marie was effective as the completely human mixture of exuberance, lust and innocence.

## REPEATED SYMBOLS

Rapsey was sensitive to the importance of projecting the relationship of adjoining scenes, whether in contrast to one another or in corroboration.

The scenes are thematically connected, often by as little as a repeated symbol or song lyric which externally give the simple plot a wealth of complexity, all beautifully structured.

The three-quarter round stage was austere barren of sets. And the lighting enhanced the atmosphere of the unreal.

THE PROVINCE, Friday, October 18, 1968

On stage

# New theatre excellently christened

By JAMES BARBER

"This 'modern' theatre," say the romantics, "is all pre-occupied with misery." And Brecht, and Adamov, and Pinter they lump together, and sigh for the good old days, the "real" days, when life had happy endings, and love was true, and only the "sinful" suffered.

But long before the theatre of the absurd, or the theatre of cruelty had labels, George Buechner was writing, and having performed, plays of concern with the human condition. And for this reason alone it is worth a trip to the Dorothy Somerset Studio Theatre at UBC, to see that even in the much-maligned

nineteenth century there were the seeds of today in the theatre.

Another reason might be to visit the new Studio Theatre, to see a surprisingly charming addition to the local stages. But lastly, and most important, would be to see a really first class, involving production, which will be remembered as a worthwhile christening present for the new theatre.

Buechner's Woyzeck is the MA thesis production of John

Rapsey. Woyzeck, part Good Soldier Schweik, part Littlechap, part poet, is timeless. He is man, plagued by himself, destroying himself, surrounded by himself, by jealousy, by science, by love and hate and fear and sickness. He is man the little.

And this is a pretty big order for a director, even with a script of Buechner's, to get across with very little in the way of scenery or props.

There is no point in discus-

sing actors in this type of theatrical adventure—the actors do what the director wants them to, if he is a good director. It is the director who pre-imagines for the audience, who sweats out the significances of this movement and that, and commits himself to saying that this is the way it will be.

When it works, he should be congratulated. Which is the purpose of this review. And if you can get tickets for tonight, the last of its three-day run, you will be able to count yourself among the lucky ones, who have seen a new theatre sprinkled with something more than the anachronism of holy water.

CHQM RADIOFriday, October 18th, 1968Q's REVIEWS

THE opening of "WOYZECK", a play by the 19th Century German dramatist, Georg Buchner, coincided Wednesday with the first opening of the as yet unfinished "Dorothy Somerset Studio" at U.B.C.

This new studio, auxiliary to the larger Freddy Wood Theatre, has seats that are adaptable to the needs of the individual play. In the case of Woyzeck, the seats form a semi-circle around the centre of action. With this arrangement, the audience has a much greater feeling of involvement in the play. There are twenty-four scenes, separated by the dimming of lights and characterized by various sound effects. These sound effects often arise from behind the viewers' seats, and envelop the audience. With no props to speak of, John Rapsey, student director of the production, has cleverly created settings for the characters, ranging from a rollicking inn to a stormy sea. The abundance of scenes builds up a tableau of the forces playing upon the passive hero, Woyzeck. A simple soldier, he must carry the stigma of cuckold, as Marie, who has borne him a child, becomes infatuated with the prestigious Drum Major. Poor Woyzeck is, at the same time, an experiment for the Doctor's new diet plan, and the object of the Captain's empty philosophical discourses. Knowing only that his love has betrayed him, and feeling the dark forces of his subconscious calling revenge, he finally lashes out from his inertia, in madness.

Although written in 1836, the play underlines artfully, the conflict that occurs when ignorance confronts erudition,

(contd.)

and poverty confronts wealth, making it modern in theme, and relevant for contemporary audiences. Georg Büchner died at 23, 130 years ago, leaving Woyzeck as a collection of 24 scenes, and while the resultant work is short and unconventionally structured, there is no sense of incompleteness.

Nicholas Kendall, as Woyzeck, leads the all-student cast. Jim Shepard was particularly effective as the Doctor.

Woyzeck runs until this Saturday, in the "Dorothy Somerset Studio" at U.B.C. Next curtain - 8.30 this evening.

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W O Y Z E C K

by

"  
GEORG BUCHNER

I L L U S T R A T I O N S



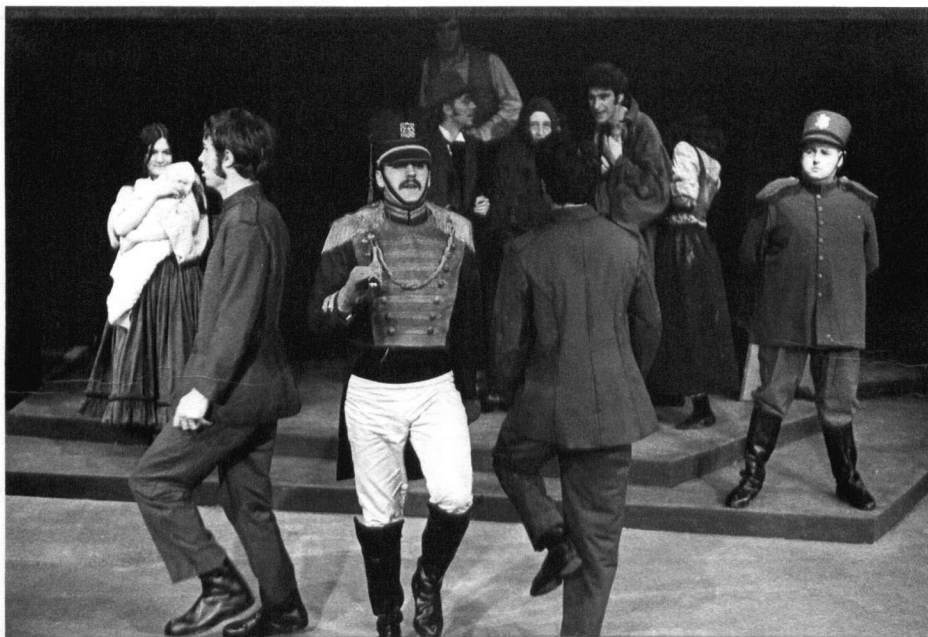
Morality, that's when you have morals, you understand.

(Scene I)



So quiet. Like the world's dead.

(Scene II)

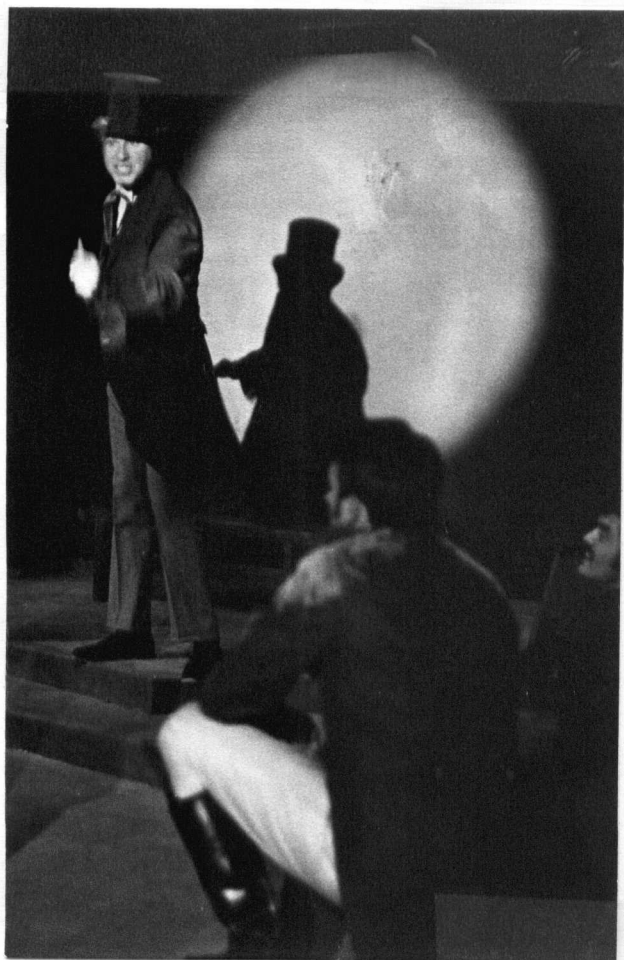


(Scene III)



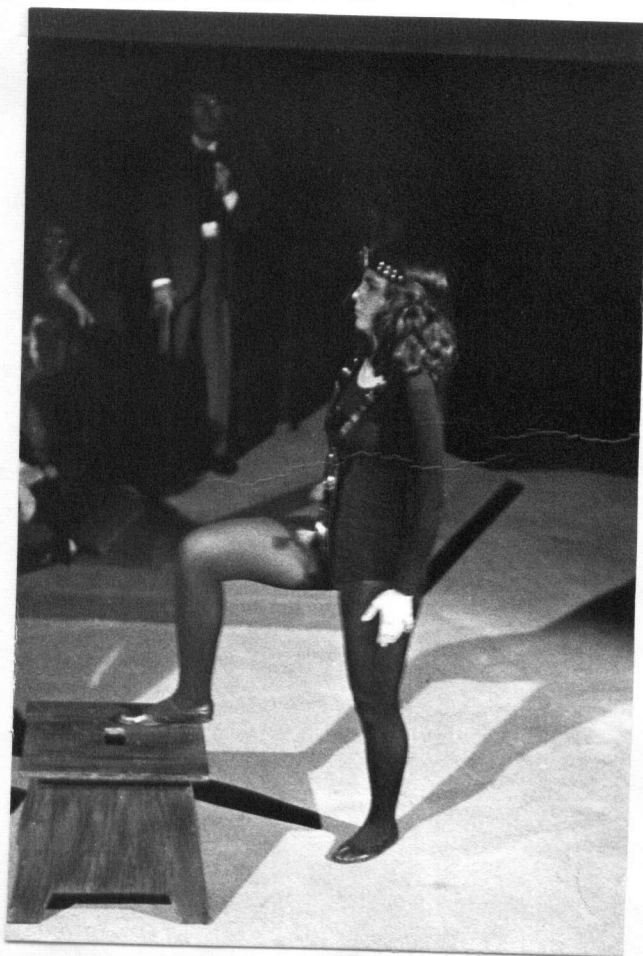
I'm on the trail of something, something big.

(Scene III)



The performance is about  
to begin. And at the  
beginning.

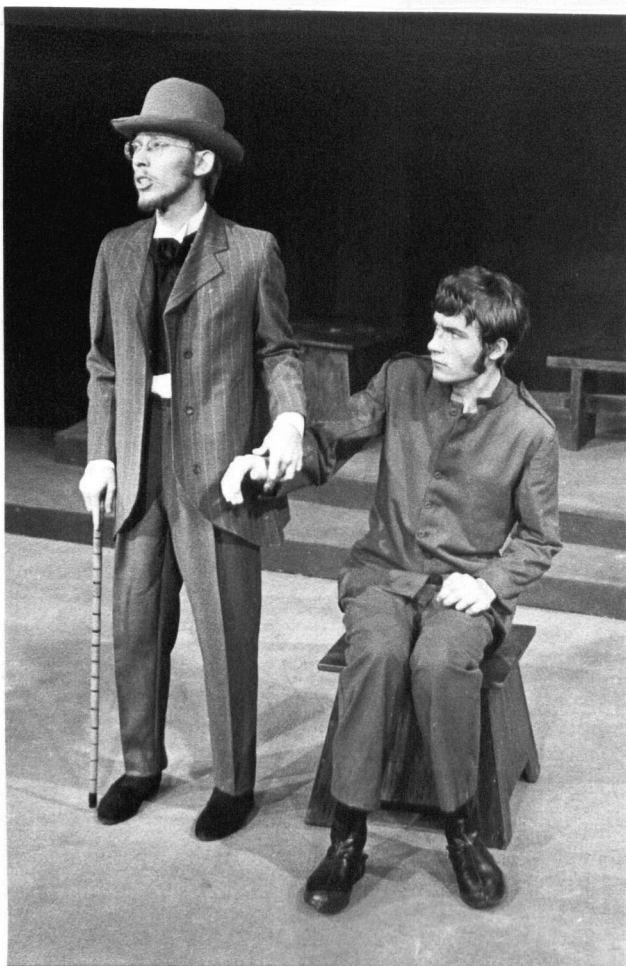
(Scene IV)



This is no dumb animal.  
This is a person! A  
human being!

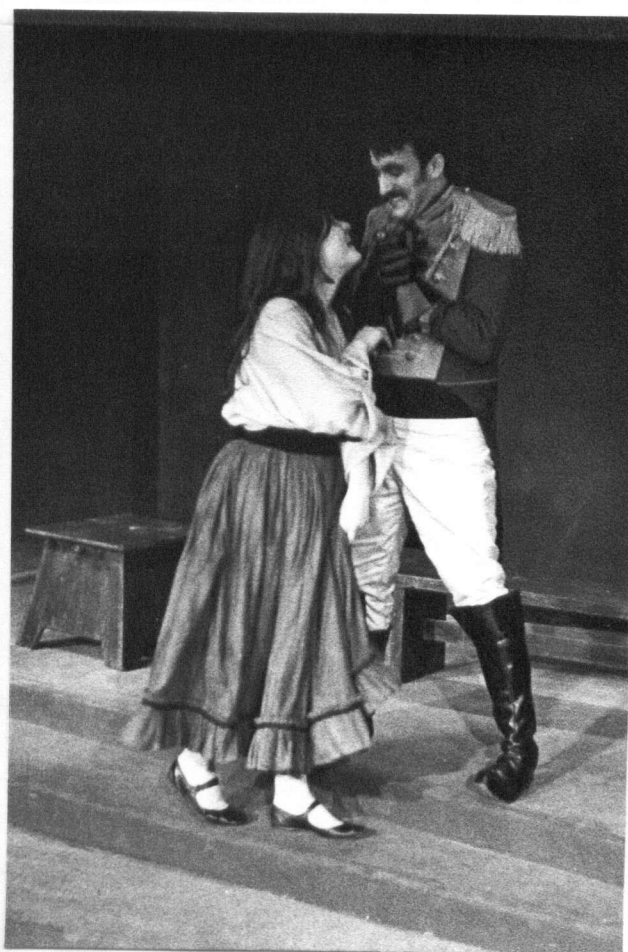
(Scene V)





Nature!  
Woyzeck, man is free!

(Scene VII)



Go on, show me how you  
march!

(Scene VIII)

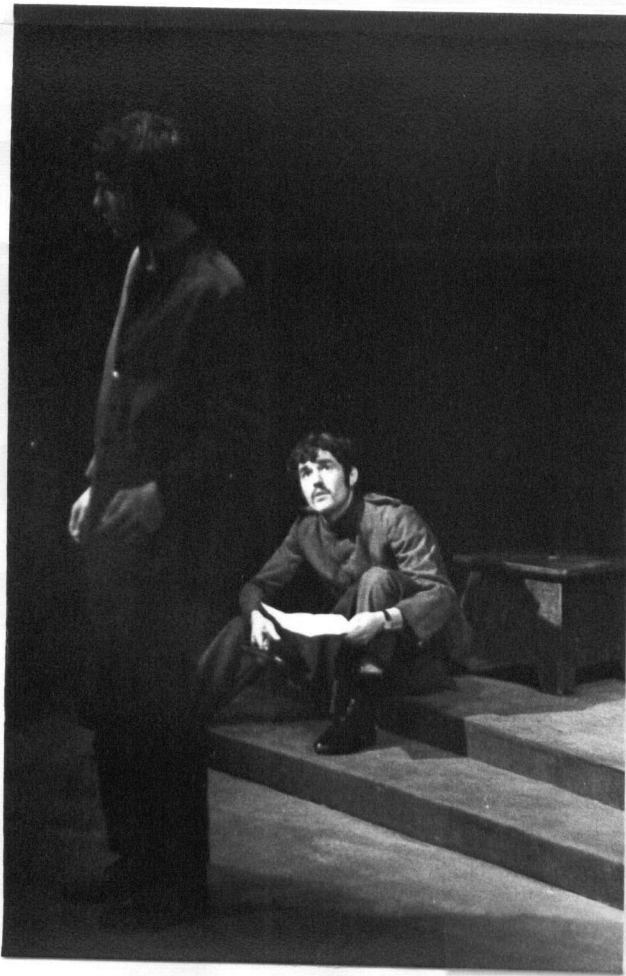


Stay awhile, Woyzeck! Running through the world  
like an open razor, you're liable to cut someone.

(Scene IX)

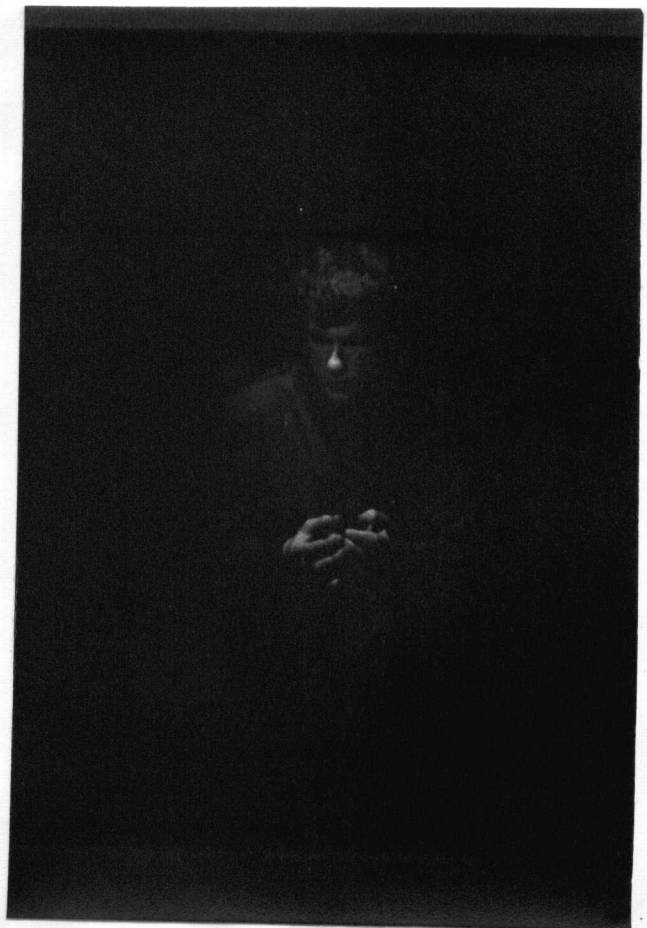


I can't sleep! When I close my eyes  
everything turns and turns.



Go to the hospital,  
Franz. Poor guy, you've  
got to drink some schnapps  
with a powder in it.  
It'll kill the fever.

(Scene XXII)



Am I still bloody? I've  
got to wash myself.

(Scene XXVI)





Can you hear it, Andres? Can you hear it?  
Something moving!

(Scene II)



(Scene III)



Give us a kiss!

(Scene IV)



You're not such a bad piece yourself!





But then he's got a good wife. It's not the same as with the others.

(Scene IX)



Marie: Don't stop! Don't stop!



The child is a sword  
in my heart.

(Scene XX)



And so she went to  
the sun, and it was  
a faded sunflower.

(Scene XXIII)





Look how red the moon is! It's rising.

(Scene XXIV)



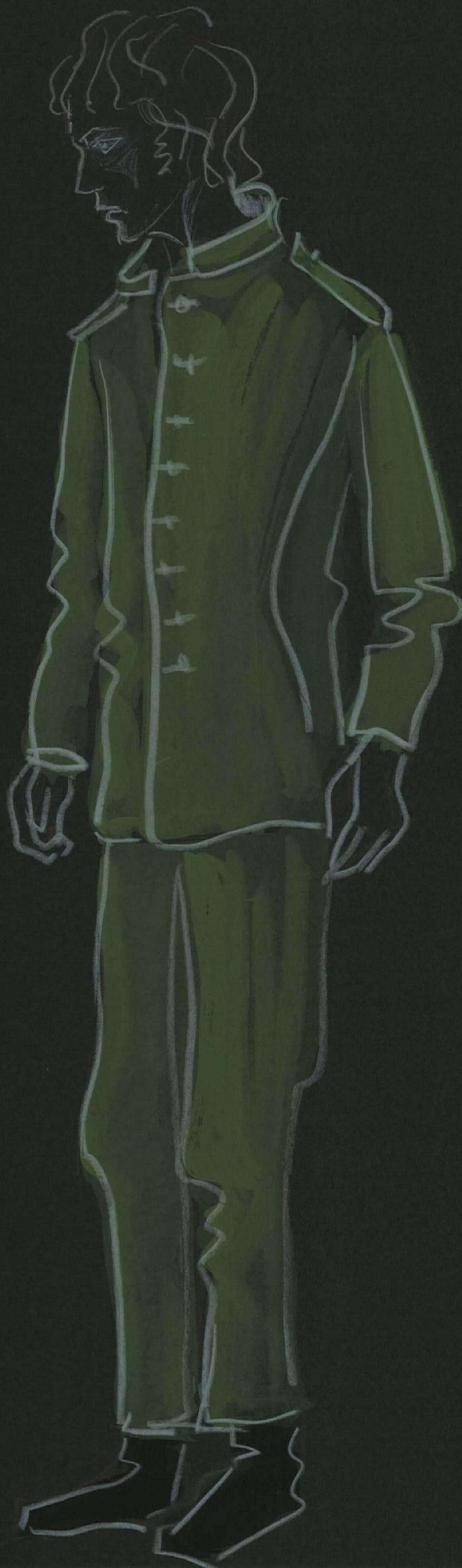
Kathy: Then what's that on your hand?















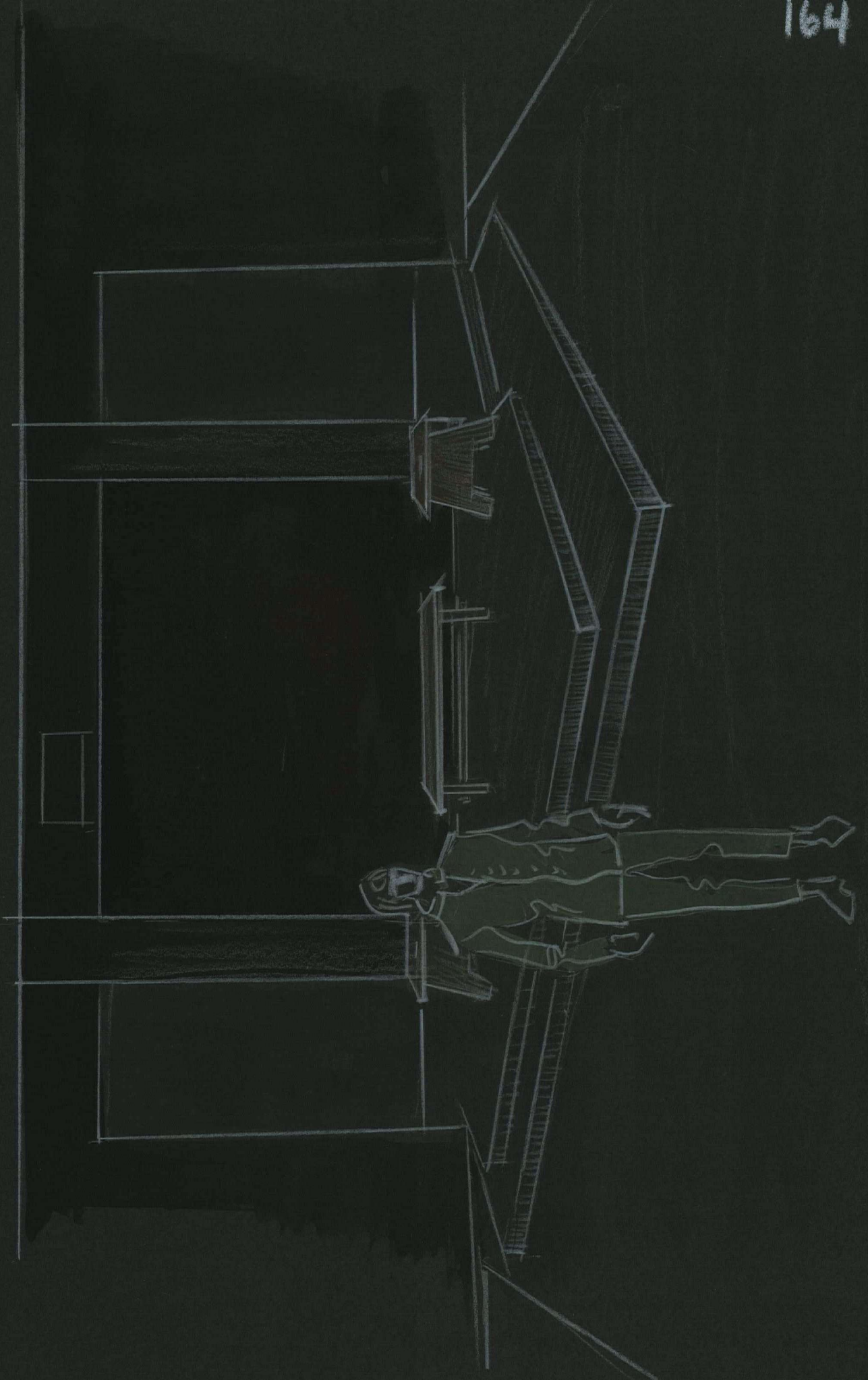




— tassels









LOBBY

AISLE

AISLE

AISLE

UP

STOOL

BENCH

8"

4"

8"

UP

ACTORS' CROSSOVER

LOBBY

GROUNDPLAN  
SCALE : 1/4" = 1'0"

