RED MAGIC BY MICHEL DE GHELDERODE:
A PRODUCTION ANALYSIS AND RECORD

by

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ABSTRACT

Red Magic is a play in three acts by Michel de Ghelderode. As part of this thesis, it was directed by Michael Irwin and produced on November 2-5, 1966, at the Frederic Wood Studio Theatre on the campus of the University of British Columbia. This written thesis is an analysis of the play in preparation for, and a record of that production. It is divided into three sections.

The first section is a discussion in essay form of the author, the play, and the production. Pertinent biographical information about the author is followed by a discussion of the characteristics of his plays as they appear in Red Magic. The play itself is analysed as to plot, theme, dialogue, character, relevence to our time, playwright's intent, type of universe depicted, and forces at work behind the action. Because there are available no published interpretations of Red Magic, this part is limited to the director's interpretation. A specific approach to the style of production and to the solution of problems follows. A bibliography completes the essay section.

The second section is the specific analysis of the script. Opposite the pages of script appear analytical notes for each French scene under the following headings: Purpose, Actions, Dominant Emotions, Character Dominance, Mood, Rhythmic Image, Shape, Staging, Difficulties, Mechanical Problems and Beats. In the text on the facing pages are shown the scene divisions, cuts, blocking, beat divisions, lighting and sound cues, and some stage directions. The script is preceded by important facts and acknowledgements about the production, a cost
Abstract (Continued)

breakdown, a box office report, and keys to understanding the analytical information and the symbols used in the text. Complete lighting, sound, property and costume plots follow the script.

The third and final section consists of the material record of the production. Costume sketches are followed by a rendering of the set and photographs in colour of the actual production. Following these are samples of the program and newspaper reviews. Lastly, the blueprints of the ground plan and construction drawings are included as foldouts.

Supervisor..........................
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THE AUTHOR,
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THE AUTHOR AND HIS PLAY

Michel de Ghelderode was born 1898 and died at sixty-three in 1962. In 1916, after a few years of extensive travel, he began writing plays. Twenty-six years later he wrote his last play in 1942. Estimates of his total output vary, but the figure runs somewhere between fifty and one hundred plays. Sixteen have been published in English. His greatest creative period occurred from about 1925 - 1935. From 1927 into the early thirties, he was connected with the Flemish Popular Theatre. It was near the end of this association, in 1931, that he wrote Red Magic.

De Ghelderode's nature required that he work alone. A recluse, he became a figure wrapped in mystery about whom a tangle of misconceptions grew up. In fact, his life was quite commonplace. He was happily married and had a few close friends. He suffered from chronic asthma. His home was a clutter of bric-a-brac varying in worth, but each piece was of emotional significance to him. Pauline Christianity, with its emphasis on sin in the world and salvation after death, became his main religious interest. He had little use for temporally minded clergy. De Ghelderode's father worked in a museum stimulating in his son an interest in things from the past. From his psychically sensitive mother, an inspiring story teller, grew an interest in the fantastic, the unusual and the supernatural. The playful, the bizarre, and the celebrant aspects of life in his country fascinated him: carnivals, bells, public events and
disturbances, music halls, eccentrics, and roving street characters. A student of music, he favoured traditional genres, rejecting jazz. The period of transition from gothic to renaissance times is the period in which many of his plays are set, including Red Magic. Painters and engravers of distortion embedded in a matrix of reality, Callot, El Greco, Bosch and Breughel, directly inspired his unique approach to theatre.

De Ghelderode, though Flemish, wrote in French and some of his plays were produced at the time of their writing, even being translated into Dutch, but they generated little enthusiasm in the wider theatrical world. In the 1950's a sudden interest in his works surged up in Paris. Since then his plays have received steady and increasingly wide production.

Little critical material has as yet appeared in English on de Ghelderode, and virtually nothing on Red Magic. Certainly no books have appeared dealing exclusively with his works, other than Hauger's anthologies. Samuel Draper, who spent some time in close association with de Ghelderode, became his self-appointed promoter in America and wrote several repetitive articles more in the spirit of a campaign for his recognition than of detached criticism. The Tulane Drama Review devoted one issue to him and articles have appeared in a few collections of critical essays on modern theatre. Material of significance appears in the bibliography to this essay.

De Ghelderode's style of theatre might be called poetic
expressionism. His writing is poetic in both the literary and theatrical senses of the term, literary in that it is crowded with images and evocative phrases, often highly compressed, and theatrical in Cocteau's sense that objects on the stage are charged with a significance beyond their normal value to the point where they have a life of their own. The objects reflect the characters and add an energy of their own to distort and heighten that reflection. De Ghelderode was not a surrealist, but the movement obviously affected his aesthetics. Nor was he an expressionist, especially in so far as that movement was concerned with social change, but his attitude toward the distortion of objects in line with their psychological significance is expressionistic. In these ways, de Ghelderode was a product of his times. He anticipated Artaud, however, in introducing heightened sensuality which, combined with distortion, produces a kind of "Theatre of Cruelty" from the empathic violence of the characters' immersion in the sensual world. But the particular blend that is de Ghelderode can not be seen as the sum of the movements current or anticipated in his times. His individual choices outweigh them to make his theatre a highly individual blend of electicism.

*Red Magic* contains facets common to many of de Ghelderode's plays. A story is told. De Ghelderode believed that a narrative interest was necessary to a play. This story is very simple and violent; it is not very significant in itself, but serves as a framework for a study in character. As in many of
his other plays, once the story had served its purpose, it was not brooded over or highly polished.

The story ends in violent death, multiple deaths in fact. Death is a common theme for de Ghelderode and for him it represented both a punishment and a release, a punishment as a just payment for sin and as a release from a sinful world. The world is Satan's playground, dangerous to live in and unmerciful to its victims. Whether man himself makes it so or whether it is set up that way is not clear, but being in a state of sin, man certainly does not escape from it except through death. Sin has a very special meaning for de Ghelderode which must be made clear for an understanding of Red Magic and his other plays. It is not in the nature of what constitutes a sin which is unusual. Excessive giving way to the appetites, selfishness, injustice, violence to fellow men, the usual catalogue will suffice. However, the way sin manifests in the world is an artistic principle for him, even if not demonstrable in fact. The principle is medieval in origin, and part of the heritage of the period chosen for this play. A person who sins will show the effect of those sins in some physical distortion and in the distortion of his possessions. Of course, sin in this sense can not refer to a sin but only to a state of sin, a being out of God's grace, out of harmony with a given balance in the world of soul and body. Almost without exception, the fact of being in this world produces a state of sin which manifests as an increasing distortion with age. In some of
de Ghelderode's plays a sinless character survives, as in the case of Miss Jairus, but in *Red Magic* there is none. The doors to the admission of sin are the senses and their attendant appetites. Through them, Satan's world gradually invades a character until he is totally involved with it. He desires to possess everything and is possessed by everything. The study in *Red Magic* is centred at the point where the forces produced by a state of sin overwhelm a character and destroy what remains of his control over them. The greatest reality in de Ghelderode's plays must, then, be of the sensory spectrum expressed in sensual terms. Therefore, this play, like his others, is steeped in rich sights and sounds, as well as smells and tactile qualities communicated empathically through vision and hearing.

Another aspect, common to other plays and in *Red Magic*, is the force of the mob. Crowds appear on or off stage in many of de Ghelderode's plays and usually represent an important factor in the outcome of the plays or in the power behind the action. Typically this mob is a Nemesis agent, an instrument of the moral system operative in the play. Hieronymus' attempt to pass counterfeit money brings this avalanche in response. They appear in the name of the law but are obviously out to lynch. The law is not that of justice, but of might, cloaked in respectable terms. Ironically, it carries out the universal morality behind the play while perpetrating gross injustice in terms of the situation. More of that later.

Erotic energy is another common factor. *Red Magic* is
particularly charged with suppressed or newly released sexual energy though it rarely appears in an overt sexual action. Nevertheless, the constant fact of offstage copulation or attempts at copulation, and onstage, the desire for copulation pervades the play. This energy is the strongest single psychic force present. Hunger, greed and fear are very strong, too, but this sexual energy is manifest in all the major characters, even Romulus for a moment. In Hieronymus it is closely linked to avarice; the greater his avarice, the greater his suppressed sexual desire; satisfaction of the avarice requires immediate satisfaction of sexual hunger which bursts out. Sexual energy is threatening in its power; it is also infectious in that it distorts the outer world in the eyes of the person under its control, creating a magical world of live things; and it is one of the primary sources of energy for the performance of magic. In these ways is its link with the title and the demoniacal world clear.

Another characteristic used particularly in Red Magic but common to many other plays, is the structural use of long solo speeches. To call them soliloquys and imply that they come between activity, or involve decision making in preparation for action would be wrong. They contain complete actions in themselves in that the character pursues ends and succeeds or fails in attaining them. In fact, Hieronymus goes through a great number of fears which he suppresses or succumbs to, and desires which he satisfies or shelves or replaces. The solutions or
attempts at solutions are usually by means of imaginings or hallucinations. A clear pattern of action emerges complete in itself. Never is one of these solo passages interrupted; they feel completed before Hieronymus is required to interact with others. Like overtures, they could stand alone. By providing a concentrated focus on one character, they serve characterization rather than plot. They also serve, by their position at the beginning of the acts, to set atmosphere through activity without the complication of plot. De Ghelderode is very fond of this device, perhaps partly inspired by the cinema's ability to make extended close-up studies, because it provides the kind of intimate revelation he needs in his studies of single, isolated heroes.

De Ghelderode's characters are usually condensed and circumscribed; they behave with great density of action in a rather narrow field. Whole areas of their lives, if we were to ask ourselves about them, remain unknown. However, the fact is that we do not need to ask about these areas usually because there is such a variety and completeness presented within the frame of restriction. The characters are not schematic, but they are compressed. But while there are large areas of their lives about which we know nothing, there is no hint that we should infer unstated depths about them. They are what they say and do. A lot of unnamed and uncontrollable energies may be let loose, and we may not know when they will appear, but they are all recognized by us both within
the character and in his environment. The sources of mystery and apprehension do not exist in what the characters or forces are but in when they will act as we know they must. In that sense there is an inevitableness about the action.

Red Magic, through the character of Hieronymus, presents a particularly good example of the mercurial nature of action in de Ghelderode's plays. Rarely does a character pursue an objective in a rational, straightforward way. The route is usually either devious, or full of diversions and hesitations caused by a train of associations. The action is associative or intuitive rather than logical. The goals are constantly in view but felt for, not aimed at. However, the other characters in this play, especially Armador and Sybilla, are not so typical of this unsteadiness.

Finally, as in his other plays, de Ghelderode's language is his own instrument of expression, not particularly suited to the uniqueness of the characters. This is to be expected from a poetic playwright. The beggar speaks with the same concentrated imagery, the same unhesitating clarity as does Hieronymus, Armador, or Sybilla. Only the Monk brings the cadences of his vocation with him, yet, it is questionable whether the purpose is to provide a characteristic for the Monk as a person or to make the Monk a means of criticizing a group. Though the only obvious example in the play, considering de Ghelderode's bias against the worldly clergy, this must be accepted for what it is, social criticism.
Red Magic is atypical in its small cast - one reason for its selection as a thesis production. As a consequence, greater need exists than is generally present in other de Ghelderode plays, to see the complete story of each character. This play contains fewer obviously theatrical elements: no songs, choral devices, masks, massive rituals or unusual staging effects.

THE PLAY AND ITS MEANING

Red Magic is a character study. Only about half of the scenes are vital to the plot. As a character study, it can not be understood except through its theme: man must not sin, that is, lose contact with God; if he does, he will pay for that sin on earth according to the degree of its infection. The play says nothing about the life after death. The punishment for sin is gruesome death, disfigurement, discomfort, and the loss of control over one's actions, that is, loss of one's soul. The initial loss of God's grace occurs through forgetting about God's presence by immersion in the world of things. Satan controls the world using the desires to rob his victims of their souls. However, universal moral justice is operative in the world so that degrees of sin can be punished accordingly. Satan must play by the rules of God's game. The sinless state is that of being in contact with the harmony that is God's, but a mild state of sin is keeping a balance and stability once caught in the world of desires. A man whose life is full of many interests, spreads out the distortions resulting from his
11.

various contacts with the world so that he remains wholesome, at least in body, though his basic discomfort from sin remains. Another way of saying this is to say that the distortions resulting from giving way to the desires are a matter of exposure. The man who has a broad base of desires is distorted by each a little, whereas the man who limits himself to one area becomes very out of balance and is sharply distorted by his immoderation. Immoderate immersion in one area is a greater sin than moderate immersion in several. Thus the moral system operative through the theme of this play is both medieval and Christian on the one hand and Greek on the other. More will be said about this moral system later to justify the ending of the plot and to explore the degree of responsibility possible for the characters. The play, as a character study, deals with the disintegration of a man who has sinned deeply. The process of the disintegration occurs in a moody, unstable atmosphere, and is expressed through digressive, emotionally oriented, and chopped up actions. The result could be at least fuzziness and at worst chaos. Plot and dialogue hold the action together acting as skeletal members. The plot is Aristotelian and will be analysed below. It sets up a situation which puts great strain on Hieronymus and causes his inner tensions to bring about his destruction. The dialogue is poetic in its compression and image content, adding to the sensual and mood aspects of the play. However, it is prose and as such consists of complete, literary sentences. These reinforce not the
characters' groping and emotional condition, but rather the stability of the moral universe, the position of the author as a god. Even in his most distracted state, Hieronymus is clearly able to express himself in complete sentences. In summary, then, the plot and dialogue act as scaffolding which keeps order in the expression of character and theme.

The plot is very simple. A group of unusual characters, a beggar, a Monk, a con man, and the wife of the victim carry out a prearranged plot to rob a miser. Having succeeded, the conspirators plot against each other causing two murders and the near exposure of the remaining couple. The miser, having tried to pass counterfeit coin in all innocence, and having been driven mad by his inability to reconcile his delusions with the facts of the world about him, is arrested by the city authorities who discover overwhelming, if incorrect, evidence that he is also a murderer. He is dragged off to execution.

The dramatic problem hinges upon whether Hieronymus will discover the hoax being played on him. The first act shows the completion of the phase of infiltration by the conspirators into his house and is climaxed by their success. The audience senses that something odd, something threatening to Hieronymus, is going on, but until the last scene in Act 1, it does not know precisely what. It can properly assess, however, that somebody is up to no good. It is in this mood of apprehension that the dramatic problem operates and provides suspense in the first act. A great many questions are raised and then answered suddenly at the end of the act: Who is the ghost? What does
the beggar want? What is the wife up to? Why does the Monk visit? Are these four people acting singly or in concert? The whole of the second act directly concerns the dramatic problem. The miser begins it by questioning what is happening to him. He is kept in a state of necessary belief in the powers of the alchemist by the reports of strange but corroborating events from the beggar, by threats from the Monk obliquely based on Hieronymus' vulnerable position as an accomplice in alchemy, by the evidence of small amounts of newly-made "gold", and finally by the possession of the keys to infinite riches and immortality. Yet, whenever he is left alone, or whenever he comes unexpectedly upon something which is incongruous, he begins to question. Suspense is thus maintained for the first two-thirds of the second act. The last third is entirely taken up with knocking him out and robbing him. The third act slightly changes the quality of the dramatic problem. The miser only once comes close to recognizing what has happened to him, but he does so at the lowest point in his fortunes before final disaster strikes. By this time our sympathies are divided between Hieronymus and the young couple. Suspense results primarily from the internal quarrels of the conspirators and the apprehension that results from the miser becoming uncontrollable and threatening to their plans. The dramatic problem continues right through the end of the play. The last few moments show the miser faced with death yet refusing to believe himself vulnerable. The problem has changed its form. It is no longer a question of whether he will discover a hoax but whether he will see the consequences of the evidence stacked
against him and the truth of his own fallibility. Just as it is his failure to see himself clearly which has caused his failure to solve the earlier form of the dramatic problem, so too here, he fails to see himself, now insane, facing an accusation which, while in fact false, is nevertheless logical and mortal to him.

The inciting moment occurs when Romulus begins his persuasion of Hieronymus in Act 1, Scene v. This moment is quite late in the play, making a justification of some of the earlier scenes difficult. By this time the audience must be very anxious to know what is going on, and yet not be irritated at not having had any clues. The preceding scenes must therefore be used to raise suspense by being full of pointed, enigmatic behaviour. The crisis or moment of decision follows quickly as Hieronymus agrees to accept Armador into the house. The climax of the play is hard to isolate. Because Hieronymus never has a clear moment of recognition, there is no emotional resolution. The plot is resolved in the last scene at the moment of Hieronymus' arrest, but the climax builds from there and coincides with the roar of the crowd engulfing Hieronymus. But, this climax is only the last of a series beginning with the death of Romulus and followed by the return of Hieronymus, the escape of Armador and Sybilla and the death of the Monk. It is given more weight, however, by the introduction of the powers of law and mob violence acting as Nemesis agents, by the completion of the conspiracy, and by the moment of
tranquility before the final onslaught. Even though constantly expected, there is no recognition scene. Nor is there any reversal; the action is all downhill. However, Hieronymus himself does not experience things that way. He, ironically, also experiences no reversal for the reason that he believes his fortune to be constantly rising. Emotionally, he experiences a definite high and low point. His long solo speech opening Act III marks his greatest sense of well-being, of omnipotence. He gains the freedom to act as he has always secretly wanted to. Yet, even this scene has its dark periods of doubt for him. His lowest point follows in Scene iii after fleeing the citizenry. Though this is the period of greatest despair, like Scene i, it is shot through with its opposite, a faith in his omnipotence. Being violent and extended, these two scenes are the most intense in the play.

If the first act suffers from a lack of clarity about what is happening around Hieronymus, the third act has its weaknesses too. Certain ambiguities crop up in the plot after the robbery is complete. We are suddenly informed of Romulus' treachery and the Monk's knowledge of it. How did he find out? Was he previously a party to it? The script suggests this but is not clear. Did Armador, knowing Romulus' nature, intend to kill him in any case; and after him, the Monk? If Romulus had behaved himself or if the Monk had not been so keen on Sybilla, would the story have been different? Because these points are not clear, the sudden deaths at the end of the play tend to be
confusing to the audience. A clear stand has to be taken on each and then clearly dramatized.

At first glance the plot appears to uphold an unjust solution. Hieronymus is not a murderer yet must die a horrible death as one. Two of the conspirators escape scot free, and Romulus and the Monk, who within the play itself are the least immoral, are murdered. Evaluating the outcome in terms of the previously mentioned concept of sin, using the notion of immoral state rather than isolated immoral behaviour, will alter the whole picture. The play studies the last stages of sin in Hieronymus whose condition is the worst of any shown. Hieronymus has been a miser for many years. At the beginning of the play we are shown the habitual condition of his life. He is terribly out of balance, obsessed with money. Everything is measured, even the immeasureable, in terms of its worth in gold. The "unpossessible" is thought possessed. Denial of all appetites other than avarice is complete; he will not eat for the cost, keep warm for the cost, or satisfy his sexual drives for the cost either of prostitutes or of his wife's virginity, a highly valued asset. Hieronymus' scale of values is very simple. There is a temptation to suggest that his denial of sex and the preservation of his wife's virginity means that he places a special value on sex as such. However, Hieronymus lumps his wife's virginity in with several non-sexual and equally absurd items as being among his possessions. If forced to, he would be hard pressed to give any of them a price in terms of gold, but he believes that they can be priced even if he does not
actually give them an evaluation. Hieronymus is impotent, not as an organic fact, but because faced with sex his sense of loss exceeds his desire for gratification. There is nothing to suggest that when faced with the bawds in the third act, he could not function. Because the only value that he can attach to anything is that of gold, in comparison to the Monk or Romulus, he is distorted beyond recognition. The Monk knows no sacred values but his temporal life is broad; he has a lust for life through food, sex, intrigue and humour. Romulus, too, through cunning, lives a full life, denying himself nothing for all that he is a beggar. Sybilla and Armador are the youngest, the most vital, the least hardened into obsessions with things physical. They are open to a greater possibility of grace than the others. Age, of course, is a factor. The newly born are sinless, but at some point become trapped by the world. Distortion takes time, exposure; Armador and Sybilla have not committed themselves to Satan's world long enough to have lost their flexibility. It is obvious, however, from the prognostications made by Armador about their future life together, that they will degenerate into their own patterns of distortion. Looked at this way, the final solution seems just. Romulus and the Monk, as cancers, must be removed and they bring about their own destruction by overreaching their capacity for cunning and graft respectively. Armador and Sybilla, who still have a vitality and a possibility of salvation, can escape but are effectively exiled.
Hieronymus' disease (dis-ease) has gained such proportions that he is becoming a danger to others, firstly to his wife, whom he is forcing into a restrictive mold, and ultimately to the greater society. He contributes nothing either productively or procreatively to it and it is now faced with coping with his released, violent, and destructive desires. The conspirators are a limited danger to those nearest them, but Hieronymus has the potential to run amok. He is the most dessicated and warped, the most potentially destructive and so must pay with the most horrible death, a death in bewilderment. As a ritual, Hieronymus' death is that of a scapegoat. While not morally innocent, he has heaped on him a punishment not deserved in terms of human law. The evidence against him is false. The representatives of the city whom we see, the Monk and Romulus, and others whom we hear about, indicate that the whole society is in a state of sin. The people need a victim on to which to pile their guilts. Being worse than they are, they recognize their state in him and in killing him, assuage their guilt. The Magistrate represents not the clean air sweeping out the stench of corruption, but merely cleaner air flushing out one of the worst sources of its own pollution. The crowd, therefore, is driven on by a demonic, destructive force, a need for self-preservation in Satan's world. The laws of their city are their excuse, yet they are the ignorant instruments of the immutable moral law of God's universe.

Discussion of the question of sin and its manifestations in the world does not answer the question of responsibility.
Are the characters responsible for their state and actions, or are they the pawns of the Satanic forces beyond their control? In some ways the forms of the play seem to express a fixed, permanent, rational universe in which it is possible to become oriented and make decisions. The language is rational in form and remains a clear means of expression for all the characters, even in their moments of greatest distress. The form of the play is closed to the extent that the plot is unified in action, that the setting is unified in time and place, that the cast is small and that the path of each action is complete. Yet the play is the study of a character entering chaos and losing control; indeed, he has already lost some of it at the beginning. Many scenes are present just for their atmospheric value, implying nebulous forces at work. They seem to seep from the outer world impinging on the inner worlds of the characters, or to emerge from a fragment of their being and dominate their whole personality. If these characters are responsible, they must be condemned, but each in his own way demands pity from us with the possible exception of Armador and Romulus. If we could blame the characters for their condition, we could not pity them in their bewilderment and struggle. Because of the moral philosophy which justifies the conclusion of the plot, we must assume that responsibility does lie in some measure with the characters. Firstly, they must not sin. However, the cards are stacked against them. The sinless state, being the first state known to man, has nothing to which it can be compared. The sinless man is not aware of the state of sin and
so can not guard himself against losing it. The external world is there and brings an inevitable interest in itself. Not until trapped by the automatic response of the desires does the person know that he is missing something, indeed, he merely feels uncomfortable and does not associate his state with his feelings. Secondly, having sinned initially, there is a responsibility to keep sane, that is to keep a balanced involvement with things physical so that others are not infected and so that health is kept as good as possible. However, moderation becomes increasingly difficult with time as the forces at work become more and more unmanageable. The initial loss of the soul, or contact with the divine spark, is followed by a loss of the body as an integrated, healthy mechanism. In our age when "God is dead", a sense of possessing a soul and fixed identity seems very distant. The possibility of God's grace is not shown in the play and does not seem possible to us. As we, too, sense our inability to cope with all the consequences of our acts, our inability to rely on the continuity of our identity so that tomorrow we can believe in what we do today, our inability to take responsibility and make decisions in the face of too many unknowns, so do we identify with these characters. The play is negative in its statement and merely implies a positive moral system. We see what happens to sinners in various states of degeneracy, but we are not shown the example of a sinless man. However, if we are to regard this play as upholding some positive values, as I think
we must in view of de Ghelderode's beliefs, we have to find those values in an interpretation which preserves a fixed, moral universe to which the individual must be oriented. The moral system will continue. Loss of control and responsibility may occur but the penalties must still be paid.

Hieronymus' death is a ritual, the climax of a series of rituals used in the play. The whole use of the doll is an elaborate ritual designed to compensate for sterility. Its stabbing is a magical act intended to kill the fears of being watched and coveted. So, too, is the ritual of mating the coins a magical act. Most of Hieronymus' life is spent in some way leveraging the supernatural to his ends. This is one reason why he can so easily believe in Armador's magical powers. The Monk brings a different aspect of ritualism into the play, an aspect which throws into sharp relief Hieronymus' peculiar relationship to ritual. The Monk performs ritual as a game; if the game is useful in gaining him his ends so much the better, but any belief in its power as ritual is absent. In his relationship with Hieronymus, he has apparently drawn the miser into a joking attitude about ritual, but it is also apparent that in being blessed, in giving imaginary charity, in being reprimanded by the church, Hieronymus is touched and needs the security given him by it. We are asked to see him laughing at and desperately needing ritual at the same time.

The ambiguity of the grotesque, its absurdity and its painfulness, are the crosshairs of cruelty in this play. The more demented Hieronymus becomes, the more ludicrous yet raw he is.
The sensual rigorousness, the frightful tactility of objects, of images, of actions actual, ritualized and implied, force an involvement in what from a rational point of view is often ridiculous or extreme and, at times, even silly. The total effect of these opposing poles is an exhausting tension, a battering into numbness of the sensibilities. This cruelty, in Artaud's sense, is the source of purgation. It partakes of the purgation of both tragedy and comedy, fear and pity on the one hand and laughter and reproval on the other. But it also partakes of a purgation of the appetites through a kind of nauseous voyeurism.

The play is not primarily a visual experience. Rather it is tactile. This is not to say that one does not see the play. Rather it is to say that the eye must receive impressions which emphasize the tactile values: heat, cold, roughness, smoothness, hardness, softness, etc. The whole sensorium is involved; the eye links up with the ear, with the memory stirred by imaginative images, with empathetic reactions to the acting, to produce a total bodily immersion in the world of the stage. The natural sense of distance of the eye from the set must be fought against so that the objects are felt, the space in the room is crowding and dusty and suffocating. The smells are stifling. Materials are grubby or glittering, offending and hitting the eye rather than being received by it. Sounds surround and pervade the set from outside, and inside the set the dialogue is charged and evocative. Objects on the stage must therefore have a sensual reality expressed through their appearance being recognizable.
not as artifacts but as substances exuding their reality. The shape of things may be exaggerated or distorted as long as that change does not keep them from being still what they are: jugs of clay, beams of wood, noses of flesh or daggers of steel. The material must leak out. Hieronymus’ world is a world of things, valuable in themselves, which press him, and crowd his life. Everything is in danger of becoming uncontrollable to him; his clutter is necessary and terrible. The room is his joy and his trap, as if he had locked himself in his own walk-in safe. But, the walls have holes in them, great dark corners in which lurk undefinable energies and mysteries. In this sense Red Magic is in the same stream as Endgame or Happy Days. That is the stream of modern realism in which things dominate the stage, in which their lack of order has released a threatening energy, in which men are stripped of significant action merely being left activity; in which, aware of it or not, men are alone.

The alive, responsive, magical quality of the physical world is increased by the imagery and symbolism embedded in the dialogue. In the first lines, we are bombarded: the coin in the sky, the moon, the symbol of lunacy, with a piece taken out of it as if it were a cookie; the graveyard under the house, symbol of death and home of ghosts; shadows in every corner; a candle that can gild a room. To search out and list every image would take too long. However, the associations of gold, sex, blood and magic, giving as they do the play its title, deserve exploration. The colours red and gold were often confused in ancient times, old gold being often alloyed with copper for strength.
Hieronymus' veins run with gold, his life blood. Sybilla's blood is used magically to make gold. Gold has a magic of its own to transform the world to suit the owner. Its energies are also sexual, creating as it does increased wealth from itself by usury; the image of propagating gold seems appropriate. The withholding and rechannelling of sexual activity has long been associated with magical cults. Hence Hieronymus' chastity and the alchemists' lustiness. Magic brings to mind devilish energies which pervade the surroundings. Other images occur quite regularly. Especially relating to Hieronymus is the image of the spider; Hieronymus is identified with that insect by his own words and by Sybilla's. His house is a net in which he catches things and in which he is caught. It feels as if it were full of webs as well. The action is injected with the symbols of the church and its rituals, references to dreams and nightmares, to burning, especially burning flesh, hot liquid gold and hot blood, to death as execution, burial and decay, and to mutilations of the body.

Why did de Ghelderode, living in the twentieth century, choose to study the downfall of a man in the sixteenth century? I doubt if de Ghelderode reasoned out his interest in that period; we know that he regarded his art as an instinctive expression. What, then, was he instinctively expressing about modern man through this vehicle? When the play is played or read, such a question seems curiously unnecessary; the play demands no justification beyond its existence as an experience. However a possible explanation follows. It does not pretend to be the
The transition period from Gothic to renaissance times was full of stress. Marshal McLuhan, whose theories inspire this explanation, would say that the new print technology was so altering man's sensory balance that he was confused and unstable. He was moving out of a period of attachment to a resonating, iconic universe which touched him and to which he responded with a sense of personal magic. The period of breakdown had been long underway by 1500. Unquestioned faith in an iconic universe, had given way to doubt by the end of the twelfth century with a growing intellectual inquiry and detachment through scholasticism and a rising specialism through technology. The sudden immediacy of earthly things, newly cognized as separate from the unified universe, created a lack of security. Man as a separate creature, saw things as separated and, like him, their energies were no longer controllable by a centrally placed God. They behaved in an unstable, demonic way, threatening to run amok. The cool detachment of the print-oriented eye had not yet calmed things down, robbing them of their magical essences and substituting laws of nature. The threat of and fascination with the eerie, vibrant, but sundering world became the prime concern. Old goals, founded in the unity and seamlessness of the universe, were becoming irrelevant; with their obsolescence, the old morality lost its compulsion but retained its threat and guilts. A not very intelligent man like Hieronymus, becoming overwhelmed by a need for security and finding none of real significance in the old forms would seek it in something of power and familiarity, in the comforting, tactile stability of gold. It becomes an obsession
with him. Others, more clear-headed and less pressed by guilt but needing an outlet for their tensions, turn to the bodily pleasures. Food, drink, sex and political power become the goals of these types represented here by the conspirators. The Monk has chosen a form of security which has become hollow. The men of the world, however, have moved further; Romulus and Armador are affected by the new age. They can change their roles to suit their purposes; they are specialists in the con game, Machiavellian men dividing themselves up so that they can divide up the world and conquer it by suiting their actions objectively to each situation. They have a point of view and a point of control which swamps the totally immersed man like Hieronymus. Ultimately, they too must clash with each other, as they do in the play, for each wants to be unchallenged in his specialty. They have tremendous energy released by their single-mindedness, by their new view of the world as coolly manipulable. They are free from magic and its mesmerization, but can use the pretense of magic to mesmerize others. Hieronymus' blindness to what is obvious is to us unbelievable, but when seen this way, quite explainable.

While we may find Hieronymus' blindness unbelievable, it has a terribly compelling ring. It strikes hard at our own twentieth century numbness in the face of an equally overwhelming, uncontrollable universe. In McLuhan's terms we are faced with electric media. We are being forced through our changing sensorium to cling desperately to an outmoded set of behaviours, ideals, patterns of thinking, and values, while sensing that they are empty. Our cool, rationally ordered world is becoming alive,
chancy, unpredictable. It also threatens to run amok. We can not comprehend it in its unity. It is too massive. Yet our tinkering threatens to release consequences too complex to control or predict. We too, are vulnerable and if a con man could somehow convince us that the universe is truly knowable, controllable, and benign, we would, if not careful, be drawn in. In seeking solace, we too, turn to the immediate, the crowded world of belongings and pleasures, and very recently with the increasing step up in electric communications, to the world of violence and sensationalism in our imaginative lives, the better to cover up our fears or to focus them and so purge them. In art, we demand the sensual immediacy which our audio-tactile age demands in answer to our changed sensorium. We want to be enfolded in ritual, surrounded by feelings and sounds. This is what de Ghelderode offers, a study about another period of change, upheaval and trial in which we can see ourselves in an expression suitable to the age into which we are moving. We have a vague sense, too, of having sinned, of being out of touch; we want the fears of its penalty purged from us. If this theory is tenable, de Ghelderode's post-war acceptance seems strangely right in view of the expansion of television with its stepped up pressures upon us to accept a unified world.

Before entering upon a discussion of the individual characters, it might be well to draw together the threads of the foregoing analysis. The plays deals with the condition of man, in particular the condition of man in an extreme state. It is set against an implied universe of fixed moral principles based on Christianity
in its medieval form. A picture of a chaotic world, this fixed reference point is held in view by rational dialogue, and an Aristotelian plot structure. The condition of sin is expressed through erratic action, moodiness, an attack on the total sensorium, sensual acting, and distortion. The purpose of the play is therapeutic as a purgative of voluptuousness and illustration of the consequences of sin. No pointed reference is made to our times, but as an imitation of man's relationship with himself and reality in a time when this relationship was similar to our own, its relevance to us becomes clear.

We know nothing about Hieronymus' background, his family, the source of his wealth, his trade (if any), his class, his education, or his political involvement. We do know that he has never slept with his wife and we suspect that he cunningly inveigled her into marrying him so that he could possess her. Sybilla is a thing to him, a rather difficult thing to control at times, but very valuable. She eats too much, is always cold, complains about lack of sex, and has a bad temper. She has been less demanding but more wilful since the ghost appeared. She seems to have accepted the doll, a solution to their childlessness he has found particularly satisfying. The fact that she probably is a bad housekeeper would irritate his squeamishness. That she goes out too often or that she spends a lot of time in her room does not bother him. He seems to have no attachments in the community, though obviously his presence affects people because he is concerned about what they will think of his changed circumstances and because their reaction to him is so violent.
Actually, it is quite extraordinary how well he knows the Monk and Romulus. His attachment to Romulus is obviously pleasureable. Since he gives Romulus nothing except the prospect which this play unfolds, we may wonder if Romulus has not had the chest of gold in mind for a long time. Nevertheless they are very easy with each other and have developed a pattern of banter about daily traffic. Certainly Romulus' attitudes uphold the miser's and give him comfort. The Monk is obviously his confessor whom he hates and yet needs. To Hieronymus the church is very important, especially in its moral guidance, and even though he feels inexplicably guilty in the presence of the Monk, he can not help seeing himself as an intensely moral man, particularly so because of his abstinences. Hieronymus' goal is to amass wealth, preferably in gold. The only more important goal, which occurs to him when he has infinite wealth, is to have everlasting life in order to enjoy that wealth. Unconsciously he craves a voluptuous life, a desire consciously released once the pressure of poverty is removed. That he is a puritan only because he believes being so will increase his wealth is shown by the rapidity with which he drops his astringency. Hieronymus, never very intelligent, has become stupid because of his increasingly narrow view, but he is quite cunning in little ways. He believes himself to be a great schemer. He has a great deal of imagination and a large capacity for ecstasy and fear in the single area of activity permitted in his life. A lot of his time is spent fighting temptation and he has no sense of humour to soften his tense state. His life is half fantasy; his thoughts, a series of intense associations.
He is very unstable, mercurial; it is his crossing of the line between sanity and madness, illusion and delusion which is the subject of the play. The script is clear that physically he is quite old and very fat. In line with his nature, he should be quick and vital, somewhat jerky, bent, grim, quick of eye, probably balding and wearing ill-fitting clothes that were once of quality but are probably second hand.

Little also can be said of Sybilla's background. Again we know nothing of her family, class or education. The biggest question is why she married Hieronymus. It could have been arranged by an old father, now dead, or have been an act of desperation. It seems hard to imagine that it could have been by choice. Yet, she is obviously disillusioned that it did not work out. At least, she wanted children. Experience has taught her not to buck Hieronymus too hard because he is dangerous, but being more intelligent than he, she has learned how to live around him. He denies her the obvious, however, food and warmth and sex, and these she gets as best she can. Naturally highly sexed, her hunger has become a craving, but by fooling Hieronymus with the idea that a ghost has arisen from the graveyard under the house, and is haunting it, she has been able to spirit Armador in and out at will. Still, years of repression have made her insatiable. Any opportunity, even with Hieronymus or the Monk, is exciting, at least at first. Her prime drive in life is to satisfy her basic urges. The plot to rob Hieronymus is to this end, because success will secure Armador with whom she has fallen quite romantically in love. Armador and the nearness of success have made her bitterness about Hieronymus
take an actively sadistic turn. She teases him whenever possible by talking in riddles and so gaining power over him. Her boldness at times even frightens her, but it excites her more. Romulus, she tolerates, but his interest in her is repulsive; he is so dirty. The Monk is good fun, but he smells and one can have too much of him in close proximity. Probably nearing twenty-five, she is thin but shapely. Her eyes glint from out of dark sockets. Her clothes are shabby, but as revealing as she can get away with.

Romulus has a clear role in the outside world. He is an agent for everyone. His begging acts as a cover for the more lucrative activity of spying. He is very cunning, very smooth, very dirty, obviously a beggar, and out for no one except Romulus. Everyone believes he is his friend. A true parasite, he can hatch a scheme but not lead it. He is probably the one who has found out about Hieronymus, who knows his weaknesses, and who cut himself into the plot by suggesting it to Armador. He also probably included the Monk as a necessary adjunct to the scheme. His goal, to get what he can when he can. Probably approaching middle age, he is dirty and dressed in appropriate rags.

Armador knows Romulus for what he is, but in his desperate state finds him useful. He is the most clever and perceptive person in the play. He controls every situation by a litheness of mind and dominance of will. He is on the run and must get out of the country, presumably because his shady dealings have been discovered. Romulus probably introduced him to Sybilla as a way of getting to know Hieronymus, and what started out as a
routine seduction for financial gain, has turned into a surprisingly pleasant romance; in fact, he could make it permanent. Her sexual demands are exhausting, of course, but very exciting, and at his age he still has plenty of regenerative power. Hieronymus is ridiculously easy to con and the temptation is to enjoy some teasing, but the possible loss is too great and the dangers of his situation too pressing. He tolerates the Monk whom he agreed to include in an earlier weak moment before he found out how easy Hieronymus was to deal with. The Monk is becoming a nuisance in his demands for Sybilla as the price for silence, but as long as success is probable, even that price can be accepted. Armador is a debased aristocrat, fastidious, pretentious, cruelly handsome, and flashily dressed. He has a sense of objectivity and humour about what he does. He can act quickly and surely, murder without a qualm, and rob with zest. He is the most attractive of the characters; we despise his acts but admire their daring and somehow are charmed by his personality. After his love scene with Sybilla, we warm to the pair and while at times we may feel for Hieronymus, his excesses alienate him.

The Monk serves a double role in the play and so is more complex than the rest of the conspirators. He is de Ghelderode's tool for criticism of the temporally oriented clergy; he speaks some lines purely from this pejorative role. His major drive in life is to have a good time. Everything that he comes across has a humorous aspect. Bodily functions are especially enjoyable. Eating, drinking, and sex are the purpose of life and are
pursued with relish. He is perfectly secure in his role as Monk even though tense as a man. While he may have abjured salvation, he has basic shelter and food and an entry into any house he desires. Romulus has long been a source of ripe stories for him and the prospect of gaining privileges by his presentation of a cash donation to his superiors, no questions asked, is very tempting. Besides, Sybilla has long been on his mind and he often visits Hieronymus to pinch her bottom. She has been a bit reluctant but as payment for assistance in freeing her... well, why not? He enjoys his power to cow others with the rituals of the church and is a voyeurist, relishing their sins in confession. Approaching middle age, active but degenerate, florid in complexion, morally rotten and decaying physically, he is blown up like a bag and emits gas as a characteristic symbol of his condition. He sees in this habit only an amusing form of power to make others squirm, particularly the finicky Hieronymus. If he is fat, very fat and bouncy, he is not the usual jovial monk, for his mouth is twisted and his eyes glint. We like him as we would a fat frog.

The Magistrate is powerful, unyielding, and efficient. The Guards do their job well.

As a final note on character, it is important not to see these characters as just stock types. The jovial monk, the miser, the thin wife, the perfidious beggar, the sharp parasite spring to mind and may serve as a basis for identifying them. But, by the time their idiosyncratic distortions are absorbed,
they become unique de Ghelderodian creations. An attempt to play them as straight types will kill the spirit of the play.

THE SPECIFICS OF APPROACH

A large aspect of the analysis of any script must be what the director sees in it, and therefore must be called interpretation. However, the manner of approach to its production, solutions to problems presented by the script, and distortions of the script are clearly much more a matter of choice. Rather than try to find some novel manner of expression, this director has tried to be true to the meaning of the script as it appears to him, and to be as straight forward as possible in its execution.

The style of this production of Red Magic was determined by the necessity for realism as discussed above. Each factor in production was judged by whether it produced a similar experience to that of looking at a Breughel painting. At first glance, a Breughel picture appears quite simply realistic. On closer examination, it becomes alive with little points of activity which fill their areas in the picture with demonic life. Continued examination leads to a piling up of these impressions so that one is overwhelmed and fascinated by the horrible forces at work giving expression to the diabolic spirit let loose on the earth. The play begins with all the semblance of normalcy. Strange things are said perfectly normally; strange actions occur as if they were habit; the odd is accepted as the normal by the characters. Finally, the activity becomes insane, nightmarish and dripping with a sensual reality which presses against our
bodies. The acting style was to follow this pattern, becoming larger and larger as the play progressed, but always overflowing with more immersion in the senses than the size of the gestures could hold. The costumes were to appear normal at first, but were to be seen to gradually reflect the inner nature of the characters after the audience had become familiar with them. The set was to be quite normally real, dingy in atmosphere, allowing the imagination to see in its dark corners, its twisted beams, its dilapidation, its once fine, solid construction, the reflection of Hieronymus degenerating into clutter and dust and dark patches.

The time scheme is not clear in the play. The first act clearly takes place in the early morning before and after dawn, but the second act, beginning the day after Armador's arrival, seems to take place over a whole day and half the night. Hieronymus mentions events which have occurred in the night as though it were just morning. The staging was designed to have the act begin in late afternoon and end just before midnight. Thus the third act follows after a brief pause and continues through dawn. The relationship of time passing in action to time passing in performance is such that, with a clearly defined second act, the compression increases slightly throughout the play.

De Ghelderode describes the play as taking place in olden times. However, this can be made more specific by the knowledge that his major interests centred in the early sixteenth century in his homeland. Anachronisms are not uncommon in de Ghelderode's
writing and appear a few times in this play.

The text has many cuts. These were made for several reasons. Hieronymus' actions and statements are often repeated or often filled with rapid little digressions which increase the darting, mercurial effect of his nature. Already unclear in some areas, particularly as to details of plot, the text was often simplified by removal of some of these repetitions and digressions, enough being left to keep the essential nature of the actions intact. Furthermore, the long speeches at the beginning of each act require very great acting skill if they are to be kept in toto. For these reasons and the time limit on rehearsals, as much was omitted of these speeches as could safely be cut. Other reasons for the much less extensive cutting of the other portions of the text were to remove awkward translations, to avoid the duplication in words of what was being acted when the action was sufficient, to assist the actors when they could not deliver lines adequately, and to assist the forward movement of the play if it was being held up. Any references to Hieronymus' age and bulk were cut for reasons given below.

Two serious problems were dealt with, one by compromise and the other by adding some action to the plot in the form of mime. Hieronymus, as played by a student actor, would not have been convincing padded to a great size or depicted as very old. Therefore, the spider image was employed in an effort to make use of the actor's long limbs and active movement. He was played as an indeterminately aged man with a youthful body but with the habitual characteristics and fixed ways of an older man.
The puffed up abdomen of the money spider suggested a distortion effected by some padding to increase his trunk size. The other problem was the fact that what was happening in the first act of the play was very unclear. Much effort had to be put forth to make clear who the ghost was, and what the purpose was of the various people who came and went. The solutions to this problem appear in the scene analysis of the play which follows.
BIBLIOGRAPHY

PLAYS:


REFERENCES:

Abel, Lionel, "Our Man In The 16th Century: Michel de Ghelderode", in Tulane Drama Review, 8:62-71, Fall 1963.


Hauger, George, "Dispatches From The Prince Of Ostrelande", in Tulane Drama Review, 8: 24-32, Fall 1963.


RED MAGIC
by
Michel de Ghelderode

PROMPT BOOK AND SCRIPT ANALYSIS

Directed by:       Designed by:
Michael Irwin       Penny Wolverton

CHARACTERS:
Hieronymus
Sybilla
The Cavalier Armador
Romulus
The Monk
The Magistrate
Men at Arms
The Crowd

Scene - Flanders, in days of old.
PRODUCTION FACTS AND ACKNOWLEDGEMENTS

Red Magic was presented in the Frederic Wood Studio Theatre on the south-west corner of University Boulevard and the West Mall at 8:30 on November 2 to 5 and at 12:30 on November 3, 1966.

A maximum rehearsal time of one month and ninety hours was permitted and a budget of $300.00 was set. Tickets sold for $1.00 for adults and $.75 for students.

The actors were all students or staff members at the University of British Columbia.

The show was given a fine physical production by its designer, Mrs. Penny Wolverton, a student enrolled in Theatre 405 (Design) the previous year.

The Scenic Department Staff at the University of British Columbia mounted the set. The rest of the production staff were students.
COST BREAKDOWN

Scenery Materials
Vancouver Textiles - Dacron Curtain 2.57
Paint used from Scene Shop 19.00
2000 Brd. Ft. 1x3 used from Scene Shop 15.00
Stores items STORES 4121 .29

Royalty Fee
Samuel French (Canada) Ltd. 105.00

Tickets
1 Rubber Stamp with Title 2.16

Publicity
The Ubyssey - 4 Ads - 1 col x 6" Oct. 28, Nov. 1, 3 & 4 41.60

Actor's Expense
Out-of-pocket expenses to John Johnston 26.00
Out-of-pocket expense to Michael Irwin (Director) 44.26

FEES
Donn Elliott 25.00
Gell Green (House Manager Fee) 10.00

$ 300.00

Ticket Sales: $228.25
Loss: $ 71.75
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Deposits $228.25
KEY TO HEADINGS USED TO DESCRIBE THE TEXT

PAGE ORDER:

The notes for the scene or scenes appearing on a page of script are begun on the page opposite and continued on succeeding pages until finished. The only exception is the listing of BEATS.

The description of the BEATS usually appears on the page opposite their listing in the text.

If a scene begins on a page of text, the BEATS preceding the scene division appear first on the page opposite and the BEATS succeeding the scene division appear at the end of the notes.

THE PURPOSE OF THE HEADINGS:

PURPOSE - This heading is designed to explain the reason for the scene's existence in terms of plot, character development, theme, or suspense.

ACTIONS - Each character in the scene is listed with the action he pursues throughout the scene. The infinitive formula is used: "to" plus verb and clarifying phrases. At all times an attempt is made to employ evocative verbs containing the psychological motivation for the action.

DOMINANT EMOTIONS - Each character in the scene has listed the important emotions or combination of emotions he experiences in the scene.

CHARACTER DOMINANCE - The character who dominates the others, rather than the most important character to the audience is mentioned here. Any change in dominance is also referred to. This heading is omitted in scenes with only one character.

MOOD - An attempt has been made to avoid describing mood in terms referring to the characters' emotions or in terms of shape. Words describing the atmosphere on stage as felt by the audience is the aim.

RHYTHMIC IMAGE - Images drawn from fire are used throughout to evoke the psychic and physical movement of the action.

SHAPE - Changes in tempo, tensions, rhythmic patterns, volumes and emotional sizes are linked to the changing actions.
KEY TO HEADINGS USED TO DESCRIBE THE TEXT (continued)

STAGING - The rationale behind the movement is explained.

DIFFICULTIES - Difficulties presented by the text or by the set are discussed.

MECHANICAL DIFFICULTIES - When used, this heading is limited to a discussion of particular technical problems.

BEATS - Beats represent the breakdown of action into manageable units. Each beat can be further broken down into tasks which reveal every action in minute detail but this has not been done in this prompt book.

Each beat contains a TITLE, an attempt to summarize the action in a slogan.

Each beat contains the heading, ACTIONS, under which is listed the action each character pursues during the beat. These actions do not contradict the actions listed above but represent a more specific breakdown.

Beats often contain a NOTE under which are listed particular problems encountered in the beat not mentioned elsewhere.

While there are many parallel descriptions in these headings, an attempt has been made to avoid duplication of any information, though, of course, the same incident is often referred to from several points of view.
KEY TO FACING PAGES OF SCRIPT

On each facing page of script are noted the following:

Scene divisions in heavy black lines extending to left margin,

Scene number in the act in small Roman numerals,

Beat divisions in thin black lines,

Beat numbers in the scene in Arabic numerals,

Cuts in lines and directions in heavy black lines,

Alterations in words which are printed in,

Alterations in directions which are printed in and enclosed with brackets,

Alterations in word order which are indicated by brackets around the phrase in question with arrows leading to the places of insertion,

Alterations in the placement of directions which are indicated in a like manner,

Movement is indicated by symbols organized as shown in the diagrams opposite this page:

DIAGRAM A - The repeated stamp used beside the script is a miniature of the ground plan (see fold out blue prints).

1 Door to street  
2 Window shutters  
3 Window casements  
4 Door to cellar  
5 Line marking the edge of six-inch platform  
6 Stair landing  
7 Arch to stair case leading upstairs  
8 Hob of fireplace  
9 Fireplace

NOTES: For other symbols on the stamp, see PROPERTY PLOT.

DIAGRAMS B - Symbols used to indicate movement and gesture

B1. Circle - indicates a position from which a move originates or at which it ends. The pause separating the end of one movement and the beginning of the next may be very short.

B2. Circle with Letter - indicates the order in which movements occur. Letters appear alphabetically. A plain circle without a letter indicates the position of the character at the termination of the
KEY TO FACING PAGES OF SCRIPT (continued)

DIAGRAMS (continued)

B2. last move indicated on the previous ground plan (see DIAGRAM Ca). Each letter on the ground plan refers to a letter in the script. Thus one letter in the script may refer to several in the ground plan if several characters move at once (see DIAGRAM Cb-b). Occasionally, a character will return to a previous position and if confusion will not result, the original circle and letter of that position is repeated in the script and a double path of movement indicated on the ground plan (see DIAGRAM Cc).

B3. Circle with Arrow - indicates a gesture which is usually explained in the script or on the ground plan or is self explanatory.

B4. Circle with Point - indicates the direction of the characters trunk if important. Generally, this is left out, in which case the trunk direction is either obvious or faces in some measure toward the audience. Occasionally, this symbol indicates trunk position in the course of a move (see DIAGRAM Cd).

B5. Dot in Text - indicates the start of a move which ends with a letter. Sometimes two characters begin to move simultaneously but stop at different times in which case one dot will be followed by two letters. Or a move may be begun by one character and followed by another before the first has stopped in which case two dots follow one another to be followed by one or two letters depending upon whether the moves end simultaneously or not. The text makes clear which character moves first. Occasionally a letter appears with no dot accompanying it in which case a gesture or change in trunk position appears on the ground plan.

B6. Musical Pause Symbol - indicates a pause in either the script or the ground plans.

B7. Solid Line Joining Circles - indicates the path of movement followed by Hieronymus.

B8. Dashed Line - indicates the Monk's path.

KEY TO FACING PAGES OF SCRIPT (continued)

DIAGRAMS (continued)

B10. Dot-Dash Line - indicates Sybilla's path,
B11. Dot-Dot-Dash Line - indicates Romulus' path,
B12. Scalloped Line - indicates the Magistrate's path,
B13. Line of Crosses - indicates the Guards' paths.

NOTES: Occasionally other symbols are used but they are explained as used or are clear without explanation.

If a move begun on one page continues on to the next, the path of movement is shown leading from or to a circle (see DIAGRAM Ce).

If a character must make a gesture in order to move, the gesture is not mentioned; for instance, if he must stand up in order to move.
RED MAGIC

ACT ONE

Scene 1

Hieronimus

The constellations fill the sky. Who owns all these stars? I swear they burn away in sheer waste. And the moon is missing. It has been stolen. When it comes back, it will have had a piece taken out of it. What a huge night, full of shadows. 

Shadows, they are not worth much. . . . And a few will o' the wisp—of my house stands on an old burial ground that no one wanted. 

I own this ground and all that its depths contain. Bones of vanished men. Who has their souls? God or the devil? They are not worth much, souls. .

There are treasures in here—copper, silver, jewels, relics. But it would mean digging—not with my hands, with a pick. Must I buy a pick? But someone owns it. Who owns them for me? 

There are stars in the dark? . . . I can't see in the dark. I have to have a candle, whose light is poor but quite enough for what I want to see. He has slowly made his way around the room. 

Emptiness, everywhere! All the speeches in the room continue in many tongues. 


It is only at night that each thing takes on its full value. I am double at night. . . . I sleep on my feet. I act. I think, I look, and make use of my time. I steal time, so that I shall have lived more
ACT 1. SCENE 1 - HIERONYMUS

PURPOSE:

to establish what becomes the issue, the driving force of the play, the delusions, strange mind of Hieronymus, his valuing everything in terms of its wealth; his seeing gold as magical and sexual; his view of himself as sane and virtuous; his fear of sin

to establish the mood of the play

to establish some exposition: Hieronymus' environment of poverty, his exact wealth, his religion, the time and place.

ACTIONS:

Hieronymus - to secure himself in an insecure world.

DOMINANT EMOTIONS:

Hieronymus - fear of not having enough, suppressed by a satisfaction and sensual joy in his possessions, especially the gold

then, fear of sin suppressed by a satisfaction at his virtuousness in a degenerating environment.

MOOD:

The mysterious is evoked by shadows, dimness, flickering flame, odd sounds. The demonic is evoked by grotesque thoughts and actions, small bright irregular patches of colour, a misshapen body, sexual magic, references to sin, death, the devil, witches and deprivation. All this is tinged with the humour of incongruity overlaid with the repulsive.

SHAPE:

The scene begins quietly, with little eager outbursts. From the eating on, each beat swells and subsides as a desire is kindled and satisfied, building to the biggest point as Hieronymus revels in his coins. A sudden pause follows his slamming shut the chest. The last beat begins with a quiet, tense fear released through small explosions of self-righteousness, and ends quiet and relaxed. The general shape is from repose to repose through increasing builds, which change in character.
STAGING:

The movement is largely determined by the position of the props: the window, the dishes, the candle for reading, the items referred to in the inventory, the chest and the table for writing. The activity is geared to the shape: increasingly fluid movement in the swells of pleasureable emotion, decreasing size of movement into short, sharp gestures in times of fear. The candle is on the table which becomes the focus of attention, though the chest is a strong secondary focus.

DIFFICULTIES:

The abrupt beginning with awkward phrases is hard to act. The actor must be able to sustain a long soliloquy with variety. The sensual intensity must come on strongly and yet not steal the thunder from the rest of the play. The grotesque can easily lose its painfulness unless at this stage it is underplayed by seeming very normal.

MECHANICAL DIFFICULTIES:

The chest must be empty yet contain a device which when rattled will make a noise like a pile of coins.

BEATS:

1. TITLE: Searching the Night.

   ACTION: Hieronymus - to grasp the worth of things in the night.
waking hours than those people who sink themselves in useless sleep. [He picks up a jug and goes through the motions of filling it.] This jug is empty. Fill the jug. [He drinks.] I am hungry. This morsel will do me. [He pretends to take something from a dish and to put it in his mouth.] I have had a small piece of bread. I have certainly drunk. My thirst is quenched. [Good.] I chew, I swallow. My hunger is appeased. Well, Hieronymus? Do you maintain there was nothing in your dish? Nothing on this dish? Come! Since you are no longer hungry or thirsty. [He sits at the table and faces the audience. The candle lights him up clearly.] Shine on me, little flame, and let me profit from your warm light. Creep into the corners and gild my room, so that I am in the center of a golden cube. I am alone in my room, instead of having an implement serving the clock who doesn't last, but whose voice does for me as a clock. [He opens an account book.] This book of yellow parchment contains the inventory of my possessions. I must go through it again. Hieronymus, healthy in mind and body, owns, by virtue of the just laws, a gabled house, with its garden, well, lawn, trees, the birds that live in the trees, and the air and the winds that circulate around and within the said property. There is the watchdog that costs little; he feeds himself by gnawing his chain; I own a wife and her clothing, and, furthermore, utensils and furniture. All of this, counting the wife and the dog, is worth a thousand royal florins. . . . I was forgetting that I own a ghost which is domiciled here and which I bought with the house. It doesn't eat or wear anything out, yet it makes itself useful, for its presence keeps away people with evil designs. What would a ghost be worth? [He muses.] And I own a bronze chest with cunning locks that contains four columns of ten florin pieces bearing the image of the emperor, and four of the same with the image of the empress, all arranged in battle order. [He muses.] These golden columns don't produce anything—nothing except the enchantment of my senses, for as well as looking at the gold, I touch it, I listen to it, I sniff it and I lick it. But there is no interest. Should I entrust it to a banker? [He muses.] No, gold has magic properties. List...
ACT 1 SCENE 1 - BEATS

2. TITLE: Eating.

ACTION: Hieronymus - to satisfy a gnawing hunger without wasting food.

NOTE: Sensual involvement must be strongly played.

3. TITLE: Gilding his World.

ACTION: Hieronymus - to surrender to the metaphor that the gold light in a candle flame can make a gold world.

NOTE: This beat is very subjective, almost an orgasmic, hallucinatory trance acting as a springboard into the next beat.

4. TITLE: Taking Stock.

ACTION: Hieronymus - to suffuse himself with his possessions.

NOTE: This is an habitual action; the list is known by heart. The first part is said by rote but has the effect of an incantation which culminates in an attempt to unite physically with the gold through direct sensory contact.

5. TITLE: Sexing Gold.

ACTION: Hieronymus - to conjure the coins into propagating.

NOTE: The sexual act of the coins is a substitute for Hieronymus' lack of sex life. Therefore, the action must make us feel that he is indulging in a sex act, an act suddenly shattered by the sounds of a real orgasm off-stage. This beat is the peak of sensuality in this scene; he nearly swoons.
Hieronymus. You have male florins bearing the head of the emperor, and female florins with a woman's head. There is a sovereign law in the universe that requires that all that is male and all that is female attract each other, unite and reproduce. It is the Creator's will! Tonight I shall mingle the male and female coins. My chest will be a bower of love. Afterward, I shall find young ones, newly born golden florins that will grow up like their parents. I shall marry them. [He kneels and, making a great noise, mixes the coins together.] Make love! Join together your golden bodies, your golden desires! Let gold bring forth gold! Imperial heads, let your haughty lips touch, open, and grow moist! Link together, tongues of gold! I shall make a hole in the chest to say on your protection work of generation and children. Conceive! Female coins, become so great that you almost burst! It is blessed, it is just, that your grand race should perpetuate itself, for yours is the domination of the world! [A drawn-out moan from a woman or an animal is heard from above.] Hieronymus stands up and shuts the chest savagely. I heard someone moaning. Is it the gold already? Is it the gold enjoying sensual delight? ... For it was like a sensual cry. [He listens.] No. It is the ghost dreaming in the wall. He is dreaming of the past when he had flesh and bones. And he knows that he is now a boundless phantasm in his own room. [He comes back to the table.] What a fine piece of work I have just done! [Disturbed.] But is this good Catholic work? Is there not perhaps witchcraft behind it? I don't want to forgo my salvation. No, the devil shall not have my soul. I am the owner of my soul, and such I shall remain! [Troubled.] That is something I had forgotten in the inventory. [He writes.] Item, one immortal soul, ornamented with divers virtues. No, I am not deluding myself. I am chaste, abstemious, diligent, without anger, without vanity, without envy. Six deadly sins that I have nothing to do with. The seventh? ... I am thrifty. [Pleased with himself.] Thrifty! ... They call me a miser? Because I am the opposite of a prodigal? If I were a miser, would you find me joyful and given to laughter, as I am by nature? ... Above all, would I be fast? Would I have this fine courage? Have you ever seen a censor like me? Pah! Never! Neither in paintings, nor in religious
ACT 1 SCENE 1 - BEATS

6. TITLE: Squaring Facts with Fancy

ACTION: Hieronymus - to explain the moan

NOTE: The irony is that the "ghost" is Armador and he has indeed caused the moan from Sybilla.

7. Title: Gnawing Doubts

ACTION: Hieronymus - to restore the shaken image of himself.

NOTE: The beat begins with sudden fear and ends with great self-satisfaction and calm in preparation for the sudden beginning of the next scene.
books, nor in the farces of the rhetoricians, nor on the
universal stage! All misers are haggard, angry, unpleasant, and miserable. So, I write, "with virtues". The
proof that I have strong virtues is that the devil has never troubled me. He doesn't bother himself about the right.
And, God knows, the devil is busy in this parish! Last
year they burned three witches on the same fire, even
though it didn't smell very nice. The devil...

---

A shape glides rapidly down the stairs, passes in front of
the table, blows out the candle and disappears noisily
through the door. In the darkness, Hieronymus howls
with fright.] Help! Who put it out? Who is there?
[He bumps against the furniture.] Is it you, devil? Answer
me! It is dark. I am going to have my immortal soul stolen.
Stop, thief! Sybilla! Sybilla, wife, are you asleep? [He
bumps against the furniture.] I am trembling. My hair is damp.
Where is he going at this hour? Is it you, devil?
[He closes the door behind it. It was a well-
brought-up spirit, life thinks.] Where is he going at this hour? He
is still moving. [A cock crows.] No, dawn. The ghost is punctual. He put my candle out because he knew that dawn
was breaking. A good ghost, who practices economy. [He
blows out the candle; if he paid your wages, I would give
you...]

---

The night has gone. Sybilla, wearing a long white night-
gown and looking like a sleepwalker, comes downstairs.

Sybilla. You called me, Master?
Hieronymus. No. Yes... My voice accidentally called
you. Dawn is here. The shutters must be opened so that it
can settle itself in the room. [Sybilla opens the shutters.
Pale light.] Wife, I have been awake all night. There are
tings to do which are only possible at night, which are:
onely clear in darkness. Have you slept well?
Sybilla. Badly... How can you sleep in a house
where no clock ticks? I have only one sheet. And I dreamed
of the ghost... ...

Hieronymus. Was it you who moaned?
Sybilla. Perhaps I did moan. But do they who do not
sleep hear the cries and groans of those who do sleep? I
dreamed that the ghost was lying on me and suffocating
me. I could feel his elbows, his knees, and his quick breath-
ACT 1 SCENE 11 - HIERONYMUS, ARMADOR BRIEFLY, THEN SYBILLA

PURPOSE:

- to establish the time of day
- to reveal more of Hieronymus' miserliness: limited bed-clothes, no clock, no fire, no food for his wife
- to introduce Sybilla as dominated by Hieronymus but in the process of rebelling with secret actions, with taunts and complaints
- to establish Hieronymus' lust for Sybilla
- to create suspense by the strange escape of Armador from the house which raises several questions: Who is he? Why is he considered a ghost by both Hieronymus and Sybilla? What is he doing there?
- to create suspense by the mysterious nature of Sybilla's real motives

ACTIONS:

- Hieronymus - to dominate his wife (She holds him in sexual bondage but he controls her environment.)
- Sybilla - double action - to prevent any possible discovery about her lover and to resist the overwhelming desire to bait Hieronymus

DOMINANT EMOTIONS:

- Hieronymus - fear, then suspicion mixed with sexual desire and sadism
- Sybilla - impatience, memory induced euphoria, contempt, hunger

CHARACTER DOMINANCE:

- Sybilla dominates from her entrance to lighting the fire.
- Hieronymus dominates to the end of the scene.

MOOD:

The atmosphere crackles from suspicion, irritability, indecision and the strong desires of sex and hunger.

RHYTHMIC IMAGE:

Static electricity, sparking flame.
ACT 1  SCENE 11 - HIERONYMUS, ARMADOR BRIEFLY, THEN SYBILLA

SHAPE:

After a sudden beginning as the candle is blown out, a sense of panic follows which is brought under control to the point of tranquility. The conversation between Sybilla and Hieronymus starts jerkily during which Sybilla's remembrance of the ghost becomes very sensual. The conversation builds with a steady interchange in which Hieronymus becomes increasingly dominant and Sybilla increasingly complaining. The scene ends as it began with a sudden break leaving, however, enough time for a gloating word from Hieronymus. In general, sudden breaks begin and end a passage containing three periods of tension and two periods of relaxation.

STAGING:

The scene after the candle is extinguished is played up centre where use can be effectively made of the shadows. Sybilla, during her initial dominance, is active and below Hieronymus who is static and impotent upstage. Hieronymus, during his period of dominance, is active, leaving Sybilla static down left. The down left position is partly determined by the position of the fireplace, partly by the opportunity it gives for a large movement with the picture, and partly by the balance needed across the stage from the door knock. Sybilla is presumably going through a morning housekeeping routine.

DIFFICULTIES:

The sudden entrance and exit of Armador throws the audience into confusion, and since the references in the dialogue to the ghost are veiled, there is a danger that the audience will not follow. While it is not necessary that the audience know exactly what is happening, it is necessary that suspense, as mentioned under "PURPOSE", not be destroyed by confusion.

BEATS:

1. TITLE:  The Ghost Strikes.

   ACTIONS:  Armador - to confuse Hieronymus in order to make an escape.
   Hieronymus - to recover his wife.

   NOTE:

   This is a transitional beat. Armador has entered before it starts while Hieronymus is talking about the devil in the parish, and Sybilla enters as he discusses the ghost's punctuality.
ACT 1 SCENE 11 - HIERONYMUS, ARMADOR BRIEFLY, THEN SYBILLA

BEATS:

NOTE: (continued)

The change in time of day, the waking up of the town, the mechanics of summoning Sybilla are all embedded in Hieronymus' confusion.

2. TITLE: Plastering Over the Cracks

ACTIONS: Hieronymus - to probe the doubts he feels about the moaning.

Sybilla - to deflect inquiry into a confirmation of the ghost.

NOTE:

The ruse of the ghost is obviously well established.

Because the tasks contained in this beat are not obvious they are given below:

TASKS:  a Hieronymus - to cover up his confusion at her entrance by giving orders (obeyed: she sucks in the dawn air).

Sybilla - to obey, to enjoy the morning air.

b Hieronymus - to prepare the ground for questioning.

Sybilla - to use his question to attack him, and so unseat his balance.

- to capture the initiative by mentioning the ghost (partly successful; he interrupts her with the question he was going to work up to later.).

c Hieronymus - to ask her point blank

Sybilla - to avoid a direct answer

- to use his question again to attack him and unseat him

- to use the ghost as an excuse for the moan

- to back up her contention with details. (But the memory of the details distracts her into a reverie). She has won nevertheless.
ACT 1, SCENE 11 - HIERONYMUS, ARMADOR BRIEFLY, THEN SYBILLA

NOTE: (continued)

d Hieronymus - to laugh at her loss of spunk (in her reverie) and confirm her in his mind as a technical virgin (ghosts don't count).

Sybilla - no reaction.

e Hieronymus - to excuse his not persuing the ghost who has "cuckholded" him.

Sybilla - to taunt him with cowardice, and to exult in the irony of the situation.
ing. He weighed heavy and moved on me like a living creature.

Hieronymus [amused]. Ho, ho . . . The spirit was cold. He must have been aware of his strange behavior. Didn't he make off like a thief? . . . He must have stolen your heat from you. All the same, I can't be on the lookout and go after him with an arquebus. Apart from my wasting match and powder, he would make a fool of me and have his revenge.

Sybilla. Yes, they say the vengeance of ghosts is terrible, since they have nothing to fear from ordinary justice. [Pause.] This specter doesn't frighten me. He often visits me, and as I am alone every night, his presence is company for me. [Pleading] I am going to light the fire.

Hieronymus. Don't light the fire. Go back to bed until the sun is up. It is spring.

Sybilla. I'm hungry.

Hieronymus. It's unnecessary for you to eat, since you are going to sleep. [He takes a picture down from the wall.] Look at this! Hunger is often suggested by the imagination. Feed your imagination. This is a fine Dutch picture, showing fruits, crested flagons, etc. Look! Eat with your gaze! Drink with your eyes!

Sybilla. It's very fine; but I shall still grow thin from it.

Hieronymus. I don't like fat women. Your leaness pleases me. [Someone knocks at the door.] Who's that?

[Scene ii. S Q - 4]

Sybilla, resigned, but with a hypocritical smile, goes back upstairs. The knocking at the door is heard again, then a raucous voice sings:

- I-i-i-ite
- Mis . . . sa . . . est!

Hieronymus [hanging up the picture, and hiding his book]. It's the matutinal fröck, the dawn monk. He's said mass, the psalms, and is quit of duties from the morning onward. Still it doesn't cost much to make oneself agreeable. [As opens the door.]

The Monk [coming in]. Good morning, my son. You have grown fatter since yesterday.

Hieronymus. I shall have the doorway made bigger—for
ACT 1 SCENE 11 - BEATS

3. TITLE: Denying the Necessities

ACTIONS: Hieronymus - to save money and punish Sybilla by cutting down on fuel and food.

Sybilla - to protest.

NOTE: Sybilla produces an accompaniment of keening protest.

ACT 1 SCENE 111 - HIERONYMUS, THE MONK

PURPOSE:

to prepare for the inciting action (By eating in front of Hieronymus, the Monk arouses his hunger so that the food Romulus brings will better serve to put Hieronymus in a receptive mood.)

to provide an interlude of laughter

to introduce another of the conspirators and sketch the essential features of his character: dry, cynical humour; hypocrisy: sensual grossness

to establish Hieronymus' dislike of the Monk but his need for the forms of religion to maintain his pious image of himself

ACTIONS:

Hieronymus - to defend himself against the Monk's provocations

Monk - to arouse Hieronymus' hunger and to reconnoitre for Romulus

NOTE:

One of the constants in the Monk's actions is to enjoy everything that he can.

DOMINANT EMOTIONS:

Hieronymus - irritation (at being disturbed, at being teased), extreme hunger, annoyance (at being given money, at the smell)

Monk - bemused detachment (his general state), hilarity (at the smell)
ACT I  SCENE 111 - HIERONYMUS, THE MONK

CHARACTER DOMINANCE:

The Monk controls the scene.

MOOD:

Sour boisterousness grows out of a lusty, cynical vitality all underlaid with distrust.

RHYTHMIC IMAGE:

Pleasant torchlight.

SHAPE:

The counterpoint of the Monk's chant with Hieronymus' speech - the former insistent and pleasant, the latter rough and irritating - is followed, after the Monk's greeting, by a pause, which holds us in suspense as he gives Hieronymus the once over. The contest of wits begins, the Monk relaxed, Hieronymus tense and sarcastic; it is especially obvious during the blessing. The scene climaxes with a crescendo of noise after the Monk breaks wind.

STAGING:

The Monk must eat at the table. Because the scene is so short, the action is held close to the table. Hieronymus must get as far as possible from the Monk after the stink and yet be able easily to take the stage for his last line.

DIFFICULTIES:

The reason for the scene is not too clear. While it is necessary to introduce the Monk in the first act so that he will not be a new, strange character in the second act, the motivation for his visit is weak. However, the Monk's unusual action in coming in to eat could be made to help a sense of growing mystery if he peers about at times, and if he appears to come in order to avoid being seen giving way to temptation. To have him just drop in is not satisfactory.

MECHANICAL PROBLEMS:

Eating a sufficient amount in a short time

BEATS:

1. TITLE: Cleaning House for the Visitor.
ACT 1 SCENE III. - BEATS

ACTIONS: Hieronymus - to pack his wife off and tidy up.
        Sybilla - to obey

NOTE: Hieronymus gets sidetracked by his lust and can just refrain from handling her as the knock is repeated, interrupting him.

2. TITLE: Admitting the Old Fraud

ACTIONS: Hieronymus - to let the Monk in.
        Monk - to make his presence felt (includes the chant).

NOTE: The Monk makes a definite, rapid entrance. He examines Hieronymus before greeting him.
The Monk. I fast every day that God sends, but in making myself thinner, I make myself fatter. It's a mystery. After my death, people will say it was a miracle. Yes, Master Hieronymus, like you I pretend to eat and drink, but Providence maintains my monkish flesh. [He slaps his belly.] Listen how hollow it sounds in my kitchen... [He fumbles in his robe, brings out a bag, gropes in it, and produces a black pudding and a bottle.] But, having had to undergo exhausting temptations during the night—all of which I overcame—I am today allowing myself some consolation. [He eats the black pudding in a couple of bites and drains the bottle.]

Hieronymus [dazed]. Oh... oh... Black pudding! Wine!... Oh, Father! I am hungry, thirsty... Oh!... I've got gnawing pains... I'm shaky on my pins...

Hieronymus [annoyed]. Willingly. How many times will it be returned to me? Seventy-seven times? Give me your blessing, Father.

Hieronymus [going through the motions of giving coins]. For the poor, please... A gesture for a gesture[859]. And this charity is costing me as much as the blessing is costing you.

The Monk [pretending to take the imaginary money]. Thanks all the same. [He laughs coarsely.]

Hieronymus. You laugh at my charity?

The Monk [hilarious]. Not at all... I had an evil thought, in view of your pious antics. It has just escaped from me. [LIFTS ROCK]

Hieronymus [holding his nose]. You stinking creature... pah! You pollute the air I breathe.

The Monk. I give it you, this incense: I give it to you. Breathe it deeply, before it fades away. It's a reward for your snout. Good-by, my son. [He goes, laughing.]

Hieronymus [furious]. I'll talk to you in the same lan-
ACT 1 SCENE 111 - BEATS

3. TITLE: Softening up the Victim

ACTIONS: Monk - to rub Hieronymus' nose in food without giving him any
Hieronymus - to cope with his hunger pangs

NOTE: The Monk is playing a part and exaggerates as a result.

4. TITLE: A Blessing

ACTIONS: Hieronymus - to placate his conscience by a ritual
to take any force out of the ritual by scoffing at it
Monk - to run through the routine of blessing for alms

NOTE: It must be very clear in the mime that no money has changed hands.

5. TITLE: A Stink

ACTIONS: Monk - to enjoy the effect of his flatulence to the fullest
Hieronymus - to contend with this affront

NOTE: There must be no sound of breaking wind in any of the times that Monk does it.
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RED MAGIC

Facing page 61

RF. [He turns his bottom to the door—and thinks better of it.] No, I'll keep these unhealthy fumes for myself. [Shaking his fist.] Trampl [Calming down.] No, I shan't say that; I'll only think it. One mustn't annoy the monks. They are a rich and powerful caste. You will inherit from me, holy man. How much for heaven? [He closes the door.

scene IV

SYBILLA comes down the stairs. She wears a black mantle with a hood.] You are not asleep? Where are you going so early?

Sybilla. To mass.

Hieronymus. Very good. Since you are fasting, you must take advantage of it by taking Communion. It's free. Pray for me, so that I may increase my indulgences, and if they distribute bread at the table of the poor, sneak in with them—but don't say a word to anyone. I have a horror of scandalmongering. Come let me kiss you.

2. SYBILLA draws near. HIERONYMUS kisses her from a distance, without touching her lips. His wife hides her face and weeps, or pretends to weep.

Sybilla. Is that all I get? A sham! What did I marry for? Other women know caresses and love.

Hieronymus [indignantly]. Are you reproaching me for my purity? Yes, women are always either being amorous or making passionate grimaces. Why? No, you don't need a man's embrace and lips. [Haughtily.] Haven't I given you a child?

Sybilla. Yes, a child born of neither your flesh nor mine. A parody of a child that doesn't grow, doesn't cry, doesn't eat a crumb.

Hieronymus. That is ideal. Look to him, milkless mother. I love you—prudently. I swear it. I detest these erotic fools who dissipate their nights and their strength on women. [Uneasy.] You are faithful to me, aren't you?

Sybilla. What gallant would make eyes at me, dressed as I am, without colors, without jewels, and with only the odor of my own wretchedness for perfume?

Hieronymus. Complaining like this, when I am leaving the greater part of my possessions to you? You still have your virginity. You have a treasure in that.
ACT I SCENE IV - HIERONYMUS, SYBILLA

PURPOSE:

to introduce Sybilla's "virginity" which (1) justifies much of her later excessive passion, (2) further emphasizes Hieronymus' false values in thinking a virginal wife worth more than a normal wife, (3) explains the sexual repression we have already seen and will see in Hieronymus, (4) is another ironic grotesquerie
to remove Sybilla from the house so that Romulus can make his proposition

ACTIONS:

Hieronymus - initial - to counsel his wife on her behaviour while at mass

- subsequent - to admonish his wife for her attitude to him, and when that fails, to convince himself that he is correct.

Sybilla - initial - to go to mass

- subsequent - to expel from herself Hieronymus and everything he stands for

DOMINANT EMOTIONS:

Hieronymus - outrage

Sybilla - loathing

CHARACTER DOMINANCE:

In spite of her deliberate submissiveness at the beginning, Sybilla controls Hieronymus for she has divided him between his desire for "purity" and desire for sex

MOOD:

The mood is violent, jagged, shattering.

RHYTHMIC IMAGE:

A string of exploding firecrackers
ACT I  SCENE IV  - HIERONYMUS, SYBILLA

SHAPE:

A build from quiet contempt through an argument with increasing outbreaks of noise until Sybilla's exit, the high point, is followed by Hieronymus' erratic calming down.

STAGING:

Sybilla is intent on leaving. Therefore, Hieronymus must physically bar her way until she stays of her own accord to finish the fight. Sybilla must have room to move away from Hieronymus after the "kiss". Because she must enter from the stairs, Hieronymus should stop her before she gets too far on stage yet leave her enough room to reject him by moving into a clear area away from him. Alone, Hieronymus must end up in the chair, but by assuming that through the window she is visible walking away from the house, Hieronymus can be made to use the upstage platform. Hieronymus' eyes are rarely off Sybilla, but she looks straight at him only at the peak of their argument.

DIFFICULTIES:

Sybilla's reaction to Hieronymus' not kissing her is not easily explainable. Under the circumstances it would seem more sense that she would react unfavourably only if he did kiss her. One motivation might be that she is so interested in sexual stimulation that any male would do, in which case she must be very highly sexed considering the recent exit of the "ghost". That supposition would also explain her genuine disappointment that this rare gesture by Hieronymus proves to be a sham. Or, the gesture may arouse her normally hidden disappointment about the poor state of her marriage. De Ghelderode's equivocal suggestion that she pretends to weep would seem to indicate that her action is a ruse to make Hieronymus think she still loves him. However, her obvious growing anger suggests more.

BEATS:

1. TITLE:  The Send Off

   ACTIONS: Hieronymus - to counsel his wife on her behaviour at mass

   Sybilla - to wait patiently until Hieronymus is finished
ACT 1 SCENE IV - HIERONYMUS, SYBILLA

BEATS: (continued)

NOTE: Obviously Sybilla does not normally go to mass. Mass may be her excuse for a meeting with the conspirators.

2. TITLE: Scratching His Eyes Out

ACTIONS: Sybilla - to reject Hieronymus

Hieronymus - to indulge in a "kiss" and then to berate Sybilla for her ingratitude.

NOTE: The ridiculousness of the "kiss" makes it hard to justify unless Hieronymus is shown to be enjoying a stimulation in a fantasy which she interrupts.
Sybilla. The spiders stand guard over it. Hieronymus. You are rich! Ask the theologians. Rich! 

Sybilla [in a low voice]. What grief to be rich with that, and how I envy the whores! Hieronymus [sneering]. Trollop! Her thin lips have keen edges. Sybilla. Hieronymus [sneering]. Her son of the low birth and the cheap whores who will satisfy her is not cut from the same cloth. 

Hieronymus [sadly]. Sweet child! . . . The monk approves my behavior this way with her. Indeed, it's very hard; and sometimes lustful ideas blaze up in my brain. No, not for anything in the world will I touch this priceless, irreplaceable virginity that so few women can boast of possessing. Should he lose it utterly. As for going to seek out the whores that she called on in her low voice, as for haunting shady streets, woe to him who succumbs! A crown drops from your wallet at each spasm. And it infects your blood. I shall ask those sanctimonious knaves the monks how they manage, for they are no less lustful than they are chaste. They must know how to protect their souls and their peace, while still enjoying what the instinctive dogs crave. 

[He yawns.] It would be a good thing to have a sleep, however short. 

scene V. Upperis quietly. The beggar ROMULUS comes in. He is bearded and filthy, but he is haughty, like his name. On tiptoe, he walks around the chair. He strokes the chest...

Hieronymus is dreaming. Item . . . I own a house . . . with a ghost. . . . [Suppressed laughter from Romulus.] A bronze chest . . . in which gold pieces are breeding young. . . . A wife and her virginity . . . and the spiders that watch over it. . . . [Romulus tries hard not to burst out laughing.] I own . . . a stomach . . . and a gullet . . . that I must . . . attend to . . . [Long sigh.] 

Romulus takes half a loaf, a roast pigeon, a bit of candle, and a stone flagon from his beggar's sack. 

Romulus. Your health, dear and noble Hieronymus! Hieronymus [waking up, startled]. A dream? . . . Food? . . . [He catches sight of Romulus.] It's you, my beloved beggar, my affectionate rascal! [He stands.] You are graciousness itself! My benefactor! Beggars are the
ACT 1. SCENE IV - BEATS

3. TITLE: Sitting On His Sex

ACTIONS: Hieronymus - to control his desire with the logic of its costliness

- to sleep

NOTE: Hieronymus' final position is not consistent. Would he really ask the monks? If he did he could not succeed as a hypocrite. If he is kidding himself, he would not dare to make this suggestion to himself. Is de Ghelderode just using Hieronymus as a mouthpiece?

ACT 1. SCENE V - HIERONYMUS, ROMULUS

PURPOSE:

to begin the first obvious incident in the plot

to introduce another conspirator

to arouse curiosity about the mysterious man, Armador

ACTIONS:

Romulus - to induce Hieronymus to see Armador

Hieronymus - to scrutinize Romulus' proposal

DOMINANT EMOTIONS:

Romulus - controlled anxiety (Romulus aims at being cool, calm and collected with the appearance of suppressing excitement.)

Hieronymus - sensual gratitude, apprehension and cupidity.

CHARACTER DOMINANCE:

Romulus dominates but he is dealing with an uncertain adversary who could quickly upset the plan.

MOOD:

A tense expectation is set by Romulus' initial behaviour.
ACT 1. SCENE V - HIERONYMUS, ROMULUS

RHYTHMIC IMAGE:

The starting of a fire which is made up of good tinder and large pieces so that once the tinder is gone the fire nearly goes out before catching on the large pieces.

SHAPE:

An initial period of intense expectation and tension is followed by quick moving merriment stopped suddenly by the beginning of the long build of Romulus' sales pitch which includes Hieronymus' anxious questions. After a long pause followed by snickers which grow into a wave of guffaws, Hieronymus capitulates.

STAGING:

The nature of the initial business, sleeping and eating, tends to keep Hieronymus fixed in his seat. Because he is weaving a net, Romulus moves around Hieronymus who remains stationary until he can stand the tension no longer. At the sales pitch, Hieronymus escapes from the chair but is trapped between Romulus and his chest. The scene starts stage right and ends stage left.

DIFFICULTIES:

Why does Hieronymus know the beggar so well? Certainly not for his money. Romulus must have influence. He is quite open about his role as parish spy and informer. From the scene it appears that the unknown man has been the subject of discussion before today. Both these men share the same attitude toward money and the means of getting it. A trust has developed as a result. These points are not clear and must therefore be emphasized in playing the scene.

MECHANICAL PROBLEMS:

Romulus and the Monk must be visible from all parts of the audience when they are outside the window.

BEATS:

1. TITLE: Watching the Victim

   ACTIONS: Romulus and the Monk - to check that Hieronymus is alone.

   Note: This beat is not in the script but is inserted to clarify the relationship between the Monk and Romulus and to integrate the Monk's first visit with the plot against Hieronymus.
ACT 1. SCENE V - HIERONYMUS, ROMULUS

BEATS: (continued)

2. TITLE: Counting the Chickens
   ACTIONS: Romulus - to let go to the pleasure of the anticipated gold

3. TITLE: Dreaming
   ACTIONS: Hieronymus (the actor) - to dream out loud
   Romulus - to try to make out what Hieronymus is saying and to repress his urge to laugh.

4. TITLE: Small Talk
   ACTIONS: Hieronymus - to satisfy his appetite for food and good fellowship
   Romulus - to kid Hieronymus along while looking for an opening to talk about Armador.

NOTE: Romulus becomes uneasy after losing the advantage which his trickery with the food has given him. Hieronymus asks discomfitting questions which have to be answered until a clear path to easy conversation appears. Even on the path Hieronymus appears for a moment to know too much ("tomorrow?"). The surfboard is tippy for Romulus.
only wellborn people I know. Thank you, Romulus. [He eats gluttonously, and drinks from the neck of the bottle.]
You are not plying your trade at the cathedral porch?
Romulus. Working every day wears me out. I came to talk to you.
Hieronymus. This feast, is it the leftovers?
Romulus. I accept food, but I only keep money. I eat according to my fancy at the inn.
Hieronymus. Is charity doing well?
Romulus. Well enough. The parishioners who come out after the sermon have heard such terrifying revelations of the torments of hell that they make haste to throw arms for the forgiveness of their villainy. Fear is the lever of all charity. And then, I am skilled in my art! So much so, that if I put it into practice before you, you yourself . . .
Hieronymus. Do no such thing! Yes, yes, you are clever. I have a high opinion of you. You are a better man because you have become rich.
Romulus. Less rich than you are today.
Hieronymus. Today? What about tomorrow?
Romulus. Tomorrow? If I wanted to, I should be richer than you, richer than the guilds, richer than the whole town.
Hieronymus [laughing]. You need purging, Romulus. The effluvia of springtime are stirring in your mind. The sap is rising.
Romulus. If that were the case, I would be staggering from port to starboard like a drunken sailor. But I am standing upright in front of you, and I have only come here to speak to you with well-considered words. However, we must stop all the hidden ears that there are in the walls.
Hieronymus. You are bewildering me, my friend. What are you saying? [He clutches the chair.]
Romulus [giving him his flask]. Drink this brandy.
Hieronymus [emptying it with one draught]. That warms the cockles of your heart.
Romulus. In future you can be warm like this always, if you want.
Hieronymus. I do want . . .
Romulus [ambiguously]. You remember that at various times I have talked to you about an amazing character? Yes, and you have never stopped thinking about him . . .
ACT 1. SCENE V - BEATS

5. TITLE: Getting Down to Brass Tacks

ACTIONS: Romulus - to prepare Hieronymus for an important disclosure

Hieronymus - to brace himself.

NOTE: Hieronymus' reaction seems too strong for such a vague insinuation. They have talked about Armador before as is hinted in the next beat. But if this is not a new subject, why all the caution apart from the fact that it makes for suspense? Actually Romulus' behaviour under the circumstances points to his being in a rather suspect position and so bears out his unusual behaviour at the window. Further, because the subject is not new to either of them, it can be a point of tension between them all through the small talk in which case Hieronymus' reaction is either partly faked or is the result of extreme anticipation. We can assume that Hieronymus has not been easy to persuade up to now but, nevertheless, is attracted by the proposition. All Romulus' elaborate preparations seem rather more for his own benefit than an effective means of softening up Hieronymus. At least we learn that the plotters believe the way to Hieronymus is through his appetites.

6. TITLE: The Sales Pitch

ACTIONS: Romulus - to persuade Hieronymus to join in a deal with Armador

Hieronymus - to listen and to control his impulses to agree.

NOTE: Hieronymus fails in his action and so capitulates. Because Romulus' argument is rather obscure, the sales pitch must be effective through tone of voice and attitude. The sense of charming a snake is more important than logic.
Well? . . . Where do the powerful people in this world
get their wealth? From their labor? No! Do you ever work,
Hieronymus? Wealth may have fabulous or despised
origin, but they are always obscene. And no one would
not shining his lantern into this forbidding darkness. I
tell you wealth is made by graft, piracy, confiscation, dis-
inheritance, murder, war, speculation in merchandise.
Is that everything? No. There is another way.
Hieronymus. A diabolical way? Oh, the devil! . . .
Romulus. Don't be afraid. The devil only appears to
fools. What do you make of those rare forces in the uni-
verse which are only taken and used by certain creatures in
whom God has set the flame of genius? . . . There are
very few of these creatures; but they do exist. Happy is he
who meets them and gains their friendship. . . .
Hieronymus. Get to the point!
Romulus. The person I have talked to you about belongs
to this category of sublime outcasts. He is immortal . . .
unhappily. Hunted from one country to another, he found
shelter under my protection, and since I am protected by
the monks, whom I serve as parish spy, he is protected by
the Church itself. He is staying in the loft where I hang
out, but he is pining in this refuge which, in his view, is a
prison. He wants to get to Muscovy, where he is awaited
at the Court. To do this he must repair his fortune as
quickly as possible. Let us help him, in silence. We shall
have our part of it.
Hieronymus. What about the risks? . . . And what is
this business going to cost?
Romulus. What risks? Give him a cellar to use as his
laboratory. He has his apparatus with him. He will also
need to have . . . [Worried.] Tell me, is your wife dis-
creet . . . obedient?
Hieronymus. You can take my word for that. [Kneels on chest]
Romulus. Then all is well. . . . And in three days [he
knocks on the chest] the sides of this chest will burst open.
Hieronymus [excited]. You are lying! . . . What a won-
derful lie! [Stands]
Romulus. Don't hide your happiness. . . . I'll go and
fetch the person . . . Get the cellar ready . . . Take
care, here is your wife.

scene vi

* Synulla comes in from the street. H
ACT 1. SCENE VI - HIERONYMUS, ROMULUS, SYBILLA

PURPOSE:

to show that Hieronymus is prepared actively to co-operate

to clarify further the difficulty Hieronymus has in controlling Sybilla

to hint that Sybilla is in on the plot.

ACTIONS:

Hieronymus - to prepare Sybilla for the coming of Armador by putting her out of action

Sybilla - to figure out what has happened and fit herself to it

(Romulus - to let Sybilla know the score)

DOMINANT EMOTIONS:

Hieronymus - smug self satisfaction

Sybilla - wariness

Romulus - wariness

CHARACTER DOMINANCE:

Hieronymus - dominates but at first is nearly upset by Sybilla

MOOD:

As in Scene V - Tense uncertainty

RHYTHMIC IMAGE:

If the previous scene ends with the flames beginning to catch the large pieces of wood, this scene is as if someone blows on the flames with one good breath.

SHAPE:

A conciliatory tone is shattered by Sybilla's acid remark which brings a sharp reply from Hieronymus and a struggle to control his feelings. The next crisis occurs when Sybilla decides to obey his command. After that the scene ends on a note of cynical banter. Two short peaks.
ACT 1, SCENE VI - HIERONYMUS, ROMULUS, SYBILLA

STAGING:

Movement is governed by the doors for Sybilla's entrance and Hieronymus' exit. Romulus needs to keep clear so as to appear to have nothing to do with Sybilla. Sybilla must be able to turn her back on Romulus and Hieronymus when they talk, yet her face must be visible to the audience.

DIFFICULTIES:

From the plot point of view Sybilla could come in in scene VII when Romulus is alone, she could be made to be dumb at another time. The scene simply accomplishes this action with increased suspense because the relationship between Sybilla and Romulus is not known.

Hieronymus' first line is difficult to justify unless he is trying to work on her sympathy in an effort to be conciliatory. It is an odd approach. Also Hieronymus' idea that she should be dumb comes out of the blue. There should be a moment when he is seen to think up the idea, followed by a reaction of surprise from both the others.

1. TITLE: Tangling the Spider's Weaving.

ACTIONS: Hieronymus - to win over his wife by being an object of sympathy

Sybilla - to quash the sham
Hieronymus. Sybilla, look me in the face. I am in a turmoil. I am not happy.

Sybilla. There is something like a glint of gold in your eyes.

Hieronymus. Be quiet! . . . Come here . . . [With authority.] In future you will not speak. You will be dumb. Do you understand? [Sybilla nods.] She is dumb. I shall go down into the cellar, Romulus. You explain to Sybilla what she must know and what she mustn't know, then get to work Romulus, inestimable Romulus!

He goes out to the cellar. Romulus and Sybilla gaze at each other. Their teeth begin to show. They laugh.

Scene vii

Romulus. You know, because your spine is shuddering, Sybilla. And Hieronymus?

Romulus. That's a fine thing to be bothering about!

You are dumb. What does it matter to you as long as you have your burning lips and mouth? . . . Eau.

You are beautiful, Sybilla . . . ugly and beautiful, according to the time of day. [He caresses her.] 

He takes a dried fish from his sack and gives it to Sybilla; then he goes. Sybilla eats the fish greedily.

Scene viii

Sybilla. Oh, let him come! . . . I shall eat him like this fish. *

Hieronymus reappears at the right. *

Hieronymus. Your mouth! It was moving! Were you eating? No? Then were you learning to be dumb, to chew up your words? You must not only be dumb, but deaf and blind! . . . You will have the reward of your obedience.

You will have all that a woman desires, velvet, crystal, a parrot, a lute . . . Ssh! I don't promise you any more.

You will have all that a woman desires, velvet, crystal, a parrot, a lute . . . Ssh! I don't promise you any more.

Yes, beloved wife . . . you shall have love . . . Ssh! . . . Busy yourself like a good housewife . . . Where is your child?

A. Take care of him, so that he doesn't fall ill. [Sybilla goes.] What a fine thing, old fellow! . . . What is happening to me? If it's a dream, it's stupendous, and I'm a dream better off. If it's real . . . then I shall be liberal. I shall live like a gentleman. I shall visit courtesans. The good time will have come, the end of hardship, fasting, calculation.

Scene ix

[Sunlight strikes the windows. The room is lit up.]
2. TITLE: Silencing the Blab

ACTIONS: Hieronymus - to curb her tongue
Sybilla - to acquiesce
(Romulus - to assist Sybilla)

BEATS:

3. TITLE: Preparing the House

ACTIONS: Hieronymus - to complete the arrangements for Armador's arrival
Sybilla and Romulus - to wait for him to leave

ACT 1, SCENE VII - SYBILLA, ROMULUS

PURPOSE:

to clarify the relationship between Sybilla and Romulus and Armador

ACTIONS:

Sybilla - to link herself up with the plotters again
Romulus - to control his passion for her

DOMINANT EMOTIONS:

Sybilla - joy, then fear
Romulus - lust

DOMINANCE:

first Sybilla then Romulus

MOOD:

Sudden relief and freedom are quickly reined in.

SHAPE:

Two sudden changes occur, Sybilla's sudden relief and Romulus's unexpected threat.
ACT 1, SCENE VII - SYBILLA, ROMULUS

STAGING:

They rush together, dance and suddenly freeze as Romulus is unable to control his desires; he comes close to her and brutally caresses her face; she snaps his mood with a wrench free. The food business and exit are controlled by the fact that the satchel is on the table and by the door.

DIFFICULTIES:

Romulus' lust is never brought up again. The purpose of it here would seem to be that it contributes to the sexual undercurrent in the play and to the image of Sybilla as very attractive and very frustrated.

Sybilla's first remark suggests she did in fact go to mass.

BEATS:

1. TITLE: When the Cats Away

   ACTIONS: Sybilla - to relish the prospects
   Romulus - to reassure her

   NOTE: Why does Romulus not give her an answer about Hieronymus? Could it be that the plotters have been considering murdering him or does she not yet know about the plan to turn him over to the Magistrate? Perhaps Romulus is afraid to tell too much without Armador there in case she suddenly has some sympathy for Hieronymus.

2. TITLE: Sitting on the Volcano

   ACTIONS: Romulus - to release some of the pressure of his desires
   Sybilla - to fend off Romulus

3. TITLE: Feeding the Deprived

   ACTIONS: Romulus - to sublimate his sexual desire by taking pity on Sybilla
   Sybilla - to eat
ACT 1. SCENE VIII - SYBILLA AND HIERONYMUS

PURPOSE:

to remove Sybilla in preparation for Armador's entrance - transition scene
to hint at the coming reversal in Hieronymus' character
to further illustrate how easily and blindly Hieronymus kids himself into seeing the world the way he wants it to be.

ACTIONS:

Hieronymus - to keep control of Sybilla
Sybilla - to pacify Hieronymus and escape

DOMINANT EMOTIONS:

Hieronymus - arrogant confidence, magnanimity
Sybilla - fear

DOMINANCE OF CHARACTER:

Hieronymus dominates

MOOD:

A moment of frenzy is followed quickly by a creeping bizarrity.

RHYTHMIC IMAGE:

A blowtorch fully opened is shut down to a dull heat suppressed.

SHAPE:

The violence of Sybilla's hunger for food and sex that has momentarily been let loose is squelched by Hieronymus' entrance which begins sharply but ends smoothly. The beginning of a growing undulating sensuality reaches its first small peak here, and carries into the next scene.

STAGING:

Sybilla is brought to the fireplace in order that she has somewhere to throw the fish and in order to clear the centre for Hieronymus' entrance. Hieronymus traps Sybilla down left so that he is a barrier to her escaping up the stairs. As she succeeds in getting by him he follows her in a parallel move upstage below the railing.
ACT 1. SCENE VIII - SYBILLA AND HIERONYMUS (continued)

BEATS:

1. TITLE: Letting Go
   ACTION: Sybilla - to revel in the thought of Armador's return and in the taste of the fish

2. TITLE: Caught Red-Handed
   ACTION: Hieronymus - to explain her chewing
   Sybilla - to conceal her mouthful
   NOTE: She starts by concealing her chewing, but ends openly chewing as his "explanation" permits her to agree with him

3. TITLE: Promises
   ACTION: Hieronymus - to retain and strengthen his control over her with bribery while enjoying his "secret".
   Sybilla - to escape from him

ACT 1. SCENE IX - HIERONYMUS

PURPOSE:

- to reveal the extent of Hieronymus' frustrated desires which he had called virtues in the Scene 1
- to show that while these desires are being expressed he is still afraid of abandoning himself to them.

ACTION:

Hieronymus - to indulge in the anticipation of the physical pleasures made possible by unlimited wealth.

DOMINANT EMOTIONS:

- Libidinousness tempered by fear

MOOD:

A feeling of rising obscenity from an anticipated dirty joke builds.

RHYTHMIC IMAGE:

flames licking at pitch
ACT I. SCENE IX - HIERONYMUS (Continued)

SHAPE:

After a sudden outburst of relief at being left alone, a drop follows to begin a build up to "monks". A sudden pulling in of horns precedes a quiet frenzy during the silent talking which ends in a sense of satisfied relief.

STAGING:

To assist the sense that Hieronymus is creeping out of sight, the silent talking takes place huddled near the fireplace. This position provides balanced stage during the entrance of Armador and Romulus.

BEATS:

1. TITLE: Exploring the Consequences

ACTION: Hieronymus - to assess the possibilities of Armador's visit and to relish them
MICHEL DE CHÉLDERODE

ACT I

And if I damage my salvation, the monks... Eh, monsieur!... Do you think I am always right?... Silly... Where is the ghost?... I shall speak so that no one can hear me. [He moves his lips. His face wears an expression of great joy.] There! I have said nothing. I heard myself saying nothing. What more should I add?

Scene 1

Romulus comes in from the street. He carries a black box, and is preceded by the cold and haughty Cavalier Armador.

Romulus. Come into the house of that upright man Hieronymus. He will not be ungenerous to you with either help or hospitality. [Enter Romulus.]

Hieronymus [bowing]. My lord! May due thanks be rendered to you! You do me honor. I am a good man... without a great deal in the way of possessions. I have only this house—which is yours, which you will make use of—without wearing it unduly.

The Cavalier Armador [haughtily]. I appreciate your compliment. We shall know little of each other. In three days I shall be gone. You must never recall what I did nor how I did it. What has Romulus told you?

Hieronymus. The essence of the matter, which I have; I have difficulty in believing even now I see you here.

Armador [raising his voice]. You believe me?

Hieronymus. No!

Armador. You don’t believe me?

Hieronymus. Yes!

Armador. You doubt me, so you will believe even better of me. [Pause.] I am the Cavalier Armador. [Hieronymus bows.] Having told you my name, I have no more to tell you about who I am, where I come from, what I am doing. Look at my profile. Have you ever seen similar ones on ancient coins, surrounded by ostentatious inscriptions? I tell you there is a circular inscription around my head, wherein is set down my destiny; but it is not given to you to be able to read it. [To Romulus.] Beggar, tell him I accept his help. He will be paid for it according to the value of what I make—to the value of... [catching sight of the bronze chest] the contents of this chest.

Hieronymus [scared]. You can penetrate this bronze with your eyes?
ACT 1, SCENE IX - BEATS

2. TITLE: Hiding the Secret

ACTION: Hieronymus - to relieve his desires while concealing them.

ACT 1, SCENE X - HIERONYMUS, ARMADOR, ROMULUS, (LATER SYBILLA AND THE MONK)

PURPOSE:

to introduce Armador and reveal his charm and his hocus-pocus

to reveal the full extent of the plot against Hieronymus

to show us the degree to which Hieronymus has been blinded by his own avarice

ACTION:

Hieronymus - to resist his own growing belief in Armador's talents
Armador - to tempt Hieronymus into complete subservience
Romulus - to help Armador
Sybilla - to help Armador

DOMINANT EMOTIONS:

Hieronymus - awe, fear and wonder (this scene emphasizes now one and now the other.)
Armador - urgent composure with flashes of humour
Romulus - fascination
Sybilla - wariness

DOMINANT CHARACTER:

Armador dominates the entire scene.

MOOD:

Sniggering exultation follows an uncertain wariness and culminates in abandoned glee.

RHYTHMIC IMAGE:

Sparklers and roman candles are climaxed with a bursting rocket.
SHAPE:

A period of brief, mutual sniffing is followed by a tense obsequiousness from Hieronymus and haughtiness from Armador which ends in a contest of wills won by Armador using smooth talk and apparent magic. With Sybilla's entrance a new movement begins in which Armador cinches his authority by taking control over Hieronymus' wife and silencing Hieronymus with a promise of money. Finally, Armador's position secure, he takes Hieronymus' mind off any questioning with a rush of orders arranging details and an act of legerdemain, all of which stun Hieronymus into silence. The end of the scene begins with a pause which rushes into a cascade of laughter redoubled with the appearance of the Monk. Thus there is a build from beginning to end with four minor climaxes before the final explosion with the curtain. As the last scene of the act it is also the climax, beginning high and ending higher.

STAGING:

The movement based on Armador taking strong decisive moves with periods of stillness, and Hieronymus moving in short, increasingly indecisive spurts. Hieronymus is left increasingly isolated downstage, his back to us. Armador dominates from the upstage face-front position on the platform. Once Armador starts giving orders he moves freely all over the stage as Hieronymus makes ineffective gestures in one spot. The climactic embrace is up centre left, balancing a strong diagonal to the Monk's entrance at the door.

The layout of the house is a barrier in this scene since the intent of the intruders is to establish themselves in the stronghold of the cellar. In all the subsequent scenes the cellar door is a position of advantage from which to enter the scenes but here getting to it is the problem.

DIFFICULTIES:

The meaning of Armador's first lines is ambiguous. Why does he ask what Romulus has told Hieronymus after laying down some conditions? The word "compliment" is strange - a translation problem? So is "You doubt me, so you will believe even better of me." The whole conversation seems to indicate that Armador has not found his feet in this situation.
ACT I. SCENE X - HIERONYMUS, ARMADOR, ROMULUS, 
(LATER SYBILLA AND THE MONK)  (continued) 

DIFFICULTIES (continued) 

Sybilla's entrance needs to be set up so that the 
audience can see from their signals that she and 
Armador are acting according to a plan, otherwise 
her acquiescence does not fit our view of her as 
revealed in previous scenes.

MECHANICAL DIFFICULTIES: 

Within a few lines Romulus must enter from the cellar, 
Sybilla exit to it and Armador remain near her until she 
does. A jam is created upstage for a few moments.

BEATS:

1. TITLE:  Sniffing Each Other Out. 

   ACTIONS: Hieronymus—to offer his house
              Armador —to accept his offer with conditions 
              Romulus —to introduce Armador and watch

   NOTES: The conversation is curiously oblique. 
           Armador and Hieronymus are both speaking 
           so as not to be embarrassed at not yet 
           finding their ground. Armador is the first 
           to gain composure and so rules the next beat.

2. TITLE:  Overwhelming Hieronymus

   ACTIONS: Armador — to awe Hieronymus and so control 
             him
             Hieronymus — to master his astonishment at 
             Armador and his fear of Armador
             Romulus — to enjoy Armador's skill

   NOTE: In this beat Armador takes full command and 
         puts on his act with great efficiency. The 
         sheer speed of his actions prevents Hieronymus 
         from recovering his balance. He is out- 
         punched in a boxing ring.
Armador. I can see through this bronze as I can see through your furred bone, you know. [To Romulus.] Carry my things into the cellar. [He takes hold of the miser's wrist.] If you betray me, you will die, die a horrible death, for I not only wield happiness with these hands, I work misery too. It is my tragic privilege to command the two elements that enfeeble the universe. Good and Evil. [Romulus disappears with the black box.] I have touched you. You are in my power. [One last thing.] I must have a servant, a pure creature, not a mere wretch. Someone draws near. A woman. I shall take her for servant. You have lost all right to her.

Hieronymus. My lord...

Armador. Do not question me! You will not leave this room and you will not try to find out what I am doing. Romulus will keep watch outside. Be content with the gold I shall give you without deigning to count it.

Hieronymus. How much... more or less?

Armador. How do I know? I expect, to make a thousand florins. I don't need more than a hundred to get abroad. The rest...

Is this your wife? Yes, it's your wife. [Sybilla stands fixedly.] Comalifu. You shall be my servant. You shall live with me in the cellar, and you shall carry out all my wishes.

Sybilla makes a sign of acquiescence. Romulus returns.

Romulus. All is ready, Cavalier.

Hieronymus. My lord... all of this... is it all really real?

Armador [with irony]. No, it is only a trick.

Hieronymus. I don't believe you. It is true. I swear it.

Armador. You reassure me! [To Sybilla.] Servant! [He rubs his sleeve and makes a coin appear.] Hieronymus, watch the chimney and see if the birds round about don't die. [Romulus goes out.] Hieronymus, fetch me holy water and six measures of best Burgundy.

Hieronymus. At once. Do I have to pay for the wine?

Armador. Here! [He rubs his sleeve and makes a coin appear. He gives it to the miser.]

Hieronymus [astounded]. You can already make money from your sleeve?

Armador. I can do all sorts of other wonderful things.
ACT 1. SCENE X - BEATS

3. TITLE: Commandeering the Wife

ACTIONS: Armador - to appear to overpower Sybilla with magic so that she will not be blamed

Hieronymus - to protest Armador's action

Sybilla - to pretend to be in a trance under Armador's power

NOTE: Armador's technique is to force a constant flip-flop in Hieronymus' emotions so that he becomes confused and weak from alternate avarice and outrage

4. TITLE: Settling In

ACTIONS: Armador - to take charge

Hieronymus - to adjust to Armador's leadership

Romulus and Sybilla - to pretend to carry out Armador's orders

NOTE: This beat sees a sudden military efficiency from Armador mixed with ironic humour
MICHEL DE GHELDERODE

[ACT II]

5 Armador and Sybilla gaze at each other for a long time, then passionately rush into each other's arms.

Armador, My virgin! Sybilla, My ghost! They hug each other savagely. THE MONK has pushed open the door, and he goes on, concupiscently.

Act Two

Scene—I

Hieronymus. They have been down below, under my feet, since yesterday. A whole day. I have been down on my hands and knees and pressed my ear to the floor. Nothing. What are they up to, if they are doing nothing? I heard voices in the night, as though litanies were being recited. Then there was a great uproar. There were devils frolicking about in the cellar. They were gnashing their teeth, fighting, gasping. It was hideous. There must have been flames. And what if my house had been set on fire? ...

[He gets up.] I have been irresponsible. Who is this stranger, and what is he? Is he a Christian? Do I know what this alchemist is doing, what despicable materials he is contriving with, what witchcraft he perpetuates? And why does he want to get to Muscovy? I have not dared to sleep. A thought has been nibbling with its sharp teeth at my poor brain: is it possible to make gold? People have been hunting this chimera for centuries now... What a frightful dream! Why hasn't he come to show me what he has made yet? [He walks about.] During the night I got it into my head that he was a man of evil intention, who was putting on this cabalistic act in order to get himself into my house—and afterward, under the cover of darkness, to come out of his hiding place and kill me... rob me! Kill me, let that pass. But rob me! I have been killed! I have been robbed! The monk is toward his chest! Not yet... I shan't be...
ACT 1, SCENE X - BEATS

5. TITLE: Triumph

ACTIONS: Armador and Sybilla - to give vent to their ecstasy by embracing 
- to include Romulus and the Monk

Romulus and the Monk - to join in the celebration

NOTE: A pause becomes a growing chuckle as Sybilla emerges after watching Hieronymus leave from near cellar door. Armador sweeps Sybilla off her feet and Armador swings her around. Then they both see that Romulus and the Monk have come in and they extend their downstage arms to them as they all lean back and laugh.

"My ghost" must be very clear.

ACT II, SCENE 1 - HIERONYMUS

PURPOSE:

to establish the time

to reveal Hieronymus' state of mind: his wavering faith, his anxiety, his maudlin self-pity, his inability to act decisively

to create suspense because Hieronymus nearly discovers the truth with his continual questioning

ACTIONS:

Hieronymus - to solve the many questions created by Armador's appearance and behaviour

DOMINANT EMOTIONS:

Perplexity coloured by exasperation, fear and mawkishness.

MOOD:

A tense and weary flux of the outlandish and the ridiculous.

RHYTHMIC IMAGE:

a heap of white ashes covering hot coals on which is erratically sprinkled drops of gasoline and water
ACT II, SCENE 1 - HIERONYMUS

SHAPE:

The curtain opens on silence and stillness broken after a pause by a sudden outburst from Hieronymus which starts a series of irregular builds and tense interludes. The lines "I have been robbed" is the greatest outburst with "Why didn't I make a hole in the floor?" and "I shall destroy you!". Less high points. The scene ends quietly with Hieronymus more relaxed for his speaking out and self-pity.

STAGING:

The lines referring to the cellar below should be played up stage on the platform which forms the roof of the cellar. The lines about robbing should involve the chest.

DIFFICULTIES:

The time is unclear. Taken one way, this act can be seen to run from dawn of the second day right through to midnight. Such a compression is too great. Using lights to produce a late afternoon and evening sequence the lines, being sufficiently vague, can fit a more believable time lapse.

A difficult balance must be struck between an objectivity in the audience which permits humour, and an involvement which makes his near discovery of the hoax suspenseful. Here is the first scene in which Hieronymus' characteristic inability to focus on a single idea from a single point of view is clearly shown. But he does brush up against the truth and given the ability to concentrate, he would have discovered it.

BEATS:

1. TITLE: Groping for Explanations

ACTION: Hieronymus - to relieve the unbearable tension from isolation, fear, curiosity and waiting
Shall I denounce him to the magistrate? No. Not that. They would attest. Alchemists are hired poisoners. What can he have done to have to flee to Muscovy? He... Hold your tongue. If Justice were here, it would all be done in a trice. It will even take the walls. The present justice is an octopus, a filthy ghost...

[He sits.] How heavily the hours hang on me! And my wife doesn't come. I no longer have a wife. I am the master of the dunghill. What is the commandment? He forbids her to disclose what she sees, what she must do. All the pomp and circumstance of this witchcraft! The ceremony! And I shall never know anything of it. Perhaps she will know the great secret, so that I may even—her in my turns? She won't say anything. And who knows that this stranger will not make her do something, so that the things that have been revealed to her? I am afraid. My house is haunted. It is swarmed in too many wilds. Even the ghost has disappeared, unnoticed, to breathe the mists of the bowels. I must be punished with fright. Where is he hiding? Is he watching over the screens?... Hello... The ghost will have overheard the secret of the gold. In days he will know. He is snuffling out. He too, will be of no importance. [Vexed.] Why didn't I make a hole in the floor?... It is certain that I am being haunted. I am at their mercy. [He sits up and looks at the baby which is lying on the bed.] I am not done. This bit of humanity was listening to me. [He takes hold of it.] Sleep, little one! Take no notice of what is happening; Men have unhealthy dreams. They dream of being more powerful than nature, then in Creation. They want to make night out of darkness. When you grow up—if you grow up—you will be rich; but never wonder where the riches came from. Enjoy them stupidly!... From time to time say to yourself that your father was tortured and that he did away with his tranquillity for the happiness of his kind... [He puts the baby down.] Sleep, or I shall destroy you!... [To himself.] Do not whine, Hieronymus. Be like your son, insensible and without complaint. What is taking place had to be. It is solemn. It is
ACT II, SCENE I - BEATS

2. TITLE: Seeking a Refuge


NOTE: The doll is handled in a very contradictory fashion. It is a sensual reality which is forgotten as Hieronymus focusses on the images it produces. After these run their course, he repeats his interest in the doll starting the process over again.
grotesque. It is poignant. [He rubs away a tear.] I am no

doubt very happy . . . and I feel very miserable. [He goes
to the window and opens it.] Romulus! [Here! 6

Scene ii

Voice of Romulus [in the street] . . . I am not coming.
in . . . My mission is to keep watch. . . . The smoke

has changed color seven times now. . . . Seven is the
number. . . . The great work must be accomplished!

Hieronymus [drawing back]. You think so? Tell me!

Don't tell me! . . . You would say that you don't

think so, and then you would persuade me that the other

didn't know how to make gold. And you would be
drawn away. If you don't think so, I do!

Voice of Romulus. This adventure has upset your un­
derstanding. If I didn't believe it, would I have spent my whole
day keeping watch on the crows, the smoke, the passers-by,
the cats on the tiles, when begging is more profitable to
me? You don't deserve what is happening to you, Hiero­
nymus.

Hieronymus. I deserve it a hundred times over, by my
insomnia and my gripes. . . . That's enough talking . . .

There are echoes in this neighborhood. . . . Romulus, I
have a presentiment of the best and the worst.

Voice of Romulus [laughing]. That is because the best
and the worst are going to happen. What do you know
better and worse than gold? . . . I am going back to my
watch! . . . Close the window. [Here is the monk, coming
at the trot. 9 . [Look out for the monk! [The fanfare]

Scene iii

Hieronymus [closing the window]. The rascal! . . . He
has smelled it! He has nosed out the gold from the dis­
tance, the rogue! What is he coming here for? To stink
up my room? [Distressed.] Or has he some revelation of
what is being manufactured below? They have visions,
these monks who pretend to be advised by the angels . . . .
They haven't seen them. Tribunals, torture cham­
bers, the stake. . . . They swear at will the priests of
women or the prince of hell, . . . But later? [Joyfully.] I
shall buy them all! And the bishops . . . and even
the Pope. . . . With my gold I shall buy the Trinity!

[He rubs his hands.] Come in, scorpion!

Voice of The Monk. It is the suffering Church that is
ACT II, SCENE 11 - HIERONYMUS, ROMULUS

PURPOSE:

to show how the conspirators keep watch on everything and control over Hieronymus. (This is the second of a series of scenes in this act designed to explore the psychological disintegration of Hieronymus. By the end of this act Hieronymus is quite mad as well as drunk and drugged.)

ACTION:

Hieronymus - to reach out for the security of companionship

Romulus - to humour Hieronymus by eagerness and joviality

DOMINANT EMOTIONS:

Hieronymus - he wants to share his morbidity of the previous scene but Romulus' behaviour frightens and annoys him

Romulus - forced joviality

CHARACTER DOMINANCE:

Romulus dominates the scene.

MOOD:

The atmosphere of the previous scene continues with slight added suspense from the presence of a second smooth and dangerous character. Because Hieronymus is occupied with another person, weariness from passing the time leaves.

RHYTHMIC IMAGE:

The heap of ashes from the previous scene has had poured on it an area of smoothly burning oil but the puffs of steam continue.

SHAPE:

Apart from an hiatus in the middle when Hieronymus starts to become maudlin, there is little rise or fall in tension.

DIFFICULTIES:

This is not a plot scene and can not be justified on plot grounds. The interest lies therefore in the revelations of Hieronymus' relationship with one of the conspirators a day later.
ACT II. SCENE II - HIERONYMUS, ROMULUS (continued)

DIFFICULTIES (continued)

The line of Hieronymus' reasoning is at best unclear and at worst broken; it is difficult for the audience to follow. What is important is that the state of mind which produces such a train of thought is clear. Romulus' normalcy makes a good foil.

BEATS:

1. TITLE: Demanding Company
   ACTIONS: Hieronymus - to call Romulus over to talk
            Romulus - to choose between the risk of leaving his guard post and the risk of Hieronymus becoming suspicious

2. TITLE: Sustaining the Ruse
   ACTIONS: Romulus - to keep Hieronymus' belief alive
            Hieronymus - to keep his head while sustaining his belief
   NOTES: Greater suspense will occur if we see Hieronymus questioning Romulus' attitude while he does not question the "facts".

3. TITLE: Cheering Him Up
   ACTIONS: Hieronymus - to get consolation for his unhappiness
            Romulus - to cheer Hieronymus with a joke

4. TITLE: A Smoke Screen
   ACTIONS: Romulus - to sustain the illusion of the Monk's dissociation with the scheme
ACT II, SCENE III - HIERONYMUS, THE MONK

PURPOSE:

to increase the pressure of terror on Hieronymus

to provide comic relief, is more ridiculous than painful grotesquerie

ACTIONS:

The Monk - to increase Hieronymus' sense of guilt and so weaken his ability to act against the plotters because of the penalties of his complicity, and to increase his fear of discovery by hinting that the monks know about his activities.

Hieronymus - to keep his composure

DOMINANT EMOTIONS:

Hieronymus - fear, scorn

The Monk - sadism, hot and cold

CHARACTER DOMINANCE:

The monk dominates

MOOD:

jocular pressure, a deadly teasing

RHYTHMIC IMAGE:

Blowing on a gas flame in short bursts.

SHAPE:

The peak of the scene is the attempt at confession. It is a peak of tension rather than one of rapid exchange or of volume. The initial speech by Hieronymus is divided into three distinct sections which build to a triumphal ending. The banter between the Monk and Hieronymus becomes more and more deadly until the Monk takes the heat off with "Stupid". Another build of tension is initiated by the Monk which is capped by the "confession". A loud noise ends the scene with Hieronymus protesting the smell and the Monk laughing uproariously.
ACT II, SCENE 111 - HIERONYMUS, THE MONK

STAGING:

Basically Hieronymus is stationary and vulnerable in his chair until he can bear inaction no longer. Then the monk follows him and he retreats.

DIFFICULTIES:

Again the scene is not essential to the plot but must be seen as a further exploration of Hieronymus' breakdown.

The reason for the Monk's leaving is not clear. If he really wanted a confession he would stay, so it must be made clear that harassment is all he is after. In fact a confession would actually relieve Hieronymus and make him capable of action.

BEATS:

1. TITLE: The Rascal
   ACTION: Hieronymus - to figure out why the Monk is coming
   NOTE: He is very shaken and erratic.

2. TITLE: Assuming the Worst
   ACTION: Hieronymus - to look at the consequences of discovery
   NOTE: Two separate emotional directions exist in this beat, despair and exultation.

3. TITLE: Greetings and Salutations
   ACTIONS: Hieronymus - to destroy the Monk's pleasure with sarcasm
   The Monk - to get the most fun out of his own entrance
   NOTE: Hieronymus must disarm the Monk's mockery because it could easily be turned against him.

   The Monk's greeting is lugubrious.

   By using the phrase "suffering Church", the Monk is obviously overplaying his part. The comment "...who knew what he was talking about." is an obvious, deliberate desecration of a sacred quote so that its inner meaning is called into question.
RED MAGIC

'passing by! . . . "Knock, and it shall be opened unto you," said Our Lord—who knew what he was talking about.

—[The door opens]—The Monk comes in, laughing.

The Monk. Good day, Master Hieronymus. How's your health?


The Monk [sententiously]. Reckless man! Death comes like a thief. Then.

Hieronymus. Drive the thief away!

The Monk. Take heart! He is not coming in. . . . But do you know that he will not come in tomorrow? There is sudden death. There is London, and the continent, and all the wickedness of neighbors coveting property. There are epidemics. There are plagues. Finally, there is theConclusion: Death comes like a thief.

Hieronymus. Why are you delivering this speech to me . . . to me, precisely?

The Monk. Stupid! . . . It's the little salutary sermon that I whisper to all the parishioners. . . . [He fixes his gaze on him.] Master Hieronymus, you seem anxious.

Hieronymus. No, no, not. . . . I am cheerful, well, tranquil. . . . Or if I appear anxious, it is . . . age, it is cares showing through.

The Monk. Some remorse? Your hands are twitching.

Hieronymus [rambling]. Yes. . . . The result of a bad night. . . . Because of the owls. . . . It was cold.

The Monk. You have lit a fire against the cold? Tinn.

Hieronymus [stammering]. That is it. . . . Yes.

The Monk [taking his hand]. My son, do you not want to make confession?

Hieronymus. Me? . . . What have I done? . . . Oh, no, Father, I have nothing to confess to you.

The Monk. And if, in fatherly fashion, I help you to confess nothing? [He gazes into his eyes.] We monks re-
ACT II, SCENE III - BEATS

4. TITLE: Evoking the Image of Death

ACTIONS: The Monk - to frighten Hieronymus with a sermon on death

Hieronymus - to control his rising fear

NOTE: This beat is a clear example of the Monk's "Heat on, heat off" technique for softening up his victims.

5. TITLE: Forcing a Confession

ACTIONS: The Monk - to appear to try to help Hieronymus in his obvious strain

Hieronymus - to protest his need for help

NOTE: The Monk easily accepts Hieronymus' postponement of the confession, too easily if he were genuinely after one. At one point the Monk overplays his hand and begins to get a confession. To stop it he must do something, make a gesture, to make Hieronymus annoyed - for instance by hurting Hieronymus' ego through apparent indifference - so that Hieronymus will stop. Otherwise Hieronymus' stopping is just good luck. A confession here would alter the plot and give Hieronymus a strength the Monk does not want him to have. The other alternative, that the Monk knows full well that Hieronymus will never confess is rather weak considering how much Hieronymus actually tries.
ceive from God the faculty of reading souls like reading books.

Hieronymus [regaining himself]. It's a lie! . . . There is nothing written in my soul. All is written in the false book here. [He hesitates.] What I confess to you, Father, is that I am troubled . . . My heart is veiled . . .

The Monk. I knew it. There are very heavy secrets that one cannot entrust to men. Confessors are not men: they are scuphers. I am listening to you . . . Afterward, you will no longer need to light a fire; you will be delivered with none of divine love . . . Yes . . . This night I had a very clear vision that you were in danger. Come, I am listening. My son. (KNEELS.) MONK IN NOTING PRAYER . . .

Hieronymus [very quietly]. In the name of the Father . . . and of the Son . . . Mea culpa [signs] [Fiercely].

Come back presently—when it is darker . . . [He jokes.] I have a story to tell you—no, a comical nightmare. I have a secret deal. Presently! . . . You will find something to your profit in it. Yes, your monastery will reap its benefit.

The Monk. As your soul will reap its . . . Till presently! . . . It is as it ought to be. . . . In the evening, I shall find other secrets than they have in the morning. First of all, confessors are always silent . . . [He yawns]

Son, it is best you hold your tongue. . . . And the darkness can make the monastery in which we confess our confessions. . . . Presently! . . . [He obliges, laughing derisively.]

Hieronymus [holding his nose]. Thank you! . . . Go! . . . He has made a stink! . . . He has farted his benediction! . . .

The Monk [delighted]. Alas, my contemptible body is carion. All my attentions are addressed to the soul. . . .

Hieronymus [angered]. The monks know . . . No. He knows . . . I am betrayed . . . He wants me to confess . . .

How could he know? . . . I am going to call Rodolphe. . . . No. This beggar is the monks' friend . . .

Scene IV

The monks know all. They did not want the Cavalier to make gold in their monastery. They sent him to me, and they are keeping watch on him, and keeping watch on me at the same time . . . This is a good place here . . . These
6. TITLE: A Stink of a Blessing

ACTION: The Monk - to enjoy the sadistic pleasure of flatulence and to go
Hieronymus - to escape from the smell

ACT 11, SCENE IV - HIERONYMUS, THEN ARMADOR

PURPOSE:

to restore belief to Hieronymus. Lack of proof is beginning to make Hieronymus dangerous.

to remove Hieronymus so that more can be learned about the Sybilla - Armador relationship

to introduce the notion of Armador's immortality which becomes significant later on in the plot

to show degree to which Hieronymus' balance is affected by gold and other illusions of power (the sword and immortality)

ACTIONS:

Note: This is the first scene in which Hieronymus' feelings completely master his thinking processes. In fact he slips into insanity. When the pressure of desires is relieved, he recovers his balance, though such recovery is less and less frequent from here on. His actions cannot be described as "active" during periods of insanity. They are actually passive in the sense that he is swept along with the tide of his feelings. They are reactions without restraint. If previously an action has been described as "to suppress his fear" it would in insanity be "to be carried away by his fear". If the suppression was unsuccessful of course the results would be similar in both cases except that the way in which the fear was released would be different. The one is lack of control, the other an inability to control.

Hieronymus - to be receptive to his desires (This action is in a sense the actor's action.)

Armador - to reacquire and increase his control over Hieronymus by physical threat, appeal to gullibility, and the enticement of gold.

DOMINANT EMOTIONS:

Armador - amused contempt

Hieronymus - a state of violence or intensity in a large range of emotions: fear, avarice, pride, kinetic sensation, exultation and obsequious gratitude
ACT II. SCENE IV - HIERONYMUS, THEN ARMADOR (continued)

CHARACTER DOMINANCE:

Armador is dominant from his entrance on.

MOOD:

Boisterous at times becomes violent.

RHYTHMIC IMAGE:

A large and slightly frightening bonfire which, as it starts with a flare up in the tinder, makes us wonder if it can be controlled.

SHAPE:

Left alone, Hieronymus works himself up into a paroxysm of fear, capping a steady build. Then, from a static impotence he suddenly becomes active, seeking to control the fear by mime. The mimed sword fight reaches its peak on "I fling". A short period of tense detumescence follows (tense because we wait for Hieronymus to discover Armador) which is suddenly broken by Hieronymus' seeing Armador. Because Armador is not fully involved and so finds the scene slightly funny, his tongue lashing does not reach the height of tension that the sword fight does but it appears to reach a higher climax. A new section begins rising in intensity until Hieronymus' ecstatic prolonged outburst which runs down like a gramophone. A small wave of irritation completes the scene as Armador insists on obedience. In general, two long builds occur with big, sustained climaxes, the first based on conflict and the second on ecstasy. The scene ends with a small wave of conflict.

STAGING:

Hieronymus' period of inner turmoil before he gets the sword is relatively stationary and needs the strength of up centre placement from where he can also refer out the window to the Monk. The sword fight is determined by the position of the sword as a starting point. From there he moves toward the cellar door but is deflected by his hallucination. The fight needs to end so that Armador is clearly visible having entered from the cellar door and so that Hieronymus can have his back to Armador. Down right seems the obvious place. Armador can then threaten him with his back to the wall and release him to return the sword by stepping up stage, right of the table. The scene with the coin requires much movement from Hieronymus and a strong fixed position for Armador so that he can be dominant. Armador produces the coin up centre on the platform, Hieronymus clutches at it from the floor level below Armador, in this way giving Armador the commanding position.
ACT II, SCENE IV - HIERONYMUS, THEN ARMADOR (Continued)

STAGING: (continued)

Armador tosses the coin down left where it is followed by a frantic Hieronymus as Armador takes up the strong stationary position sitting on the down left corner of the table. Hieronymus leaps and gyrates left of Armador, rushes to the window to see the coin better, stopping and starting to bite and kiss it, he crosses above the table to left of Armador with a mock ritual of bearing a host and goes on his knees to Armador. The whole adds up to a merry-go-round with Armador as the bemused axle. Finally Hieronymus moves upstage to include his chest and rooms, and returns to the window for another look at the coin in preparation for the final moves when Hieronymus is again driven down right and eventually out the door.

DIFFICULTIES:

Just as Hieronymus' actions are passive in terms of his will-power, so too, the nature of the climaxes changes. Instead of building to a climax in the sense that a passion becomes stronger and stronger until it overwhelm the character, the passion starts by being master and what we see is an unrestrained running of its course to exhaustion, instead of a regaining of control after an outburst.

Armador's lines are somewhat awkward.

MECHANICAL PROBLEMS:

Finding a tossed coin can be difficult, a coin should be planted beforehand.

BEATS:

1. TITLE: Working Up His Fears

ACTION: Hieronymus - to brood over the fact that the Monk knows about Armador

NOTE: From "This beggar is the monk's friend..." to "...above all, robbed!..." is a long sustained build.

Mansuetude means meekness, docility.
monks are abominable rogues. Why should I have
a paunch with respect to them? [He is out of breath.]
Went not too long. Once the gold is made, are they
not going to rush in, run straight to the cellar door, bawl-
ing, "Evil! Evil!" and deliver me up alive to the inquisi-
tors, who will seize the gold—both the gold and my
carcass, which they will meekly burn with mansuetude, not
without absolving and regaling their accomplice Romulus?
I am sold, delivered up, lost, burned, damned.

And robbed, above all, robbed! [He takes off this
pale cavalier and his trickery tools out of doors! I am
master in my house! [Where is my sword?] [He
shakes his head.] [He makes passes like a swords-
man.] Ah!...Ohi...[The cellar door has opened.
ARMADOR hands behind his back and smiling, contents-
plates the scene.] I cleave him!...I cut him in twain!
Back...bleed...die...no quarter...charla-
tan...suborners...sacriligious...accursed...sneak...
robber! F. This is justice....I slice you, cowardly...
What? You are immortal? You defy death?...I
stab you, interstab you, and counterstab you....Ahi...
Ohi...F. And I sling your remains like old refuse
into the gutter....Hal...He is dead....There he
lies....It serves him right!...[He is bathed in per-
spiration and wants to sit down.] ARMADOR comes forward
nonchalantly.[Hieronymus gives a cry of fright and lets
his sword fall. He retreats, seeks to hide himself, and stam-
ers.] Ah, sire!...I was doing my exercise....I be-
long to the Old Order of Saint Michael....How are
you, may I ask?

Armador [serly]. He is dead....There he lies....
[He advances toward Hieronymus.] Fool!...Vulgar
creature! [He spits at Hieronymus.] At the very moment
that I bring you a prodigious message, you are in imagina-
tion killing me—me, your benefactor!...If you had a
less opaque skull, I would prove to you that the Cavalier
Armador is invulnerable. He could not die, were he pierced
by seven swords. I, just as you see me, have been hanged,
shot, drowned, felled, even fastened to a gibbet, and
burned....It is supernatural, unbelievable, isn't it?
So many things under the planets that watch over us...
ACT 11, SCENE IV - BEATS

2. TITLE: Kicking the Cavalier Out
   ACTION: Hieronymus - to destroy the alchemist
   NOTE: There is no obvious shift from reality to hallucination; both are real to Hieronymus.

2a. TITLE: Watching His Own Death
   ACTION: Armador - to enjoy Hieronymus' idiocy
   NOTE: Beats 2 and 2a of course overlap.

3. TITLE: Subjugating the Rebel
   ACTIONS: Armador - to re-establish control over Hieronymus
             Hieronymus - to placate Armador
I am neither alive nor dead; but one sees on our globe beings with human appearances who do not belong to humanity. They are dangerous and good-natured—it all depends—and they possess the terrifying power of meting out death to those who give offense to them.

Hieronymus [on his knees]. Sire! . . . Pardon! . . . I was wandering in my mind. . . . I admire you. . . . You are noble. . . . You are generous. . . . I am only an earthworm. . . . Let me make amends for my effrontery. [He stands.] 

Armador. What would you do with it? Is it not enough that I give you gold?

Hieronymus [bewildered]. Gold? . . . He gives me gold? . . . Where is it, this gold? Show me! 

Armador [brining his hands from behind his back and displaying a coin]. Here! 

Hieronymus [jumping about]. Noel! Noel! [He takes the coin.] I want to touch it. . . . You have made this, sire?

Armador [disdainfully]. It is the first proof. Yes, the gold is made. It is cooling in its earthen mold. This piece is for you. [Sits on table]

Hieronymus [lyrical]. Oh, joy! . . . He has made gold for me! . . . He is a god! [He tosses the coin.] It is real, it has weight, it rings! [He kisses it.] I love it. It is a sacred host! [He takes Armador's hands.] Lord Armador, I am your slave. [He draws back.] 

What? There is gold on your hands! The wise men have hands of gold! . . . Give me your hands! Cut them off! No, keep them to work with again, these honest hands! [He kisses Armador's hands of fire.] [He puts the
ACT 11, SCENE 1V - BEATS

4. TITLE: The First Coin

ACTIONS: Armador - to make Hieronymus amenable by dazzling him with proof of the promised gold

Hieronymus - to be carried away by the gold
RED MAGIC

Are you sure that this coin will pass, that no one will guess its origin? (LOOKS AT COIN IN LIGHT)

Armador (annoyed). Are you saying that I am a counterfeiter? (Two men come, then shovels two rounds) Go, run to the inn. With that coin you will buy some Burgundy wine.

Hieronymus. You had some yesterday. Have you drunk it already? (Rises)

Armador. Obey! . . . What does it matter to you, since nothing is costing you anything, not even the gold without which nothing can be bought. I need this wine to finish my work.

Hieronymus. Wine for your work?

Armador. You do not need to understand. Get the wine and hide the excitement that is making your snout blac. (TOWERS OVER HB) (LOCKS DOOR, A. TRIES IT)

Hieronymus goes out. Left alone. Armador goes to the chest. Takes some keys from his pocket, and tries them in the lock. The lid opens. Sybilla comes in. She is disheveled and she staggers. She is visibly happy. Her eyes have violet rings round them. She has patches of gold on her cheeks, her arms, her throat.

Sybilla. Armador, leave the chest. It is not time yet.

Armador. I was trying the skeleton key. . . . (He claps her in his arms) Soon we shall have finished playing this comedy. Tonight we shall run away.

Sybilla. Yes. I shall follow you along the roads, across the plains, over the seas, as far as hell, which will burn less than your skin, the skin of a young devil. . . . Come. . . . I need more loving. (She pulls him) G.

Armador. Aren't you weary? I have spent a whole day tendly tearing you with my teeth and my claws . . . . Ah, if only I could forge myself a priapus of bronze that would finally satisfy you!

Sybilla. I am broken as though I had been put on the wheel; but, my executioner, I am still hungry. . . . I am happy. . . . My life has begun with you. I was a thin white corpse that you quickened with your heat. You were the voluptuous ghost that came to enchant all my nights as a lonely wife. . . . As a virgin, I wept. As a bitch, I rejoice. . . . I am well revenged. . . . I am overflowing...
ACT 11. SCENE IV - BEATS

5. TITLE: Sending Him On An Errand

ACTIONS: Armador - to get rid of Hieronymus so that he can look at the chest
Hieronymus - to quell the doubts that return once he has exhausted his reaction in Beat 4

NOTE: Hieronymus' action is from an inferior to a superior; at no time does he appear to cause a real problem for Armador; he is an irritation.

ACT 11. SCENE V - ARMADOR AND SYBILLA

PURPOSE:

to clarify the relationship between Armador and Sybilla
to establish sympathy for the only people to escape alive
to introduce the life forces of sex, love and youth to counter the dessicating death force of avarice
to hint that in spite of the present promise of youth, it contains the seeds of its own corruption

ACTIONS:

Armador - to sustain his relationship with Sybilla while recovering his sexual capacities
Sybilla - to bring Armador back to bed, but failing this to be near him

DOMINANT EMOTIONS:

Armador - love mixed with apprehension and satiety
Sybilla - sexual desire and love

CHARACTER DOMINANCE:

Sybilla then Armador

MOOD:

darkly romantic

RHYTHMIC IMAGE:

glowing coals
ACT II, SCENE V - ARMADOR AND SYBILLA (continued)

SHAPE:

After a tense, stealthy beginning as Armador tries the locked door and tests his key in the chest, Sybilla enters languidly. She is slow to speak and when she does she startles him ending the first part of the scene. A small crisis develops as Armador admits he is sexually worn out. Sybilla sublimes her desire into a quietly ecstatic gratitude which takes the pressure off Armador and ends with mutually happy embrace. The third part of the scene in which Armador escapes from present troubles into a hopeful picture of the future, is interrupted by Hieronymus.

STAGING:

Armador must be by the chest when Sybilla appears. She wishes to drag him back to the cellar. They end the first part up centre breaking the level. Physical distance opens between them as she moves down right and he follows down centre in almost a dance movement. The chest and fireplace hob become useful as a staging area for Armador's long speech so that Sybilla can sit, the gold can be near, and Armador can sit at her feet, the whole opposite the door through which Hieronymus will enter.

DIFFICULTIES:

This scene is completely different from the others and its "rosiness" needs to be emphasized.

Sybilla's lines in particular are rather awkward and literary.

A high level of sexual intensity from Sybilla must be shown in a very short length of time.

Armador's long unbroken speech needs variety and breaking up.

BEATS:

1. TITLE: Testing the Key
   ACTION: Armador - to make sure the chest can be opened

2. TITLE: Proposing One Too Many
   ACTIONS: Sybilla - to bring Armador back downstairs for some more sex
             Armador - to refuse Sybilla without alienating her
ACT 11. SCENE V - ARMADOR AND SYBILLA (continued)

BEATS: (continued)

3. TITLE: Transfiguring the Desire

ACTIONS: Sybilla - to divert her sexual energy into gratitude

Armador - to enjoy her pleasure
MICHEL DE GHELDERODE

Act II

4

You are dumb. That is your secret. You are
powerful. That is your guilt. You are
very far away.

Arrador, my wizard, what did you do to bewitch me?

Arrador. Near the Western sea, in the town of bells,
where we were both of us born; where, lad and girl, we
played on the quays; where the sails of the ships swelled
up. . . . Do you remember? With the gold we take
with us we shall open a tavern where the men from Ostert-
land will come, and the English, and the Genoese, and the
Levantines. There will be dicing and we shall secretly
sell virgins. It is a rich town, another Venice, where all
the vessels from the open sea make land. And the shores
of the town endlessly echo with the throaty rattle of the
orgy. Later, we shall have houses, fields, servants. No, I
am not an adventurer, and if I followed the armies, if I
lived the inflamed life of the Flemish mercenaries, it was
because I was without love and without home, the saddest
of orphans. Now I have found you again. You have the
odor of birth. Your flesh is salt, like the sand of my coun-
try. You have become beautiful in my hands, more precious
than gold. And what does the ruin of this baleful man
matter to me, when a look from you makes me like a child,
and makes me oblivious of my crimes? . . . [He takes her
in a long embrace.] Do not tell me that you love me.

5

(She points to open chest. He
shuts it.)

Arrador. Oh, that night were come, very far away, very far away . . .

Sybilla. Where?

Arrador. Near the Western sea, in the town of bells,
where we were both of us born; where, lad and girl, we
played on the quays; where the sails of the ships swelled
up. . . . Do you remember? With the gold we take
with us we shall open a tavern where the men from Ostert-
land will come, and the English, and the Genoese, and the
Levantines. There will be dicing and we shall secretly
sell virgins. It is a rich town, another Venice, where all
the vessels from the open sea make land. And the shores
of the town endlessly echo with the throaty rattle of the
orgy. Later, we shall have houses, fields, servants. No, I
am not an adventurer, and if I followed the armies, if I
lived the inflamed life of the Flemish mercenaries, it was
because I was without love and without home, the saddest
of orphans. Now I have found you again. You have the
odor of birth. Your flesh is salt, like the sand of my coun-
try. You have become beautiful in my hands, more precious
than gold. And what does the ruin of this baleful man
matter to me, when a look from you makes me like a child,
and makes me oblivious of my crimes? . . . [He takes her
in a long embrace.] Do not tell me that you love me.

Sybilla arranges herself in ghostly fashion, her eyes closed.

Scene vi

Hieronymus enters, out of breath. He is laden with flasks.

Hieronymus. There are six . . . dating from the time of
the blue comet . . . the best of the purple wines . . .
that make you drunk . . . that would make Bacchus
reverence . . . Hol the coin was a good one. They
said to me, "By Saint Matthew, you can see well enough
where the bags of crowns lie!" [He puts the bottles on the
table; then he looks at his wife.] Sybilla? You? [He.
You are like a wax candle. . . . Is she dead? . . . In a
trance? . . . Hey, Cavalier, what have you done with her?
. . . Are you a vampire? . . . She is a statue in room
ACT 11, SCENE V - BEATS

4. TITLE: Joining the Souls When the Bodies Fail

ACTIONS: Armador - to come as close to Sybilla as possible through memory, planning, wishing, association, touch and smell ie. everything except the sex act for which he is temporarily impotent

Sybilla - (passive action) to participate

5. TITLE: The Returning Husband

ACTIONS: Armador - to cover up any incriminating clues

Sybilla - to assist Armador

ACT 11, SCENE VI - HIERONYMUS, SYBILLA, ARMADOR FOR A WHILE

PURPOSE:

to provide a suspenseful ordeal through which the quasi-heroine must pass. Scene V has decisively swung sympathy behind Armador and Sybilla especially Sybilla. Her situation is the most desperate, increasingly so because of Hieronymus' now obvious incipient madness.

to further expose Hieronymus' avarice and to show him how dangerously close to the surface his libido is

ACTIONS:

Hieronymus - to find out what has been going on downstairs

Sybilla - to control her rising revulsion and fear by hiding behind the convenient role of dumbness given to her by Hieronymus

Armador - to go and prepare a way of freeing Sybilla from the situation

DOMINANT EMOTIONS:

Hieronymus - greed, curiosity, lust

Sybilla - fear, revulsion

Armador - the calm that comes while controlling a threatening situation

CHARACTER DOMINANCE:

Hieronymus dominates.
ACT II, SCENE VI - HIERONYMUS, SYBILLA, ARMADOR FOR A WHILE

(continued)

MOOD:

A rising suspense, tension, and revulsion follows voyeuristic concupiscence.

RHYTHMIC IMAGE:

a slow but erratically burning fuse nearing a large explosive charge

SHAPE:

The tension of Hieronymus' entrance is quickly reduced as it becomes apparent that he is going to accept Sybilla's presence without question. From Armador's exit until his reappearance the tension rises and falls irregularly with great variety but with an underlying average increase.

STAGING:

Hieronymus must use the table to put down his awkward load and Armador must pick up his bottles from it. Since Sybilla can not be expected to move, Hieronymus must cross to her to examine her. Once alone, Hieronymus by his general upstage position effectively blocks escape for Sybilla. She remains stationary as he buzzes erratically around her. The expression on her face is important to the audience. She does not make eye contact with Hieronymus except where it is obviously effective.

DIFFICULTIES:

Armador is off stage too long a time for what he is doing; therefore the audience must not have time to question his long absence.

Hieronymus' good spirits and his recent association with the world have returned him a measure of sanity which never completely leaves in this scene. Though driven by strong desires, he never loses his ability to calculate.

MECHANICAL PROBLEMS:

Carrying six bottles is tricky unless they have cord or rafia handles.
ACT II, SCENE VI - HIERONYMUS, SYBILLA, ARMADOR FOR A WHILE
(continued)

BEATS:

1. TITLE: Bringing in the Wine
   ACTIONS: Hieronymus - to bring in the wine and to share his feeling about his adventure
             Armador - to maintain an air of superiority
             Sybilla - to be still and pretend not to hear

2. TITLE: Querying Armador
   ACTIONS: Hieronymus - to find out what is wrong with Sybilla
             Armador - to allay any suspicion by his gesture of self-confidence
             Sybilla - as before
RED MAGIC

Have you killed her? . . . [ARMADOR gives signs of impatience.] I beg your pardon. . . . All is well. . . . You were allowed. . . . All is well because the gold is good. . . . I do not reproach you for anything. . .

ARMADOR. I am taking these three flasks for my work. Keep the others for yourself. Drink them. You may do that, now that you are rich. He goes back to the cellar, armed with his bottles.

Hieronymus [walking around SYBILLA, examining her from all sides]. Tell me, wife, what have you seen? . . . What did he do? . . . The secret? . . . The gold? . . . Did you help him? . . . The formulas? . . . The rites? . . . Speak! . . . I call on you to speak! . . . Look, he is robbing me. . . . He will keep the greater part. . . . How many coins has he made? . . . Make an estimate! . . . A hundred? . . . More? . . . Will you speak, goodwife? [SYBILLA indicates that she will not.] No? . . . No? . . . [He raises his fist.] She will not speak. . . . True. . . . She is dumb. . . . Now is my chance. . . . SYBILLA, I cancel my order. . . . I am going to strike you. . . . [SYBILLA looks at him with a hard expression.] As well beat an ass. . . . Capable woman! . . . Be dumb! . . . Your silence is a wise decision. . . . Forget that you are a woman. . . . If that way you will never betray me. . . . "Chastity to females," they say in legal language. With men, they will cool her in wine. As for your secret, I shall not ask you. . . . I make you a gift of it. . . . You will end up by whispering it in your dreams, without knowing it. . . . You speak quite loudly at night. . . . I often eavesdrop on you, with my ear to the wall. . . . You laugh. . . . You pant. . . . You ramble. . . . You groan. . . . It is comical! [He looks at her closely.] In a shaky voice.] All the same, I would like to know. . . . [N] What did he order you to do? . . . What have you done in that cellar, since yesterday, with this man who has such strange powers? . . . [Pause.] I am not jealous. . . . hee, hee, hee, . . . not jealous . . . nor a cuckold . . . hee, hee, hee . . . [Hissing.] But he has touched you. It is written on your body. See how dashed. . . . [There . . . and there. . . .] There . . . and there. . . . [He sniffs at her.] Perhaps he ordered you to strip yourself naked, as on a witches' sabbath? . . . Yes? . . . Answer! . . . Hold your tongue! . . . What does it matter when
ACT II, SCENE VI - BEATS

3. TITLE: Leaving the Field Secure
   ACTIONS: Armador - to go downstairs to get a coin
   NOTE: The big question is why does he not take Sybilla with him, since it serves no purpose to leave her, it is uncomfortable for her, and she cannot of her own volition leave since she, in her role, is supposed to obey orders.

4. TITLE: Pulling Teeth
   ACTIONS: Hieronymus - to cross-examine Sybilla
   Sybilla - to refuse to respond about generalities

5. TITLE: Sex and Gold
   ACTIONS: Hieronymus - to deal with the image of Sybilla conjured up by the noises he has heard through the night and by the gilt on her body
   Sybilla - to brace herself against being overcome by revulsion
the gold is here? ... I see traces of it on your flesh. Doubtless there is some on your breasts ... on your stomach ... on your thighs. Take off your dress! Not... That is unnecessary. I will explain to you... You could be all gold, and it would still leave me unexcited. But take care with your mood of dumbness, with your green veil. Without a moment [Footsteps are heard.] He is coming back. The steps sound heavy. What burden is he carrying?

Armador appears, holding a leather bag which he swings around. Sound of money.

Armador. Listen to these chimes! [Holds bag above head]

Hieronymus [rejoicing]. Heavenly music! ... More! [He holds out his hands.] Give it to me! ... It is the fountainhead of life. ... Redemption. ... [He tears the bag from Armador's hands.] Give it to me. I am rich! [Catching sight of Sybilla.] Go! ... You must not know what I possess. [Sybilla goes out, like a phantom.] Cavalier! ... Te Deum! ... How many coins? ... Is it an installment? ... Not enough, no, no, not enough.

Armador [arms folded]. Glutton! Not enough? When I make you the richest citizen in the town? Count it!

Hieronymus. [horrified, panting.] I shall count it tonight. ... One only counts well at night. [He opens his chest and throws the bag in.] It is not too much, sire. And do not think cursed. Moreover ... I have given you shelter. ... I have risked my skin and my salvation, defied the law and the devil. ... You have burned my wood. ... And furthermore, I have provided you with a servant. ... She is ill from it, poor woman. ... [Fiercely.] What have you done with her? Why are there these patches of gold on her skin? ... [Such a beautiful woman!] ... She will die of a mysterious illness. ... Tell me, do you think you have paid me for all this?

Armador [amused]. I have only drawn blood from your wife.

Hieronymus [amazed]. Blood! ... That costs nothing. ... Why?

Armador. Because the blood of virgins contains an essential principle, without which you cannot make gold. The people, with their common sense, often say that gold is
ACT II, SCENE VII - HIERONYMUS, ARMADOR, SYBILLA BRIEFLY

PURPOSE:

to complete the conspirators' plan

to disarm Hieronymus by making him feel omnipotent

to show the extent and degree of irrationality to which Hieronymus' greed leads him

to show the first collapsing of Hieronymus' asceticism through the promise of infinite wealth

ACTIONS:

Armador - to provide Hieronymus with the apparent answer to all his desires without arousing his suspicion

Hieronymus - to get as much as he can out of Armador

Sybilla - to escape from the scene of a horrible experience

DOMINANT EMOTIONS:

Hieronymus - greed, satisfaction, restlessness

Armador - an apparent irritation and confusion to suit his purposes covers an amused wariness as he surveys the effects of his actions.

CHARACTER DOMINANCE:

Armador and Hieronymus share the scene.

MOOD:

ironic humour is undercut by grim cunning, stealth and instability

RHYTHMIC IMAGE:

Varied materials are thrown on a pile of hot coals. Immediately the fine, dry pieces flame up and go out; erratic flames and sparks follow; at times the pieces appear not to burn, but finally the big pieces burst into flame as the heat releases gases.

SHAPE:

Armador's entrance completely diverts Hieronymus into a state like that of Act II, Scene IV, Beat 4. With the pressure removed from her Sybilla collapses and leaves.
ACT II, SCENE VII - HIERONYMUS, ARMADOR, SYBILLA BRIEFLY (continued)

SHAPE:

Hieronymus to get more money, works up a tantrum as a threat to Armador who with increasing irritation undercuts Hieronymus' arguments and eventually stops him dead with mention of his "immortality". For the rest of the scene the two are apparently the best of friends. Becoming reckless Hieronymus clumsily and violently gives way to a long suppressed desire to drink freely. He soon stops, though, as Armador's faked drunkeness opens up the possibilities of gaining infinite wealth and immortality. There is a moment of tension as Armador "loses" the formula to Hieronymus and a sustained tension as Hieronymus removes the stone. Once successful, Hieronymus gives way to a rapid build of pleasure at his success topped by "Long live Hieronymus!" and capped by Armador's reply. The appearance of the Monk makes Hieronymus frenetic particularly as Armador leaves like molasses.

STAGING:

It is important that Armador has a moment to comfort Sybilla before she leaves, a moment which Hieronymus must not see. Therefore Hieronymus takes the bag of gold and sits facing downstage after ordering Sybilla to leave. As she crosses to the cellar door she grasps Armador for a moment of moral support. As Hieronymus' tantrum increases, Armador becomes more and more informal and apparently at ease; he sits languidly on the chest leaning against the stair rail. Sitting on the chest dramatizes his control over Hieronymus' gold and hence over Hieronymus. Hieronymus' movement around the chest, away from and toward Armador, and up and down the stairs is increasingly erratic and insecure. When confronted by Armador's defeating reference to immortality, he escapes to the other side of the stage to lick his wound and mutter. An abrupt change occurs as Armador suggests a drink. From here on Armador remains seated centre stage, at his ease and in complete control over the scene. Hieronymus sits, rises, and moves about. To show Armador's playacting and increase the irony, once or twice Armador must open his eyes and/or move his head to look at Hieronymus when the latter is not looking at him. Furthermore Armador must obviously cooperate with Hieronymus by making it easy for him to snatch the parchment and remove the chain. To make Hieronymus' fall justified after "Long live Hieronymus!" he should stand in front of the steps, step back into them, and trip.

DIFFICULTIES:

Hieronymus must not appear merely to be stupid. Hieronymus' madness must glow continually under the scene but rarely burst out. Yet, he remains cunning. The scene could easily degenerate into a farce unless Armador is very
ACT 11, SCENE VII - HIERONYMUS, ARMADOR, SYBILLA BRIEFLY (continued)

DIFFICULTIES (continued)

careful in his handling Hieronymus, a handling made all the more difficult because of Hieronymus' instability.

BEATS:

1. TITLE: Relieving the Beseiged.

   ACTIONS: Armador - to divert Hieronymus from Sybilla with the promised gold and to comfort Sybilla
            Hieronymus - to possess the gold exclusively
            Sybilla - to recover from her drubbing

2. TITLE: Forcing the Issue

   ACTIONS: Hieronymus - to demand more gold by justification and threats
            Armador - to control Hieronymus with a tale of magic

   NOTES: The whole subject of blood has a violent emotional effect on Hieronymus. Blood and gold are, of course, metaphorically linked. All Hieronymus' passion for his gold is attached to his wife's blood. His own life-blood is gold.
made from blood. . . Yes, your royal florins have your wife's blood in their alloy.

_Hieronymus_ [moaning]. Misericord! She has no more blood! . . . Her lovely blood!

_Armador._ The moon makes blood again in women. Besides, I made your virgin drink wine all the time, you know.

_Hieronymus._ I had the presentiment that she was a vampire! . . . You have drunk the blood. . . . She is going to die. . . . Pay me! . . . If not, I shall denounce you. . . . And they will drive a stake into your grave and it will pierce your heart.

_Armador_ [shrugs his shoulders]. Is that all? . . . I am going back to my laboratory. . . . I am going to make gold for my own use.


_Armador._ As many as there is blood for. . . . Anger yourself, my good man, howl, yell. . . . What do your ducats matter to me? Am I not immortal?

_Hieronymus_ [furiously]. True. [Servilely.] Carry on, sire. . . . But leave her alive. . . . In appearance, at least. . . . Otherwise there will be the burial and the service, and expense, expense! . . . And set aside for me a little of this gold which is costing me the blood of a beloved creature.

_Armador._ Yes, if you give me a drink. . . . This is a memorable day, Hieronymus. You are rich, are you not? Give me a drink.

_Hieronymus._ This wine would improve by keeping. . . . Yes, let us drink. . . . I have had so much excitement. [He opens a flask and offers it to Armador who drinks from its neck.] Not all of it! Is this the way you alchemists drink? . . . Cavalier, I drain this flask in your honor! [He takes the flask from Armador's hands, and drinks in turn.]

_Armador_ [drinking]. Make merry! . . . Cavalier, how dear you are to me! I am touched. . . . You get soaked, too! [He offers the flask.] I am standing treat.

Drinking! . . . Here you can wear a beatific smile. . . . Get soaked, Hieronymus! What? I am making you rich, and you seem dismayed? . . . Do you find the wine bitter?

_Hieronymus_ [taking the flask again]. Not at all. . . . It is a wine that makes you drunk. . . . You get tipsy. . . . Cavalier, how dear you are to me! I am touched. . . . You get soaked, too! [He offers the flask.] I am standing treat.
ACT II, SCENE VII - BEATS

3. TITLE: Softening up the Victim

ACTIONS: Armador - to relax Hieronymus with wine and sociability

Hieronymus - to give in to his strong desire for wine and joviality against the pressure of his habit of miserly asceticism

NOTES: Hieronymus shifts quickly between reluctance, eagerness, physical reaction to the wine, maudlin sentimentality, excess generosity and self-pity. The change from poverty to riches makes him increasingly unstable.

Boasting Hieronymus fails to drain the flask, and splutters, amusing Armador. However, he has drunk too much and feels bilious prompting Armador's questions.
Almost all of my desires are fulfilled. . . . All . . . save one. . . .

Armador [still drinking, and pretending to get confused].
What a good wine. . . . It is like a wave of sunlight in my guts. What are you saying? What wish can you still give utterance to? You are rich.

Hieronymus. I would like to be richer than rich. . . .
To be rich among the rich. . . . [He drinks.] Almost all of my desires are fulfilled. . . . All . . . one.

Armador [in a thick voice]. Really? . . . Is that all? Ask your wife. She knows the procedure. She knows all. . . .
[He drinks.] Except the formula. I have it on me. . . . [Holds it away from me.]

Hieronymus. What a good wine. . . . It is like a wave of sunlight in my guts. What are you saying? What wish can you still give utterance to? You are rich.

Armador. I would like to be richer than rich. . . .
To be rich among the rich. . . . [He drinks.] Almost all of my desires are fulfilled. . . . All . . . one. . . .

Hieronymus. I would like to be richer than rich. . . .
To be rich among the rich. . . . [He drinks.] Except the formula. I have it on me. . . . [Holds it away from me.]

Hieronymus. [sharply]. But . . . I have given it back to you. . . . Thank you for the retorts. I shall not do anything with them, since you haven’t given me the formula.

Armador [drinking]. You want too much, my friend!

. . . My eyes are growing dim. . . . Go and get some more flasks. . . . [He sits holding his forehead.]

Hieronymus. Why are you holding your forehead? Are you ill? . . . My friend?

Armador [stammering]. Tired . . . worn out . . . flee . . . all the time . . . to Muscovy this time . . . my enemies . . . If I could sleep . . . Ah! . . . This immortality . . . what a burden!

Hieronymus. Do you want me to relieve you of it . . . out of kindness? . . . If I had immortality! . . . .

Hieronymus. What is the good of possessing so much gold, if I must leave it?
ACT II, SCENE VII - BEATS

4. TITLE: Getting Infinite Wealth

ACTIONS: Armador - to make sure Hieronymus will feel omnipotent by creating a moment in his supposed drunkeness when he can apparently be tricked out of the formula by Hieronymus

Hieronymus - to get the formula without appearing to have got it.

5. TITLE: Getting Immortality

ACTIONS: Armador - to make sure Hieronymus will feel the omnipotence of immortality by drawing attention to the stone as a source of immortality and making it easy for Hieronymus to steal it by pretending to wish to be free from it and pretending to fall asleep from the wine.

Hieronymus - to steal the stone

NOTE: Armador obviously enjoys his success in this and succeeding beats.
Armador [talking to himself]. I would never have the strength to throw off the black stone, heavier than a millstone, that I wear on my chest. . . . I shall not die as long as I cannot find that strength. . . . Fabulous stone . . . accursed . . . fatal . . . [He lays his head on the table.]

Hieronymus: Black stone . . . on his chest? . . . [He wipes his forehead.] Now I know. . . . [Immortality]. . . . Are you asleep, my friend? . . . Rest. . . . He hasn't the strength? . . . I have. . . . [He draws it from the wine. . . . What a formidable deed I am going to accomplish. . . . Accursed stone . . . fabulous . . . fatal. . . . My friend, there are beads of sweat on your brow. . . . You are hot, aren't you? Let me see to you. . . . I will open your shirt. . . .

[Armador has fallen asleep. Hieronymus undoest Armador's collar.] This silver chain is in your way. . . . I shall take it off. . . . And here is the black stone! . . . [He weighs the chain and the stone in his hand.] It can't be worth much. But immortality . . . he, ho! [He fastens the stone around his neck and does up Armador's shirt.] The daring one gets from wine! Was it I who just did something? No, it was someone else. . . . I have done nothing. Tomorrow I shall hardly remember it any more.

Cavalier . . . you are no longer anything at all. . . . [He laughs with joy.] I am everything. All that you were! . . . It only needed a little drink. . . . You are despicable! . . . If I were to pull your nose, oh! . . . You have been robbed, yes, robbed as though you had been waylaid in a forest. . . . Long live Hieronymus!

Armador [suddenly standing up]. Long live Hieronymus! Hieronymus: [falling seated on the floor with fright.] You are no longer drunk?

Armador. It has gone. . . . What have I told you during this brief drunkenness?

Hieronymus. I shall try to remember. . . . [There is a knock at the door.] Hide! I is the monk. He was against the door.

Armador. I am going. The beggar's share is still to be minted, and the gold for my journey. [Hieronymus . . .] I shall say good-by at dawn. Make good use of your fortune. And give all the gold you find scattered on...
ACT II, SCENE VII - BEATS

6. TITLE: The Conqueror

ACTIONS: Hieronymus - to exult in his accomplishment

Armador - to "recover" his normal wits and to "Pop" Hieronymus' balloon

7. TITLE: Removing the Evidence

ACTIONS: Hieronymus - to get rid of Armador as fast as possible

Armador - to take his time leaving
the flags of the cellar to the poor, in my name. [He goes
goos outside.]

Hieronymus. So be it! [He puts his fingers to his nose in
the direction of the door through which Armador has
gone. inside the annexe, for night has gradually come during
the last conversation and rings to open the door.] Father!

Scene viii

1

You, at last! 

The Monk enters.

The Monk. Wine? Who treated you? Wine at Hieronymus?

Hieronymus [caught by surprise]. Yes. . . It was for
the two of us. . . Since you didn't come, I drank alone.

2

... I am rich, you understand!

The Monk. You must have drunk to dare to confess that
to me. [Sits down]

Hieronymus. I haven't drunk . . . not enough. . . I
was poor. . . But I have suddenly come into a legacy.
... [Insistent.] I am very rich!

The Monk. How talkative you are, my son. Why these
confidences? Does your wine have such a violent effect?
Let me taste it. [Smelling bottle cork]

Hieronymus. I am not raving. Do you hear me, monk?
... I am incalculably rich. . . . [Suddenly.] Would you
like some gold?

The Monk [without surprise]. Gold? No. My order,
which is a very humble one, does not accept gold. . . . If
you were to give me a little wine, rather?

Hieronymus [nervously]. You shall have gold and wine.
[He gives him flask of wine.] And if I were to
make my will, eh? [Sits]

The Monk. You going to die! I shall run and get the
holy oils! Do not forget the poor monks, my son. What a
blow! Let me drink this wine to recover myself. [He drinks
from the neck of the flask.] Exquisite! This venerable wine
is a revelation to a Capuchin who only gets aqua pumice
in his monastery. [He drinks.]

Hieronymus. A real monk! Another glass. I swear . . .

... I shall write a provision for you
at once. IN MY WILL. [Gets parchment, pen, ink; lights candle]

The Monk. The notary will authenticate it before the
magistrates. . . . Do it, for the love of God! . . . But no
money in gold. . . . Gebbe, shrines, reliquaries, they are
[He gets out a vial from his robe and drugs last bottle]
ACT II, SCENE VIII - HIERONYMUS, THE MONK

PURPOSE:

to get Hieronymus knocked out so that the conspirators can rob him

to provide comic relief. This is not of the belly-laugh type but rather an attempt to lessen the pain in what is increasingly grotesque. Changes are rung on the condition of Hieronymus and the Monk but, apart from the introduced drugging, no harm is done anyone until the end when Hieronymus is totally defenseless.

to explore the immediate effects on Hieronymus of his "omnipotence". His first impulse is to explore his superiority by keeping it to himself but making others become puppets, that is by a practical joke.

to bring out the Monk's sensuality in his craving for wine, and his hypocrisy in the total action of the scene.

ACTIONS:

Hieronymus - to gloat in the superiority of his richness by boasting, appearing to be generous, and drinking

The Monk - to humour Hieronymus and enjoy the wine until he can get Hieronymus dead drunk or drug him.

DOMINANT EMOTIONS:

Hieronymus - reckless giddiness (first from his sense of power and then from the drugged wine)

The Monk - wariness combined with a desire for wine and a slightly sadistic objectivity about Hieronymus' delusions

CHARACTER DOMINANCE:

The Monk increasingly dominates Hieronymus.

MOOD:

Enforced gaiety arises from serious games.

RHYTHMIC IMAGE:

A merry little fire gives off a bad smell which is slowly doused with wine until only wispish smoke and steam remain.
SHAPE:
The scene divides in two. The first part begins tensely as the Monk appears suspicious but moves rapidly into a conversation at cross purposes until the Monk drinks. The making of the will is very relaxed because of the Monk's agreeableness, but at one point this part becomes tense as he surreptitiously drugs the wine. Hieronymus is full of irritation after the Monk's stink. The second part begins with Hieronymus drinking the drugged wine. Hieronymus struggles to keep his bearings through his increasing confusion, while the Monk speaks a sort of obbligato which continues until after Hieronymus passes out.

STAGING:
The Monk is in control and so for the most part, remains stationary, seated or standing at the table on which is the wine. Hieronymus moves about, nervously gesturing, getting the candle ready, preparing the will, opening the chest, showing the gold. The moment for the drugging also covers the lighting of the candle as Hieronymus' back is to the audience and to the Monk. It is necessary that Hieronymus collapse down right centre so that the conspirators can be separate from him when he awakes later in Scene VIII. After Hieronymus' collapse the Monk moves very quickly, bustling into action.

DIFFICULTIES:
It must be absolutely clear to the audience what the Monk is doing and which bottle is drugged and which is not.

While the scene is a mad caper, the actors must be especially careful to play only their actions so that the scene does not degenerate into romp for its own sake; the dark side must constantly show through.

As written, the script does not call for drugs. However, Hieronymus does not have enough time to get drunk enough to pass out. Drugging aids believability and is in character.

MECHANICAL PROBLEMS:
Candles were not lit with matches in those days. Hieronymus must hide the process by standing in front of the candle.
ACT II. SCENE VIII - HIERONYMUS, THE MONK (continued)

BEATS:

1. TITLE: Greeting the Spy

   ACTIONS: Hieronymus - to explain away the opened wine

   The Monk  - to knock Hieronymus off balance
   by appearing distrustful about
   the opened wine

   NOTE: The Monk is very abrupt and menacing but
   appears satisfied and changes quickly to a
   more pleasant manner.

2. TITLE: Cross-Purposes

   ACTIONS: Hieronymus - to impress the Monk with his
   new wealth

   The Monk  - to get permission to drink some
   wine

   NOTE: The Monk's concentration must never leave the
   wine; he smells it, feels it, devours it with
   his eyes.

3. TITLE: Willing the Impossible

   ACTIONS: Hieronymus - to impress the Monk with his
   generosity in return for a
   guarantee of Paradise with a will
   which will never be valid

   The Monk  - to play along with Hieronymus
   and gain a moment to drug the
   wine
all right. . . . Wait! Leave us this house and its orchard. Nothing else. This suspect house that no one will ever buy, this haunted house built on a cemetery. We shall sanctify this gruesome land where criminals are buried, and Jews, Mohammedans, and suicides. As for your gold, my son . . . make use of it. . . . enjoy it.

Hieronymus. Mum’s the word! (sings) The house is yours—which does not mean that I am going to give up the ghost immediately, eh? I believe that I shall live to be very old, longer than the customary span of years. [He sits at the table and takes up his pen.] And in return?

The Monk. Twenty masses a year for eternity.

Hieronymus. With music, of course? . . . Is eternity long?

The Monk. Fairly. . . . And you will have the certainty of being [he sings] in paradisum!

Hieronymus. Agreed, by God . . . I shall write it down . . . I, Master Hieronymus, quite clear-sighted, solemnly give to the Capuchins my house and the orchard, on condition that they hoist me up to paradise. And I sign it. Hieronymus, landowner.

The Monk [taking the paper]. In the name of the order, thank you! [He laughs coarsely.]

Hieronymus [standing up and holding his nose]. Pig! . . . He makes the place stink! . . . Is that your thanks?

The Monk. I cannot contain my pleasure. It is the same with all my sentiments. . . . You were talking about this legacy. Is it an important one?

Hieronymus [uneasily]. I haven’t valued it. [He goes to the chest, opens it, and takes out a bag of gold.] Is this good gold, my monk? [He jingles the bag. He gives me the gold]

The Monk. Authentic, if I believe my ears on the matter. . . . There’s a good hundred florins. . . . What good works you are going to do! [He opens the bag and looks at a coin.] . . . How much better a bottle of good wine than this poor sack of gold. Let us drink to your fortune [takes drugged bottle, gives it to me, takes other for himself]. Hieronymus down the shot and bears hold of the fork.

Hieronymus. I drink. [He drinks. What on earth?] I am hazy with it?. . . . [This wine is expensive. . . . You seemed to say that I could sin . . . more or less. Is drinking wine a sin?

The Monk. Such a little one. I never drink anything else.
ACT II, SCENE VIII - BEATS

4. TITLE: Oderous Thanks

ACTIONS: the Monk - to enjoy the sadistic pleasure of flatulence
Hieronymus - to avoid the smell

5. TITLE: Drugging the Victim

ACTIONS: the Monk - to get Hieronymus to drink the drugged wine by making the legacy an excuse for a toast
Hieronymus - to display his treasure

6. TITLE: Sinking into Oblivion

ACTIONS: Hieronymus - to cope with dizziness and the doubts it inspires
the Monk - to humour Hieronymus and enjoy his collapse

NOTE: Hieronymus of course remains humourless; the Monk finds it increasingly funny.

Hieronymus sinks on his knees clutching the Monk and then sinks on his back facing the candle on the edge of the table.
Hieronymus: Bravo! That's exactly it. I was thinking of confessing. It is unnecessary. One has these scruples.

The Monk: Oh, guileless heart! Bah! The Evil One was to lodge here in person, I would belt him outside with blows from the holy scapular.

Hieronymus [drunk]. Long live the monks! I want to embrace you. You have a lovely puss.

The Monk: Let us embrace in Jesus Christ, dear Hieronymus. [They embrace. Hieronymus falls down.]

Hieronymus. I'm giving way. The room is going round. Monk, you are rising to the ceiling. Who is lighting these candles?

The Monk. Enjoy a foretaste of heaven. You are experiencing grace. It will leave you. Have a drink, my son. [He forcibly introduces the flask into Hieronymus' mouth and pours it.] I thought he was made of sterner stuff. A capital wine, indeed. [He runs to the door leading to the street.] Romulus! [He runs to the cellar door.] Armador! [The three characters appear simultaneously to left and right. Svanila is disheveled and half-undressed. Romulus carries a lantern.] Praised be the Lord Bacchus! The masterwork begins.[He blesses the crowd.]

Romulus. [To the chest.] Come, [K. [The four of them, clearly lit up by the lantern, lean over the yawning chest.] I'll take back the bag of gold florins, real florins, that I loaned for the make-believe. [Takes out bag.]

Armador [holding out a similar bag]. And replace it with this, which contains well-minted discs, but of gilded metal. [This is done.]

The Monk. Now. We find in this chest eighty un-
ACT 11, SCENE VIII - BEATS

7. TITLE: Getting On With It

ACTION: The Monk - to call the conspirators and ensure privacy by closing the shutters

ACT 11, SCENE IX - ALL THE PRINCIPAL CHARACTERS

PURPOSE:

to climax the conspirators' plot by the robbery

to show the released sensuality in each person as he feels secure in his success. Romulus is the only exception. Sybilla, Armador, the Monk and Hieronymus each relax into a state of erotic excitement.

ACTIONS:

The Monk, Armador, Sybilla, Romulus - to steal the gold, substitute gilt, and celebrate their success

Hieronymus - to recover his senses and unite with his gold

DOMINANT EMOTIONS:

expanding satisfaction, jubilation, rashness sobered by a sudden fear of discovery, concupiscence

CHARACTER DOMINANCE:

This scene is an ensemble action, but Armador and Romulus alternate as leaders in anticipation of a later struggle.

MOOD:

increasing and dangerous abandon

RHYTHMIC IMAGE:

The bonfire is lit, quickly catches and blazes riotously, is dampened suddenly but rekindles fiercely in several places.

SHAPE:

Before the chest is opened, the conspirators are stealthy and darting, but once they catch sight of the gold a low murmur of wonder and delight grows into a riotous celebration as they ritualize their robbery. Scrambling confusion and
and dead quiet follow Hieronymus' stirrings. Subdued, the conspirators begin to look at each other with stirring doubts, and they start to substitute their own wants for that of the collective. Peace descends as Sybilla, Armador and the Monk disappear noisily downstairs and Romulus is left alone with Hieronymus. Tension returns with the horrible and the ridiculous as Hieronymus wakes and crawls into his chest.

STAGING:
A series of pictures make up the scene. The first is the encircling of the fallen Hieronymus by the conspirators. The second is the encircling of the chest. The third is the nearly deserted stage as the conspirators creep out from their hiding places after Hieronymus has startled them. The fourth is dominated by Romulus giving instruction up centre while an irritated Armador is temporarily eclipsed down right and the Monk and Sybilla hover uncertainly left. The last is an apparent reconciliation up centre as the Monk embraces Sybilla, encouraged by Romulus and Armador. Romulus, alone, settles down to drink at the table but is quickly dispatched up centre into hiding as Hieronymus rouses himself. As the lid closes on the chest, Romulus convulsed in silent laughter crosses to the chest.

DIFFICULTIES:
It is necessary that the group take its time with each section, allowing the moods to grow, especially around the chest in which they have their first view of the treasure.

For the audience, it is difficult to keep clear exactly what is happening around the chest. Each bag and its description must be clear.

Hieronymus must not rush getting into the chest.

MECHANICAL PROBLEMS:
To avoid delay filling the bag with coins, a third, large, full bag is already in the chest.
ACT II, SCENE IX - ALL THE PRINCIPAL CHARACTERS (continued)

BEATS:

1. TITLE: Checking the Body
   ACTIONS: Romulus, Sybilla
             and Armador - to make sure their obstacle,
             Hieronymus is overcome
             The Monk - to ritualize the conquest

2. TITLE: Robbing the Chest
   ACTIONS: The Conspirators - to enjoy the sight of the gold and take it
   NOTE: The beat starts with small sounds of awe and builds through chuckles to a roar of enthusiasm which wakes Hieronymus.
questionable gold florins, the fortune of Master Hieronymus. Let our eight hands carry them to their destiny.

Sybilla. In this bag, until we can share them out according to our deserts. [The gold is thrown into the bag.]

Armador. And as all in this universe is nothing more than seeming, let us generously make good the loss by scattering eighty florins bearing the image of the ape—the grand master of doubtful coinage. [He empties another bag into the chest.]

Romulus. This is called the transmutation of metals. I have spoken.

The chest is closed again. Hieronymus, who has heard the noise of the metal, raises himself. The four accomplices scatter into dark corners.

Hieronymus [falling again]. I am in a cave. . . . They are unloading gold. . . . My throat. . . . wants to drink. . . . water from a river. . . . That carries gold nuggets.

The Monk [hastening to him]. Here is the river, my son. [He forces him to drink. Hiccuping from the drunken man.]

Romulus. And now? . . . It is here of night. You, Armador and Sybilla, must wait till dawn to flee. The gates of the town are shut. The wagons that go to Bruges leave at five o'clock. . . . I shall watch the drunk from the back of the room. Take your amusement in the cellar. Have you still some wine? Go with them, monk. You have done well. You deserve some relaxation.

The Monk [reddening]. Lovely Sybilla, I want to poke my brush in your flue. [He tries to hug her. Sybilla laughs.]

Armador. Come along, monk! Joyful offices are celebrated in this house. You will lose your salvation there.

The Monk. I lost that when I was still a novice. [He goes out to the garden.]

Sybilla [embracing Armador and dragging him away]. Come, my ghost! Let us make love until dawn, and let us pretend we have all the abandonments, too. Unstrung thoughts are tumbling in the air like then, I shall follow them on the wing, let I lose one fly. They go out to the right. Romulus goes to station himself at the back of the room. Laughter and talking dies away below. Pause. A haggard Hieronymus rises on his elbows.
ACT II, SCENE IX - BEATS

3. TITLE: Scrambling to Hide

ACTIONS: Hieronymus - to struggle to wake for a moment
the Conspirators - to rush to hiding places
the Monk - to pour some more wine into Hieronymus

Note: There is a moment of deathly silence as the conspirators become aware of Hieronymus, followed by a confused struggle as they become tangled in each other in their scramble to hide. The Monk is not very successful in his attempt to hide and so tackles Hieronymus directly.

4. TITLE: Internal Cracks

ACTIONS: Romulus - to organize the last phase of operations
Armador - to check on Hieronymus and figure out a way to control Romulus
the Monk - to let go to his lust for Sybilla
Sybilla - to cope with the offensive monk

5. TITLE: Settling Down to Wait

ACTIONS: Armador, Sybilla, the Monk - to make the best of it by going downstairs
Romulus - to settle himself comfortably for a vigil

6. TITLE: Making Love to His Gold

ACTIONS: Hieronymus - to find and embrace his gold
Romulus - to hide and then to try and believe Hieronymus' incredible behaviour
Hieronymus. Thirst!... Monk!... He has gone, the rogue... with my will.... I have robbed you, jackall... It serves you right.... I am immortal [He tries to get up, but falls back. He groans.] Rich... rich... and more, a magician. A Sleep... no A. not sleep when one is rich... They might come... [Hieronymus, he drags himself toward his chest.] I want you, my gold.... [He opens his chest and half plunges in.] I want to lie with you... my gold.... [With difficulty, he hoists himself up and disappears into his chest. His voice can be heard.] How good it is... good... good... 

The chest closes on the miser. In the semidarkness Romulus abandons himself to his noiseless, irrepressible laughter.

Curtain.

Scene 1

ACT THREE

Scene—The same. It is night. The candle is shining. Nothing is seen, except an attentive shadow near the staircase. Twelve strikes in the distance, and there are tremendous snores that suddenly stop as the lid of the chest opens. Hieronymus' head emerges.

Hieronymus. Where am I? In gold.... What a grand sleep!... The night is beautified.... Golden walls.... Golden darkness.... Golden silence.... I, too, am gold, and am shaped like a disc with my face in the center.... No, I dreamed.... I breathed golden dust, golden vapors. Gold come in through my mouth, my nose, my eyes, my ears, my fingers, my hands, my feet, my limbs, my whole body. I bought the globe and all that covers it, oceans, mountains, empires, peoples, and ruins. And the seasons, storms, and creation.... That was a miscalculation, for I shall lose on it when the end of the world comes.... No, I shall lose the King of Kings. But for this, these three monsignors faced me in the court, and their enwrapped hips determine again words of gold to me. I applied to them three satisfactions, my mouth was free [grues] I was forgetting. I bought Calvary... Jerusalem... Mecca and
ACT III, SCENE 1 - HIERONYMUS

PURPOSE:

to reveal what happens to Hieronymus once the checks of poverty and mortality have been removed

to study Hieronymus' madness in which common sense is lost but a ghastly logic remains, a logic used to justify successive waves of released sensual desires

to remove Hieronymus from the house so that the conspirators can leave

to create a suspense resulting from the probability of his quick return

ACTION:

Hieronymus - to swell up his consciousness so as to grasp the extent of his new freedom

Romulus - to hide

DOMINANT EMOTIONS:

wondrous stupefaction, underlain by the increasing pressure of released sensual desires, sudden fears, and doubts

MOOD:

The scene moves from a pleasant absurdity to a horrible voluptuousness

RHYTHMIC IMAGE:

the lighting of a blow-torch. (The quiet flames lick at the torch, heating it until a hissing, spitting roar announces the superheating jet.)

SHAPE:

Until he remembers that he is alone, Hieronymus goes through the expansive process of waking up to a grand world. A sourness follows as he thinks of the Monk. His desires for drink, food, and power surge up until he shouts. His own violence frightens him: his body and his house are strange until he can find a scapegoat in the doll at which he lashes out. Feeling relieved, he prepares to leave, full of assurance. But the noises from the cellar release his first conscious recognition of freed sexual desire in which he revels without restraint. The appearance of the "ghost" tempers his exuberance but does not change his mood.
ACT III. SCENE 1 - HIERONYMUS (continued)

STAGING:

With a single actor many variant blockings are possible. However, some physical facts determine movements, the chest, bottles etc. "Long live Hieronymus" as a sharp high point delivered from the top of the table dramatizes Hieronymus' sense of omnipotence, and getting down is made easy by his subsequent fears. The stabbed doll needs to be clearly seen at the end of the act and so is best left stuck in the table. To avoid repeating a listening position, Hieronymus listens to the noises in the cellar at the door rather than through the floor. The peak of sexual abandon needs to be thrust in the audience's lap and so is best downstage after a move emphasizing the build from upstage. The table corner can be leaned against to emphasize the imaginary "club-like" organ. The cloak and hat are placed so that Hieronymus sees the "ghost" when he goes for them. Romulus' head must be visible over the railing. Increasingly the movement must give the feeling that the house is too small to contain him.

DIFFICULTIES:

The same difficulties present in the earlier soliloquys are present here, but to a lesser extent because the scene is bigger, contains more variety, and is more bizarre.

Attaining enough sickening sensuality may be difficult as the audience will tend to "cut out".

BEATS:

1. TITLE: Glorious World

ACTION: Hieronymus - to luxuriate in his gold and his dreams of expanding possibility

NOTE: Hieronymus is half awake throughout this beat.
Rome . . . I possess the Mohammedan paradise and the keys to the Christian heaven. . . . (Halfway out of the chest.) I should have had a bed that wasn't so hard. My forehead is ringing like a bell. The monk made me drunk on my own wine; but he drank the greater part of it. I shall buy all the vineyards. I alone shall drink wine . . .

Later, I goad on wonder-struck wounds. I blaspheme with terror . . . Paolo. . . . With a rush, I fling them to the wind. And the crew of human leaped up with greedy hands. What a lot of gold! The sea does not contain more chalices. Too much gold! I shall plunge the couples in a river. Or I shall make statues from it—mine—

all in gold . . . huge . . . on a golden elephant trampling on the illustrious mighty. [He hoists himself out of his chest.] What brown, or black, or gray thoughts there are on my poor head! What has all happened to me so suddenly! And what an overwhelming role I must play in justice. Yesterday I was the timid Hieronymus with his little economies. Tonight I find myself flung outside time and law. [He feels himself.] It's me . . . And I am all alone with myself . . . First they will say I am mad, then they will say I am a witch. Yesterday I was the same Hieronymus; now I am myself and my friend at the same time. And I shall come alone among the thousands ofinitiates who are full of hatred. [He searches around him.] No one? They leave me, in spite of my treasure! Capuchin! Ungrateful wretch! He has run off with his will. He has gone to collect his monastic brethren together. . . . Frame the lying paper! This old house will have crumbled and all the monks will have been eaten by worms, when old Hieronymus is still laughing, and he will be the last to laugh! . . . Haven't the capuchins of the cloth taken anything? In his paniter, he has even forgotten to empty the bottle. I shall do it. [He drinks.] The peculiar thirst you get from drinking! My blood must have changed its complexion. Is it I, so temperate, who am bending my elbow? What a transformation in my substance! Here I am, hungry and thirsty, wanting to do things, to speak out loud. We shall see! I shall have fireworks set off. I shall give feasts. I shall illuminate my house. I shall command the bagpipe to sound, and the
drummers . . . I shall laugh contagious laughter that will wind over the whole country. And the people will shout, "Down with misers! . . . Long live Hieronymus!
ACT III. SCENE 1 - BEATS

2. TITLE: Coming to Grips with Himself

ACTION: Hieronymus - to rediscover himself

NOTE: In his unstable condition, this rediscovery is not a logical or temperate action. Hieronymus first discovers that he has a hangover which produces morbid thoughts and visions of future drunkenness without stint; then he finds he is alone, a state he senses as foreboding but which is again brushed aside with the pleasure of his practical joke; then surprised at the change in himself because of his drinking, he cuts loose with a series of visions of his power and importance. Both his past identity and his new one must be present, alternating in emphasis, until he throws off the old at the end of the beat.
Michel de Ghelderode

[act iii]

36

the philanthropist! 

He who counts money? 

[He drinks.] 

Long life, Hieronymus! 

[He laughs.] 

What a 

good joke I'm playing on death! 

... What? 

[He listens.] 

What quiet! It is as still as 

a spider's web. 

[He shivers.] 

What is there to be afraid of? 

The spirit of the 

Almighty who is obeying at my power? 

God the Father, 

I shall sing up a great golden chalice for you. 

And you 

do me the 

honour of being a parent of some vilenesses for 

your soul's corruption. 

Yes, I shall 

give you the 

honour of the earth on a present,amina, eyes, under 

somewhat latent. 

Am I liberal enough? 

[He touches the bottle.] 

This wine is playing havoc with my throat. 

... 

... 

My flesh 

is alive! 

[He sits up and sits on a chair.] 

Strange 

moments! 

[He rocks himself.] 

I am watched, even though there is no one. 

Through the walls, the 

ceiling. 

... There are eyes. 

[Politely.] I am doing nothing 

odd. 

Watchers, you are wasting your time. 

[He catches sight of the child.] 

It is you who are looking at 

me? You are not asleep? 

True, you were born with your eyes open. 

You haven't got cyclaids. 

[He catches up the book of the room, has covered him with a sheet. 

Stop spying! Your eyes are red. What do I see in them? 

[He gets up and comes closer to the child.] 

I can guess. You reveal your mean little soul to me. 

Covetous! 

You see gold. You see gold. 

You assess your inheritance. 

You have the eyes 

of a harridan. 

Parricide! No, my vicious little fellow, you 

will never inherit, for that would mean my dying, and that 

is impossible. 

[He takes a knife from behind the table. 

So I shall spare you your life ... the life of a pauper that yours would be. 

I shall put an end to you. 

... Will you submit, like a dutiful child? 

[He thrusts the knife into the child's chest.] 

What a bitter taste there is, 

ew-moments. 

F. 

He is not bleeding? ... What an economical child, keeping his blood for himself. 

[He good 

back to the table.] 

No more wine? And I want to tone 

in great ease! 

I shall go to the taverns. 

... 

... 

What will people say? "Hieronymus is 

drinking! ... Hieronymus is drunk!" Yes, because side 

now! 

I am standing drunk. 

... Yes, I have dared
ACT III, SCENE I - BEATS

3. TITLE: Destroying the Coveters

ACTION: Hieronymus - to find a way to destroy his fears

NOTE: His reckless noisiness at the end of the last beat brought to his attention the silence of the room, and now brings on a wave of fears which he finally controls by concentrating them in the doll and violently killing them there.

4. TITLE: Arousing the Bull

ACTION: Hieronymus - to surrender to a long suppressed eroticism

NOTE: This is a long beat which begins with a transitional action prompted by the empty bottle. In the process of putting his house in order, he remembers the noises of the previous day and finds that the true and exciting interpretation of them is being forced upon him now that he is not blinded by the need to interpret them as noises necessary for gold production. He is terrified and fascinated by the images conjured up before him, and he finally wallows in them, letting go with a wild dance and excessive images. This is the most sensually intense and repulsive beat in the play.
to leave my humble dwelling. [He hesitates.] Your duty, chest, is to stay firmly put, and not to allow your eyes to give me any pleasure now, if you are asleep. As for the Cavalier, as for my wife, they have gold as I have... So they will not rob me. ... If I were certain that they were asleep. [He glues his ear to the door and listens.] Nothing! ... Yes ... a buzzing ... voices ... whispering. ... Formulas. ... Eh? ... Someone is laughing ... A fine crystal laugh. [A woman's hysterical laughter is heard.] Is my wife laughing? Is it necessary to laugh to breed gold? [He listens.] She is speaking faster. ... faster. She is choking. [A moan is heard.] Is she moaning? ... Is it with pain? ... or with pleasure? ... What is being done to her? What do they do to women to draw these long animal moans from them? ... Are they standing up? Are they lying on the ground? ... And if they are lying, are their bodies apart or together? ... And if thev are together, aren't they one on top of the other? And moving? ... How? ... What do they call what they are doing? [He goes up crimson.] I do not know. I do not want to know. This woman was not moaning. [Moan.] I maintain that she was not moaning! [Another moan.] I do not love this woman. She has contributed to my enrichment. I despise her. Have I not given her up, body and soul, to the stranger? That shows what little value I set on her. Enjoy yourself, lecherous woman! Be melodious like an alley cat. ... There are other women. ... Troops of them! I can buy entire harems. ... Your head will bristle with countless horns. A porcupine will not have as many quills. I shall work away at fat women, very fat, with the most meat possible, for my money. They will moan better than you. The whole town will hear them bellowing in their climaxes. And the town will exclaim, "Listen, Hicronymus is copulating! Hurrah! Hurrah!" The fine fellow. ... [He is sweating.] I am sweating. [He is panting.] This very night I have deserved it... My loins are filled with live coals. My organ swells up hugely like a club that I shall use to threaten the whores. Who is armed like me? I want to exercise myself at once—with a sow, if necessary! Give me the sins of unchastity... the worst of those that common
ACT 1. SCENE 1 - BEATS

4. (continued)
people cannot afford. [At last he sees the ghost, and draws back.] Beg your pardon, ghost. You were there?...
Listen. . . Do not reproach me. You would be ill-advised to send a lecture to me at present. I am in a trance. You too have committed sins. . . .
Stay here. Watch over my treasure. You won’t get any gold, because you wouldn’t know what to do with it. But I shall redeem your purgatory. . . .
Ah! . . . For me, it will be the first time that I have made my way to the shady side streets. I am sinning in good faith. It is the call of nature. . . .
One word more, ghost. Watch the Cavalier . . . and my wife. Spy on them. Make a list of their most precise gestures. You can go through. . . . I shall have great satisfaction listening to you recounting the abominable sights. . . . Don’t let yourself get excited. You, with your unreal person, couldn’t go to the gay ladies. . . .
You understand? . . .
[He opens the chest and takes out a coin.] With this golden florin I shall have ten well-tried whores. . . .
Ho! . . . The monk will die with envy.
[He puts on his hat, throws a cloak over his shoulders, and goes to the door.] [He goes out and shuts the door.]

Scene ii
As soon as he is alone, ROMULUS bursts into great laughter, and still covered in his sheet, runs to the door, opens it, and still covered in his sheet, runs to the door, mùgs, in great laughter, and still covered in his sheet, runs to the door, mùgs, in great laughter.

Noise of voices and footsteps.

The Monk. [appearing, flushed and staggering.] By the devil’s buttocks! You are disturbing our ceremonies. By God! She was lifting her petticoat up. . . .
Romulus. Hieronymus has come in heat. He is on his way to the trollops. . . . This is not in our plan. . . .
The magistrate isn’t due till dawn.
The Monk. Armador and his servant girl mustn’t have time to get away. . . . Risky! . . . Really risky! . . .
Listen, Romulus. I’m afraid those two have an inkling. They were slipping knowing glances to each other. Look out for mischief.
Romulus. Right! . . . I shall go and warn the magistrate. [Goes to window]
ACT III, SCENE I - BEATS

5. TITLE: Accepting the Ghost

ACTION: Hieronymus - to use the ghost as a spy, an extension of himself

NOTE: Continuing the action begun at the beginning of Beat 4, Hieronymus is suddenly faced with the figure covered by the sheet. There is a tense moment for Romulus in which Hieronymus is baffled, but he is so unbalanced, and so sure of himself that the idea of the ghost so much a part of his life in this house, is not questioned once it strikes him. The ghost becomes an ally and the relationship a joking one. With this added protection at home, he rushes confidently out to new adventures.

ACT III, SCENE II - THE CONSPIRATORS

PURPOSE:

to reveal the plotting among the conspirators
to kill off Romulus in preparation for the final scene
to reveal Armador's cold blooded ability to act in contrast to the squeamishness of Sybilla and the Monk
to reveal the Monk's perfidy

ACTIONS:

Romulus - to find a way of exposing Armador to the law

the Monk - to keep alive in the face of disintegrating plans

Armador - to keep alive in the face of treachery and to increase his fortune

Sybilla - to assist Armador in protecting themselves

DOMINANT EMOTIONS:

All - wariness and fear covered over with jocularity

CHARACTER DOMINANCE:

Armador controls the scene.

MOOD:

tense, threatening, moments of forced gaiety
ACT III, SCENE 11 - THE CONSPIRATORS (continued)

RHYTHMIC IMAGE:

a sputtering fuse which at times appears to go out and at times races ahead setting off in its course an explosion without touching off the rest . . . yet

SHAPE:

The sudden bursts of merriment from Romulus and the Monk turn rapidly into fearful, sudden planning with no resolution. The pattern is repeated as Armador enters expansively and as Sybilla and the Monk jest. Romulus' suspicious exit to the cellar sparks another conspiratorial huddle by Armador and Sybilla with the Monk listening. The dividing up of the gold is shot through with ironic meanings and suspicious glances in a matrix of hypocritical comradeship. A sudden sobering terror grips Sybilla and the Monk at Romulus' death, but it is followed by renewed hypocritical joviality and rapid activity.

Romulus checks the door to dramatize the fact that it is locked.

STAGING:

The conference between Romulus and the Monk needs to be at some distance from the cellar door but in a position so that they can keep an eye on it; hence, it takes place down left. Armador must clear the cellar door to the right so that Sybilla can enter, be seen, and have a clear view to the Monk. Both Armador and Sybilla need to clear the way for Romulus to exit; the doll provides an opportunity for them to move downstage and for Romulus to exit. The division of the money can best take place at the table, Armador seated for strength and surrounded by the others. Because Romulus must be near the window through which he is going to try to escape, he has to change places with Sybilla, a move which adds a restless quality to the onlookers and puts Sybilla next to Armador where she would feel safest.

The stabbing is set up so that the actual entrance of the blade into Romulus' body is hidden and Romulus body is accessible for easy dragging to the chest. The rest of the movement is determined by the set layout.

DIFFICULTIES:

So many rapid revelations and changing of sides occur that great clarity is necessary.
ACT III, SCENE 11 - THE CONSPIRATORS (continued)

MECHANICAL DIFFICULTIES:

The staging of the stabbing and the disposing of the corpse are tricky.

BEATS:

1. TITLE: Fumbling a Crisis

   ACTIONS: Romulus - to arrange to head off Armador and Sybilla
             The Monk- to find excuses to stop Romulus
The Monk. Not yet. Armador would understand. . . .
And what about me? . . . Alone with them? . . . I
would be bled like a stuck pig. . . . Be quiet. They are
coming up. Let us divide it up first.

Armador [appearing]: What? He has taken wing! Every-
thing is working out. I like that very much. Let us cut it
short, friends.

Sybilla appears. She is mistrustful.

The Monk [to Sybilla]. Sybilla, with your body of a
succubus! . . . White frog! . . . I throb under my robe!
Sybilla. You will take it off for me, father monk. . . .

Romulus [anxiously]. Where is the real gold? If the miser
were to come back...

Sybilla [to Armador]. He has taken wing? Hie.
Romanus. Hie! Then, in a low voice.] The monk let it out to me in his lust-
ful delirium. There is a traitor with a Roman name.
In exchange, I have promised him my body.

Romulus [in a low voice]. Dividing it up? . . . I will give my share for
Sybilla's crucifix.

Armador [coming back]. You win this! We are among honest folk. . . . Here are eighty
florins, taken from the chest. Twenty for Romulus, honest;
Romulus. [He gives them.] Ten for the father—no morp,
since he has the will. [He gives them.] Fifty for me and the
wench, who have well deserved them. And take heed that;
ill-gotten gains always thrive! He laughs, showing his teeth.}

Now, let us forget one another! I do not want to watch the downfall of the old fellow
whose ruin we have accomplished. The Flemish roads will
be pleasant under my feet. I shall never again in this life
see either you (bearded beggar, far-seeing monk) or
the other holy deeds! . . . Each
knowing what he must do on earth. . . . Good-bye!

Romulus [animatedly]. Already? Dawn is still far away,
and the miser is in the hands of the women. In the name
ACT III. SCENE 11 - BEATS

2. TITLE: Getting On With It
   ACTIONS: Armador - to organize the group

3. TITLE: Fending Off the Brute
   ACTIONS: The Monk - to make a pass at Sybilla
   Sybilla - to keep him at his distance
   NOTE: In her effort to avoid the Monk Sybilla looks around for a diversion and finds it in the rather disturbing sight of the stabbed doll.

4. TITLE: Warning Armador
   ACTIONS: Sybilla - to warn Armador about Romulus and of the deal with the Monk

5. TITLE: Dividing the Loot
   ACTIONS: Romulus - to get the division underway
   Armador - to divide up the money and gain time to prepare for some action against Romulus
   Sybilla and The Monk - to watch and size up what is happening

6. TITLE: Stabbing the Traitor
   ACTIONS: Romulus - to cover his leaving with an excuse
   Armador - to stop Romulus' treachery by killing him
   Sybilla and The Monk - to cope with the shock of the killing
of brotherhood, let us stay. . . . Wait! . . . I am going to put my gold in a safe place, and I shall come back with more wine. [He goes toward the door.]

Armador [following him step by step]. Go, comrade! And beware of scoundrels. A stab is soon given. [He draws his dagger and stabs Romulus between the shoulders.]

One hardly notices it.

Romulus [staggering]. They're killing me! . . . It is cold! [He collapses to his knees.]

Armador [laughing]. They're killing you? . . . Where are the assailants, so that I can go and inform the magistrate? . . . Eh, Romulus?

The beggar remains on his knees for a moment, rattling in his throat, then he slumps to the floor. Sybilla laughs brutally.

The Monk [frightened]. Cavalier . . . so good a spy! Armador [wiping his dagger]. Here he is a real ghost!

Sybilla [remembering the terms? [He hugs her.] Little girl . . . I shall eat you up.

Sybilla. Come along, since I promised you. You are not angry, Armador?

Armador. Go along! It is your reward, Capuchin. I must busy myself with the ghost and bury it.

Sybilla [to The Monk]. Quick, then, in my room! [She runs up the stairs.]

The Monk [following her, panting]. Oh, delight! . . . Quick, yes . . . Very quick! . . . I can't contain myself any longer.

They disappear upstairs.

Armador [dragging Romulus' corpse to the chest]. I bear no malice, you understand. You shall have a decent burial. And a shroud. All the Christian things you don't deserve. [He opens the chest and clams in the beggar's body, which is still wrapped in its sheet. I was forgetting. . . . [He takes the dead man's purse. Your fine gold wouldn't be accepted as currency in hell. [He closes the chest.] Rot among the false gold, false man! [He goes.

A last piece of work waits for me up there, at the price of ten royal florins! [He disappears upstairs.]

Pause. The street. door opens with a crash. Hieronymus picks up items on table.
ACT III. SCENE I

7. TITLE: Claiming a Reward
   ACTIONS: the Monk - to ask for his payment and
            delight in its immediacy
            Sybilla - to clear his request with Armador
            Armador - to appear to agree

8. TITLE: Hiding the Corpse
   ACTIONS: Armador - to dispose of the body, stripping
            it of value (both gold and moral worth)
   NOTE: Armador's attitude is one of amused contempt.

9. TITLE: Girding His Loins
   ACTIONS: Armador - to prepare himself to murder the
            Monk
   NOTE: Armador must pick up his jacket, baldric and
            sword from the table where he left it in
            beat 5.

ACT III. SCENE II

PURPOSE:

to reveal Hieronymus at his lowest ebb, bewildered, beaten,
insane, frightened, degenerate and robbed even of the
dignity which miserliness gave him.

to reveal also that even though crushed, he continues to
believe quite without doubts in his acquired "powers" in
a sort of glorious madness

to reveal that Hieronymus is completely incapable of
correctly interpreting the events in the world around him
(Truth and fiction for him have become indistinguishable.)

to return Hieronymus to his house so that he can be
surrounded by evidence which condemns him

to remove Sybilla and Armador

ACTIONS:

   Hieronymus - to recover from his nightmarish experience

   Sybilla and
   Armador - to escape without being detected

DOMINANT EMOTIONS:

   Hieronymus - fear, then fear mixed with growing but
   erratic self-confidence
ACT III, SCENE III - HIERONYMUS (continued)

MOOD:

feverish bewilderment

RHYTHMIC IMAGE:

grass fire - tufts flaring up, quiet lickings, sudden rushing tongues, apparent disappearances, high speed

SHAPE:

Hieronymus enters with a crash. He can barely speak. His bewildered questions act as short flat pauses in a rising turbulence. After a peak of excessive self-confidence, the pattern starts again with a feeling of attack on his body. He retaliates in a crescendo of threats calling upon his assistants, the Monk, Sybilla, Armador, and the ghost to bring down destruction on his enemies. In an apparent answer to his demands, Armador and Sybilla appear and exit. Their laughter disturbs him deeply as sanity nearly returns in a moment of quiet, but soon he is overwhelmed again. His crowding fears demand escape and confession in a build to the Monk's entrance.

STAGING:

Hieronymus' gestures re-enact his experiences. The door is kept as a focal point of his fears. He sits on the chest dramatizing the sense of security he gets from the proximity of his gold. Moving upstage he hurls his threats at the door. He draws his sword at the scuffle upstairs and as Armador and Sybilla keep sheets in front of them, they cross and exit as he opens the door. Hieronymus nearly comes to his senses seated on the stool, but he is soon in motion again ending below the stair railing as the Monk enters.

DIFFICULTIES:

This scene is the most grotesque in the play and also the most intense. Any overplaying will destroy it; it must come about naturally as a result of what has gone before.

The sharp changes from raving to nearly lucid calm need to be clear and yet believable. The dangers are woolliness and an unrelieved thrashing about.

BEATS:

1. TITLE: Raising the Drawbridge

   ACTION: Hieronymus - to lock out the demonic world
Hieronymus [in a hoarse voice] Help! ... There are wasps tormenting me. Sticky insects are running over me. At the turn of this field, made up an exorcist for me. There were vipers, wolves, brown owls. Some of those evil beasts were wrapping me in sticky breath and drooling bile, in vain among the mushrooms and the nettles. I was the prey of sobbing gargoyles. I was beaten to a jelly. What did I do to these ribald creatures and their females? What witches' hair did I wander into? Help! ... Down off the fences and the stairs! ... I paid, and the old sweats in the taverns threw the stools in my path and swore horribly in German and Spanish! And the butchers wanted to pull down my breeches and cut my organ off! I did nothing, said nothing! And the beggars were nont the less frenzied. ... With blows from their crutches. On me, noble Hieronymus! ... And their bawling! ... Oh! Oh! Oh! They kicked me into the filth of the gutter. And many dogs suddenly appeared in blind alleys. They bit me. And attic windows opened. And bald and toothless creatures emptied their chamber pots on me. People shouted, "Run him to earth! Arrest him!" Why? They are on their way here. I am, but the dogs caught me up. The door opened on the door. All the host of beggars is going to pull down my breeches. They want my gold. Help! I would rather let them kill me on my chest. 

Fiercely: Yes indeed! I make game of them. I have a magic breastplate. ... What have I to fear? I am indestructible! [Distressed] Why do they do all to spoil me? With this magic, this power, these who stole his detection in the stones? It seems as though I have buboes, pustules, abscesses, growing on me. There is a spiky plant growing in my belly, a hideous plant that is slowly devouring my organs, my liver, my entrails, my heart. ... Away with these filthy women! ... I shall be chaste! ... I shall have myself castrated, cut off close! And I shall have my revenge! I shall have all these people in my power. I want to abolish physical love in this kingdom. Do you hear me, monk? Where are you? And you listening, you stinking creature? I shall pay you. You shall paddle alone to the Loggia, if you dare to come. Take my sword. Monsieur
ACT III, SCENE 111 - BEATS

2. TITLE: Begging for Understanding
ACTION: Hieronymus - to drive off the overwhelming hallucinations persuing him
NOTES: This beat has two alternating actions Hieronymus is possessed; his memories are as alive as life itself and he relives each event.

3. TITLE: Holding the Line
ACTION: Hieronymus - to fight off fear with the power of his wealth and immortality
NOTE: This beat is a calm in the centre of the storm.

4. TITLE: Drowning Again
ACTION: Hieronymus - to struggle with the demons

5. TITLE: Getting the Upper Hand
ACTION: Hieronymus - to drive off the forces with anger and the assistance of friends
NOTE: This action is so successful that Hieronymus forgets his fears in becoming interested in the ghost's disappearance and the noises upstairs.
Two shadows, covered by dark cloaks, hurry down the stairs. HIERONYMUS draws back.

Ardador [disguising his voice]. Hieronymus, open the door!

Sybilla [disguising her voice]. So that we can run at your enemies.

Hieronymus, trembling, opens the door. The pair rush outside and laugh without restraint. They disappear, but they can be heard laughing in the distance.

Hieronymus. Thank you... Why are they laughing?

... They are laughing at my enemies... They are going to slaughter my enemies! [He laughs] Hal... Hal... [He dashes to the door! There were two of them! Who is the second? [Yet] No... There is only one ghost in this house. I am being robbed!... being taken in. Arrest the ghost! It is a conspiracy! The death of one is enough for it! And you, my gold...

What a terrible night! He brandishes his sword. I have had enough of it!... there is enough gold! I can not meet with the Commissary. I shall hate you, Hare, more than ever, so I shall kill the moment! [He shouts.] Silence! Nothing! It is nothing! He sits down. I am the size of a mountain. I must never come to this house with that changes. No, Hieronymus, one does not meddle in the techniques with impunity! [He whispers.] Riches are ending an very high price. [He stands up.] Was wrong to hide from the night. The street is still dead. [They will not come. The butchers
ACT III, SCENE III - BEATS

6. TITLE: Escaping
   ACTIONS: Armador and Sybilla - to fool Hieronymus and escape
   Hieronymus - to help the ghost beat back his enemies
   NOTE: For a few moments Hieronymus' indecision raises a question as to whether he will recognize Armador and Sybilla.

7. TITLE: Terrible Doubts
   ACTION: Hieronymus - to explain the discrepancies
   NOTE: Hieronymus arrives at the awful but correct explanation by accident, looks at it quietly, but fails to recognize it before the fears begin to stir again in this moment of vacuum.

8. TITLE: Deciding on an Action
   ACTION: Hieronymus - to look for ways of escaping future danger
   NOTE: This is the "Let's get outa here" reaction which fails because of the tie to his possessions.
have lost track of me. But the bawds will recognize me.
The whole town will know from their accursed tongues
that I had gold. [Determinedly.] I shall go. I shall take
my fortune and leave the town. [Faltering.] I ought to take
my house. ... There are too many bricks. I shall go to-
tomorrow. I shall put myself under the protection of the
monks. They will hear my confession. [Inspired.] I shall
become a monk. At once! ... Come here, fat Father,
come and hear my confession!

Have lost track of me. But the bawds will recognize me.
The whole town will know from their accursed tongues
that I had gold. [Determinedly.] I shall go. I shall take
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monks. They will hear my confession. [Inspired.] I shall
become a monk. At once! ... Come here, fat Father,
come and hear my confession!

Scene iv Voice of The Monk [upstairs]. My confession!
Hieronymus. I hear an echo. Is it the ghost moaning at
the door? ... No. It came from above. Hello! [At the staircase.] Come down!
Sybilla, wife, where are you?
Voice of The Monk. Sybilla! ... Her body!
Hieronymus [furious]. Again? ... When were they in
the room? You have got her body? ... They will never
banish ... Stop your loathsome games.

The Monk appears above. His face is swollen. He clings
to the handrail. He snorts.

The Monk. My confession!
Hieronymus [joyfully], The monk! What next! Exactly,
my confession.

The Monk [coming down painfully]. Damned!
Hieronymus. Damned? Me! You don't know a thing
about it ... I repent.

The Monk. On her ... Killed ... the
Hieronymus. It was him! ... I knew it! ... Satan!
... You say he was on her? You killed him? [Swiftly]
The Monk, who has got to the bottom of the stairs.

Hieronymus. You say he was on her? You killed him?

The Monk [with a gasp]. Lust! Oh, [on Knees]
Hieronymus. True! ... It is despicable. Never again!
... Father, I am going to become a monk!

The Monk [collapsing]. Hell! ... Hieronymus [leaving
away from him] and laughing
courteously]. Bravo! ... You have guzzled my wine!
... He is being punished. He is snoring. Stink at your pleasure.
ACT III, SCENE IV - HIERONYMUS, THE MONK

PURPOSE:

- to get the Monk downstairs to die so that he will be part of the evidence against Hieronymus
- to provide a reason why Hieronymus can believe that his enemies are overthrown (i.e. the Monk has killed the Devil.)
- to provide a small period of relief through wry laughter and tranquility in preparation for the climactic action

ACTIONS:

Hieronymus - to explain to himself why the Monk is behaving the way he is
the Monk - to make confession as a final absolution

DOMINANT EMOTIONS:

Hieronymus - relief, disgust
the Monk - fear

CHARACTER DOMINANCE:

Hieronymus dominates.

MOOD:

A feverish decay is followed by a tranquility announced by the fresh air.

RHYTHMIC IMAGE:

A blow torch is turned off so that a small, quiet flame is left.

SHAPE:

The mysterious voice of the Monk brings a crescendo of fury from Hieronymus until the Monk appears in a rush. A moment of confusion follows as they talk at cross-purposes. Hieronymus jabbers erratically over the Monk and finally flings himself at the window for a long calming pause of fresh air. The rest of the scene is weary and quiet.
ACT III. SCENE IV - HIERONYMUS, THE MONK (continued)

STAGING:

The Monk's unsteadiness is dramatized by his hanging over the rail. The Monk's corpse must be visible, but not in the way for the next scene. Hieronymus kicks the Monk from upstage and behind so that the "kicked" actor can fake a corpse movement. The scene ends with Hieronymus secure and tranquil in his seat.

DIFFICULTIES:

In the confusion, the death of the Devil must be made clear.

The final tranquility must not be hurried, yet not be held so long that the audience feels the play has ended.

MECHANICAL PROBLEMS:

A throwing rig is necessary so that the stone lands predictably.

BEATS:

1. TITLE: Calling Forth the Spectre

   ACTIONS: Hieronymus - to search out the source of the voice
             the Monk - to get help

2. TITLE: Salvation

   ACTIONS: the Monk - to make confession in spite of the pain
             Hieronymus - to make his confession

   NOTE: Hieronymus does not look for the welcome fact of the Devil's death but it stops his action.

3. TITLE: Reviling the Sot

   ACTIONS: Hieronymus - to regain his self respect by rejecting the Monk
             (the Monk - even in death the Monk blows derision in his face.)

   NOTES: There is a sadistic pleasure in Hieronymus' action.
I shall go and tell your superior. You will be taken back to your monastery processially—accompanied by the gibes of the populace. Ho, ho, ho! Let him stink! No, I don't want to become a monk. Repulsive crew! [He gives him several kicks.] You will be damned. You will die in your fill and your fill! [He holds his nose.] Pahi! Airl

[He rushes to the window and opens it.] It is dawn. Pale light. The night is over. What a release! [He blows out the candle.] Nothing is growing old. I am coming out of the darkness. I am going to be alone, so I will become

Hieronymus. I shall sleep. And at night I shall peacefully make gold. I want to forget. Hieronymus, you must not drink so much any more. [He kicks.] You dream that you go after women, that the populace becomes indignant. Drive these phantasms away! [He laughs.]

[Scene V]

Suddenly a windowpane flies in. A clamor grows in the street. Hieronymus howls.] They are clamoring! I am being attacked! I am being plundered! [He wields his sword.] Have mercy! I am innocent!

Voice of the Crowd. Boo... Boo... Hieronymus! Boo... Boo... Boo


Hieronymus. What are they shouting? My gold! I am being robbed. Be calm. I shall give you gold. Come here, you monks! Protect your benefactor!

The door is burst in. The shouts die down, but the crowd continues to snarl. The Magistrate appears. He is dressed in black, and is followed by Men At Arms.


Hieronymus [giving up his sword]. Thank you... Good day, sire. It is good of you to demand that the rabble disperse. Thank you.

The Magistrate. Have you been with the women tonight... and did you pay them with this coin? [He shows a coin.]

Hieronymus. Never... Ask the ghost... the monk... The Magistrate. Open the chest!

Hieronymus [opening the chest]. Is it necessary? [He
ACT III, SCENE IV - BEATS

4. TITLE: Gasping for Air
ACTION: Hieronymus - to let in some fresh air by opening the window

5. TITLE: Peace
ACTION: Hieronymus - to relax

ACT III, SCENE V - HIERONYMUS, MAGISTRATE, TWO GUARDS, TWO CORPSES

PURPOSE:
to resolve the plot with the arrest of Hieronymus in circumstances which will destroy him
to show that Hieronymus really does not understand what is happening to him
to dramatize the power of society in the crowd, a power here acting as an agent of Nemesis

ACTIONS:
Hieronymus - to save himself from the crowd by relying on the Magistrate's protection
Magistrate - to investigate the complaints about Hieronymus and act according to the evidence.
Guards - to obey orders

DOMINANT EMOTIONS:
Hieronymus - fear, anger, contempt
Magistrate - suspicion

CHARACTER DOMINANCE:
The Magistrate dominates.

MOOD:
the hypnotic feeling of suspense at the approach of inevitable violence, hysteria

RHYTHMIC IMAGE:
a house fire which starts with spontaneous combustion in oily rags, followed by a period in which the slower wood catches and ending with a conflagration
ACT III, SCENE V - HIERONYMUS, MAGISTRATE, TWO GUARDS
TWO CORPSES (Continued)

SHAPE:
The rapidly growing noise of the crowd inspires a similarly growing panic in Hieronymus until the Magistrate confronts him. As the Magistrate presses Hieronymus with questions, his new calm turns to a rising indignation which is matched by a rising disgust on the part of the Magistrate, culminating in the seizure of Hieronymus. After a slight pause as the Magistrate goes to the door, Hieronymus' reaction begins to take effect and the play ends with rising panic, struggle and noise.

STAGING:
The rock breaking the glass in the window chases Hieronymus stage left facing the door. Hieronymus is placed on the periphery of the action, dramatizing the ineffectuality of his explanations. To emphasize the ending, Hieronymus fights free and stands between the guards for his last speech and is dragged off in a fit of wild laughter leaving the Magistrate holding the bag of gold and looking at the bodies in a tableau vivant as the lights fade slowly.

DIFFICULTIES:
The size of the stage makes blocking difficult.
The final exit of Hieronymus is weakened by the position of the door.
To be convincing the crowd noise has to be of high quality because it must be deafening.

MECHANICAL PROBLEMS:
Moving Romulus' corpse from the chest is difficult.

BEATS:
1. TITLE: The Attack
   ACTION: Hieronymus - to control his panic
2. TITLE: Surrendering
   ACTION: Magistrate - to persuade Hieronymus to give up
   Hieronymus - to accept the protection of the law
   Guards - to prevent Hieronymus' escape
ACT III, SCENE V - HIERONYMUS, MAGISTRATE, TWO GUARDS
TWO CORPSES (Continued)

BEATS: (continued)

3. TITLE: Cross-examining

ACTIONS: Magistrate - to collect evidence

Hieronymus - to co-operate with the Magistrate

Guards - to prevent Hieronymus' escape

NOTE: In Hieronymus' eyes, the Magistrate makes his action very difficult by attacking his self-respect.
RED MAGIC

draws back.] The ghost is inside! ... Look! He wanted to rob me. He is caught in the trap. [He jumps for joy.] What a good trick! [The Magistrate signals the guards to take out Romulus' enshrouded body and lay it down.

The Magistrate. Is this gold yours? [He takes hold of a handful of coins.]
Hieronymus. Mine alone. Do not touch it. By what right?...

The Magistrate. This monk, who has killed him?
Hieronymus. The monk? He is drunk. That isn't blood. It's wine. I

The Magistrate. And this doll, stabbed with a knife?
Hieronymus. I do not know. Will you speak to me with respect? You had better understand that I am rich.

The Magistrate. Seize him! [The Men at Arms lay hold of the miser.] Sorcerer, counterfeiter, felon! ... He is thrice guilty! [Going to the door.] People, I deliver him up to justice.

The Crowd. Death! The executioner! Long live the law! Boo! Boo! Boo!
Hieronymus [arrogantly]. Do not understand. Say it again. Death? [The executioner?] It is better to laugh at it! [He laughs.] Ho, ho! Of all living beings, I am the chief. Bah! I am as great as the emperor! [Me die?] I shall buy justice. Ho, ho, ho! Listen to me! I am like God. It is true! You do not know that I am immortal, do you?...

He laughs heartily. He is dragged away to the accompaniment of the boos and jeers of the crowd.

The Magistrate looks at the bodies; then he
freezes as he raises the bag of gold in his
calm to look at it. The crowd sustains and
fades with the lights.

Curtain.
ACT III, SCENE V. - BEATS

4. TITLE: Arresting the Criminal

ACTIONS: Magistrate - to order the arrest of Hieronymus
and inform the people

Guards - to hold Hieronymus

Hieronymus - to understand what is happening

5. TITLE: Flinging Omnipotence in Their Faces

ACTIONS: Hieronymus - to proclaim his inviolability
and fight off arrest

Guards - to hustle Hieronymus off to execution

6. TITLE: Figuring It Out

ACTION: Magistrate - to review the evidence
LIGHTING PLOT

GENERAL AREAS:

In addition to the sheet, stairs and landing, the whole floor area is lit, with the possible exception of the extreme back wall.

Each area is cross-lit

Each area is separately dimmed, so that actors' movement can be followed in dim scenes and the movement of candles or lanterns can be represented.

Two basic gels are used for the cross-lighting: the lights aimed toward stage right are pale chocolate to simulate lit shadows, and the lights aimed toward stage left are pale lavender (surprise pink) to coincide with the light from the window.

SPECIAL AREAS:

A pale steel-blue light shines through the up left window against the back wall. This light represents the dawn sun.

Pale steel-blue lights shine through the right window and down right door set high up to represent daylight.

Two smokey pink lights shine through the right window and two through the down right door. One of each pair is set to cast a low beam on the left wall. One of each pair is set to cast a similar beam higher up. The light through the window should cast the window bars quite clearly on the wall opposite. These lights represent two stages of sunset.

A dim red light remains permanently on in the downstage end of the chest.

The down right door needs a framing light in pale chocolate.

The table requires a circular light representing candle light, cross-lit, including the chair and stool, and gelled like the general areas.

A faint wing light shines in from the staircase off-stage, gelled in pale chocolate.

A primary red iris spot shines on the floor, centre, in front of the main curtain.
LIGHTING PLOT (continued)

CUES:

<table>
<thead>
<tr>
<th>No.</th>
<th>Act</th>
<th>Scene</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preset 1</td>
<td>1</td>
<td>1</td>
<td>Table special on dim</td>
</tr>
<tr>
<td>1</td>
<td>House</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
<td>Round spot in front of curtain to full in ten seconds, hold for five and then out</td>
</tr>
<tr>
<td>CURTAIN 3</td>
<td>1</td>
<td>1</td>
<td>The table special and the general areas rise in proportion until Hieronymus can be visible anywhere that he moves even though the set remains dim. The change is imperceptible.</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>1</td>
<td>Dawn lights begin to appear imperceptibly through the windows. The stage left light is full and the stage left lights half by Q5.</td>
</tr>
<tr>
<td>5</td>
<td>1</td>
<td>11</td>
<td>Black out except for those lights in Q4 when the candle is extinguished. Immediately a dim light returns to those areas which reveal Hieronymus and Sybilla as she comes down the stairs.</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>11</td>
<td>As Sybilla opens first one and then the other shutter, the general area lights and daylight lights come up to half and then to full.</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>x</td>
<td>Black out.</td>
</tr>
<tr>
<td>8</td>
<td>House</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Preset 11</td>
<td></td>
<td></td>
<td>Full daylight behind proscenium; late afternoon, high sunset dim.</td>
</tr>
<tr>
<td>9</td>
<td>House</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Curtain</td>
<td></td>
<td>F.Q.H. to complete full daylight</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>iii</td>
<td>During this scene the lights begin to dim down as the afternoon wears on. The high sunset lights increase.</td>
</tr>
<tr>
<td>No.</td>
<td>Act.</td>
<td>Scene</td>
<td>Purpose</td>
</tr>
<tr>
<td>-----</td>
<td>------</td>
<td>-------</td>
<td>---------</td>
</tr>
<tr>
<td>12</td>
<td>11</td>
<td>iv</td>
<td>The dim begun on Q11 continues revealing the sunlight being cast on the stage left wall. The low sunset lights begin to supplemet the high sunset lights.</td>
</tr>
<tr>
<td>13</td>
<td>11</td>
<td>iv</td>
<td>The dim begun in Q11 has reached the point where a romantic glow fills the room. The high sunset lights fade imperceptibly. This level held until Q14, a long, sustained sunset.</td>
</tr>
<tr>
<td>14</td>
<td>11</td>
<td>vii</td>
<td>By Q15 the lights are as dim as can be while still revealing the actors. Most of the room is in darkness, the actors being lit by the glow through the window which also fades.</td>
</tr>
<tr>
<td>15</td>
<td>11</td>
<td>viii</td>
<td>As the candle is lit the area up right glows.</td>
</tr>
<tr>
<td>16</td>
<td>11</td>
<td>viii</td>
<td>As the candle is brought to the table the glow is brought with it. The last of the sunset leaves imperceptibly and the general level of the room increases imperceptibly enough to avoid tiring the audience's eyes.</td>
</tr>
<tr>
<td>17</td>
<td>11</td>
<td>ix</td>
<td>A glow moves with the lanterns and becomes especially bright at the chest.</td>
</tr>
<tr>
<td>18</td>
<td>11</td>
<td>ix</td>
<td>The lantern is dowsed.</td>
</tr>
<tr>
<td>19</td>
<td>11</td>
<td>ix</td>
<td>Black out.</td>
</tr>
<tr>
<td>20</td>
<td></td>
<td></td>
<td>CURTAIN</td>
</tr>
<tr>
<td>21</td>
<td></td>
<td></td>
<td>House</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td></td>
<td>CURTAIN</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td></td>
<td>(SQ11)</td>
</tr>
</tbody>
</table>
**LIGHTING PLOT - (continued)**

**CUES: (continued)**

<table>
<thead>
<tr>
<th>No.</th>
<th>Act.</th>
<th>Scene</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>lll</td>
<td>i</td>
<td>Lights must adjust to follow the actor imperceptibly.</td>
</tr>
<tr>
<td>24</td>
<td>lll</td>
<td>iv</td>
<td>Dawn lights appear at the windows as in Q4. They are full by Q25.</td>
</tr>
<tr>
<td>25</td>
<td>lll</td>
<td>iv</td>
<td>Like Q6 except that the lights are not quite as bright.</td>
</tr>
<tr>
<td>26</td>
<td>lll</td>
<td>v</td>
<td>Fade to black out in five seconds.</td>
</tr>
<tr>
<td>27</td>
<td></td>
<td></td>
<td>Curtain calls</td>
</tr>
<tr>
<td>28</td>
<td></td>
<td></td>
<td>CURTAIN</td>
</tr>
<tr>
<td>28</td>
<td></td>
<td></td>
<td>House</td>
</tr>
</tbody>
</table>
SOUND PLOT

LIVE SOUNDS:

These are best done by the actors.

Struggle and Fall
Moans
Laughs and Talking
Footsteps
Knocks at the Door
Poundings on the Door
Locking Door (from outside)
Breaking Glass
Clinking Bottles

TAPED SOUNDS:

These are best as loops, using two tape recorders.

All taped sounds emanate from stage right.
Church Bells
Rooster Crowing
Angry Mob
Muttering Mob

CUES:

<table>
<thead>
<tr>
<th>No.</th>
<th>Act</th>
<th>Scene</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>l</td>
<td>i</td>
<td>Sybilla's Moans in sexual orgasm.</td>
</tr>
<tr>
<td>2</td>
<td>l</td>
<td>iI</td>
<td>Cock Crows in the distance.</td>
</tr>
<tr>
<td>3</td>
<td>l</td>
<td>iI</td>
<td>Church Bells in the distance signifying the call to mass, continue until after Sybilla starts talking and fade out. In the middle of them the Cock Crows again.</td>
</tr>
<tr>
<td>4</td>
<td>l</td>
<td>iii</td>
<td>Door-Knock</td>
</tr>
<tr>
<td>5</td>
<td>l</td>
<td>iii</td>
<td>Door-Knock repeated</td>
</tr>
<tr>
<td>6</td>
<td>ll</td>
<td>iii</td>
<td>Door-Knock</td>
</tr>
<tr>
<td>7</td>
<td>ll</td>
<td>iv</td>
<td>Locking Door</td>
</tr>
<tr>
<td>8</td>
<td>ll</td>
<td>v</td>
<td>Clinking Bottles and Unlocking Door</td>
</tr>
<tr>
<td>9</td>
<td>ll</td>
<td>vii</td>
<td>Door-Knock</td>
</tr>
<tr>
<td>10</td>
<td>ll</td>
<td>ix</td>
<td>Laughter and Talking dying away in cellar</td>
</tr>
<tr>
<td>11</td>
<td>lll</td>
<td>i</td>
<td>Church Bells - Midnight Mass.</td>
</tr>
</tbody>
</table>
### SOUND PLOT (continued)

### CUES: (continued)

<table>
<thead>
<tr>
<th>No.</th>
<th>Act.</th>
<th>Scene</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>lvi</td>
<td>i</td>
<td>Laughter and sexual Moans to suit dialogue.</td>
</tr>
<tr>
<td>13</td>
<td>lvi</td>
<td>i</td>
<td>Locking Door</td>
</tr>
<tr>
<td>14</td>
<td>lvi</td>
<td>ii</td>
<td>Voices in basement</td>
</tr>
<tr>
<td>15</td>
<td>lvi</td>
<td>iii</td>
<td>Unlocking Door in hurry</td>
</tr>
<tr>
<td>16</td>
<td>lvi</td>
<td>iii</td>
<td>Struggle, Stabbing and Fall from off left</td>
</tr>
<tr>
<td>17</td>
<td>lvi</td>
<td>iii</td>
<td>Fading Laughter</td>
</tr>
<tr>
<td>18</td>
<td>lvi</td>
<td>v</td>
<td>Glass Breaking as stone flies through. Distant sounds of Angry Mob rising in volume</td>
</tr>
<tr>
<td>19</td>
<td>lvi</td>
<td>v</td>
<td>Poundings on Door, Breaking Glass Angry Mob at Full Volume</td>
</tr>
<tr>
<td>20</td>
<td>lvi</td>
<td>v</td>
<td>Angry Mob quietens to Muttering Mob as door opens</td>
</tr>
<tr>
<td>21</td>
<td>lvi</td>
<td>v</td>
<td>Mob becomes nearly silent</td>
</tr>
<tr>
<td>22</td>
<td>lvi</td>
<td>v</td>
<td>Angry Mob roars, then drops a little in volume</td>
</tr>
<tr>
<td>23</td>
<td>lvi</td>
<td>v</td>
<td>Angry Mob rises as Hieronymus is dragged out and fades slowly into the distance in time with lights.</td>
</tr>
</tbody>
</table>
PROPERTY PLOT

GENERAL NOTE:

The play is set in the beginning of the sixteenth century. All props must be suitable for the time.

PERMANENT SET PROPS:

Trestle Table  
Stool  
Wooden Armchair  
Table Cloth  
Large Metal Bound Chest - contains some loose gold coins and washers on strings to make the sounds of more coins  
Sideboard  
Sword in Scabbard - to be hung on the wall  
Picture - of food from the "Late-Breakfast" period of Dutch painting (This is one hundred years out of date. However, de Ghelderode is to blame for the discrepancy.)  
Fat Candle - two needed (one tall and one short)  
Quill Pen  
Ink  
Parchment  
Account Book  
Crockery - one cup, one plate, one jug  
Tray  
Matches  
Small Jar of Water  
Door Chain

DECORATIVE PROPS:

(Props brought on the set only for atmosphere)  
Cupboard  
Assorted Crockery  
Sacks (full and empty, on floor and hung from beams)  
Fireplace Tools  
Hangings (curtains, maps, lines)  
Stools  
Any item which will add to a sense of clutter and disuse.

MOVEABLE PROPS:

(Props brought on the set but not part of personal gear)  
Cloth Doll  
Lantern  
Three Large Bags of Gold (One pair and another, two full, one of the pair empty)  
Two Small Bags of Gold (Both full)  
Small Magician's Box  
Six Bottles of Wine (thong or raffia handles, corks, and filled with wine)
PROPERTY PLOT (continued)

PERSONAL PROPS:

Hieronymus - Dagger  
Two Large Keys  
Gold Coin  
Money Pouch

Armador - Three Gold Coins  
Pouch  
Dagger and Sheath (one side of dagger blade bloody)  
Handkerchief  
Sword and Baldric  
Rings  
Large Key  
Parchment Sheet  
Black Stone on Chain Necklace  
Sheet

Sybilla - Sheet

The Monk - Vial of Drug  
Sausage and Small Bottle in Pouch  
Cross on Chain of String

Romulus - Fish, Small Bottle, and Chicken Drumstick in Sack  
Sheet

Magistrate - Large Chain of Office  
Rings

Guards - Small Pikes

PROPERTY LAYOUT:

Off-stage left - the Doll, Two Sheets

Off-stage Right - All the rest not on the stage as indicated below

Permanent on-stage props (see DIAGRAM opposite)

1 Table and Cloth  
2 Stool  
3 Chair  
4 Chest  
5 Sword and Scabbard (on wall)  
6 Sideboard  
7 Picture (on wall)  
8 Matches  
9 Parchment  
10 Water Jar  
11 Tray  
12 Hieronymus' Cloak and Hat (on peg)
PROPERTY PLOT (continued)

PROPERTY LAYOUT (continued)

Act I  
13 Tall Candle (lit)  
14 Pen  
15 Ink  
16 Crockery (dish, jug, cup)  
17 Account Book

Act II  
18 Small Bag of Gold  
19 Large Bag of Gold (one of the pair, full)  
20 Large Candle on Sideboard (not lit)

Act III  
21 Small Candle (lit)
## COSTUME PLOT

### COSTUME CHANGES

<table>
<thead>
<tr>
<th>Act</th>
<th>Scene</th>
<th>Character (first appearance and changes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>all</td>
<td>Hieronymus - as in costume sketch but without clock and hat</td>
</tr>
<tr>
<td>1</td>
<td>ii</td>
<td>Armador - fully dressed as in costume sketch plus cloak, sword and sheet</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sybilla - filmy underdress only as in costume sketch</td>
</tr>
<tr>
<td>1 (All)</td>
<td>iii</td>
<td>the Monk - as in costume sketch</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- inner pocket used for food pouch in this scene</td>
</tr>
<tr>
<td>1</td>
<td>iv</td>
<td>Sybilla - fully dressed as in costume sketch and veil</td>
</tr>
<tr>
<td>1 (All)</td>
<td>v</td>
<td>Romulus - as in costume sketch</td>
</tr>
<tr>
<td>1</td>
<td>x</td>
<td>Armador - without sheet</td>
</tr>
<tr>
<td>11</td>
<td>iv</td>
<td>Armador - in shirt sleeves and vest</td>
</tr>
<tr>
<td>11</td>
<td>v</td>
<td>Sybilla - as in 1 ii</td>
</tr>
<tr>
<td>111</td>
<td>i</td>
<td>Romulus - sheet added</td>
</tr>
<tr>
<td>111</td>
<td>ii</td>
<td>Hieronymus - puts on hat and cloak to exit</td>
</tr>
<tr>
<td>111</td>
<td>i1</td>
<td>Sybilla - fully dressed, dishevelled (hurriedly put on)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Armador - on second entrance, carries sword, baldric, doublet and cloak</td>
</tr>
<tr>
<td>111</td>
<td>iii</td>
<td>Hieronymus - enters without hat, removes dirty cloak and leaves it on stool (a second cloak is necessary)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Armador and Sybilla - sheets used to exit</td>
</tr>
<tr>
<td>111</td>
<td>v</td>
<td>Magistrate and Guards - as in costume sketch</td>
</tr>
</tbody>
</table>
COSTUME SKETCH

Hieronymus without Cape
COSTUME SKETCH

Hieronymus with Cape and Hat
COSTUME SKETCH

Armador in Complete Costume
COSTUME SKETCH

Sybilla with Overdress and Cape
COSTUME SKETCH

Sybilla without Overdress
COSTUME SKETCH

The Monk in Complete Costume
COSTUME SKETCH

Romulus in Complete Costume
COSTUME SKETCH

The Magistrate in Complete Costume
COSTUME SKETCH

A Guard in Complete Costume
151.

RENDERING OF THE SET
PHOTOGRAPHS

A. Act 1, Scene i
Hieronymus: What a fine piece of work I have just done!

B. Act 1, Scene i
Hieronymus: Shine on me, little flame, . . .
PHOTOGRAPHS

A. Act I, Scene iv
Hieronymus: Sweet child!

B. Act II, Scene v
Armador: You have the odour of birth.
PHOTOGRAPHS

A. Act II, Scene ix

The Monk: Praised be the Lord Bacchus!

B. Act III, Scene v

The Magistrate: Give up your sword.
RED MAGIC
by
Michel de Ghelderode
translated by George Hauger

CAST
(in order of appearance)
Hieronymus .......... Dermot Hennelly
Sybilla .............. Elizabeth Murphy
The Monk ............. John Johnston
Romulus ............. Brian Paisley
The Cavalier Armador .. Leon Dubinsky
The Magistrate ....... Paul Musgrove
Men-at-Arms .......... George Heyman
Gordon Kempton

SCENE
House of Hieronymus, Flanders
In olden times

Act I: Very early morning
Act II: Late afternoon/evening next day
Act III: Later that night

THERE WILL BE TWO INTERMISSIONS

Directed by Michael Irwin in partial fulfillment of the requirements for an M.A. Degree in Theatre.

Designed by Penny Wolverton
This play is produced with the special permission of Samuel French (Canada), Ltd.

A NOTE ABOUT THE AUTHOR
Michel de Ghelderode (1898-1962) lived in Belgium but wrote in French. Fifteen of his sixty or more plays have been recently translated. Ghelderode wrote most of his plays between the Great Wars, but only since the 1950's has he been recognized widely in Europe, and only in the 1960's in America.
PROGRAM

Sealed
RED MAGIC
by
Michel de Ghelderode
translated by George Hauger

CAST
(in order of appearance)
Hieronymus .......... Dermot Hennelly
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The Monk ............ John Johnston
Romulus ............ Brian Paisley
The Cavalier Armador, Leon Dubinsky
The Magistrate ..... Paul Musgrove
Men-at-Arms, ...... George Heyman
Gordon Kempton

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PRODUCTION
Stage Manager .......... Sue Gibson
Scene Painting Advisor .... Don Elliot
Lighting Execution ....... Lionel Lukin
Properties ............... Bart Hurst
Sound Preparation ....... Peter Schell
Sound Operation ......... Gary Rupert
Costume Mistress ...... Donna Mumford
House Manager .......... Geli Green
Publicity ............... Michael Irwin
Ken Livingstone

Technical Direction, Scenery Construction, properties, Costumes, Box Office
Theatre Department
Staff

OUR THANKS TO
Cathy Falk, John Gregg, Linda Reasbeck
Mr. Glenn Lewis - Faculty of Education
Linda Cavadas - David Thompson School
The C.B.C.
The Sun, The Province, The Ubyssey
Vancouver Radio and T.V. Stations
U.B.C. Buildings and Grounds

A NOTE ABOUT THE AUTHOR
Michel de Ghelderode (1898-1962) lived in Belgium but wrote in French. Fifteen of his sixty or more plays have been recently translated. Ghelderode wrote most of his plays between the Great Wars, but only since the 1950's has he been recognized widely in Europe, and only in the 1960's in America.
PROGRAM

Unsealed
RED MAGIC

Impiety Pervades Play

BY DAVID WATMOUGH

Sun Drama Critic

Michel de Ghelderode, whose play Red Magic opened to a full house at the Frederic Wood Theatre at UBC Wednesday might well be described as a Catholic primitive.

By this I certainly do not wish to imply that the Belgian playwright who died in 1962 and whose reputation is just beginning to percolate the English-speaking world was either a writer of pious tracts, for the stage or was devoid of dramatic intelligence or insight.

Red Magic, which presents us with the dilemmas of a medieval miser, Hieronymous, as he is confronted and outwitted by those about him, scathingly assails the more inane aspects of the period and is a neat piece of dramatic construction.

NEVER SUBTLE

Impiety is the hallmark of Ghelderode's religious preoccupations, impiety and the cynical and secular aspects of a sacramental religion and outlook.

And to evoke man's frailty cohabiting with his more lofty aspirations — just as in his rounded depiction of a miser with all the well-known attributes of the breed — the playwright has about as much subtlety as a sledgehammer.

All primary colors and with the Rabelaisian abandon of a Brueghel painting, there is a refreshing absence of Gallic cleverness in the Walloon Belgian as he shows us Hieronymous being tricked by a flatulent monk, a light-fingered beggar and cuckolded by a Cavalier.

Director Michael Irwin wisely decided upon a straight, no-nonsense approach and was well served both by a robust and ingenious set and some excellent performances by student

STRONG PORTRAYAL

Dermot Hennelly, in the sustained and gruelling role of Hieronymous, with its numerous spoken asides in a solo context was extraordinarily effective. As the Capuchin friar John Johnston proved suitably clerical though a firmer control would have permitted more.

The opportunity to see such rarely-performed plays as this — it was, in fact, the Canadian premiere for Red Magic — deserves our gratitude.

And considering the youthful hands of those responsible for the production the results are more gratifying than some of the stylistic infelicities of George Hauger's translation.
NEWSPAPER REVIEW

David Watmough

. . . The Sun

(There was no review in The Province)
Red Magician cast
sexy spell, at Studio

BY JUDY BING

Michel de Ghelderode believed that life is magic.

But it is not a contest between the polarized moral forces of black magic and white magic.

Life is red magic.

"Red Magic" is the first play whose direction is accepted as partial fulfillment of the requirements for a masters degree in theatre at UBC, and its director Michael Irwin has mastered Ghelderode's idiom well.

Set in medieval Flanders, it is the story of the wealthy Hieronymous Dermot Hennelly who is so avaricious he eats imaginary food and shows his wife a picture of fish and fruit to satisfy her hunger pangs.

He has a chest of gold coins and his fondest dream is that they will multiply through impregnation of the coins engraved with female heads by the coins with male heads.

Armador plots with the beggar Romulus, played to wicked perfection by Brian Paisley looking like a lecherous satyr, Sybilla, Hieronymous's frustrated virgin wife, voluptuously played by Elizabeth Murphy, and the fat monk, John Johnston, the most hilarious character in the play.

Death persists in Ghelderode's plays. He looked, on the inevitability of death, his translator George Haug-...
NEWSPAPER REVIEW

Judy Bing

... The Ubysssey
"Red Magic" by Michel de Guelderrode
Frederick Wood Studio Theatre, Apr. 2-5, 1966
Sept. 30, 1966
Designed by Penny Wolverton
Drawn by Michael Kwat

Flats - Layout
Scale 1:1

Beams + Posts
Shown in Finished Mockup
Scale 1:1

Cutaway Isometric
Shows Key Elements in Detail
Scale 1:4