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AN ABSTRACT OF THE SEMINAR PAPER

The purpose of this paper is to trace John Heywood's growth in dramatic skill by investigating certain elements in his six extant interludes. Each interlude is analyzed individually in the accepted chronological sequence from the earliest to the latest, revealing Heywood's development in four general areas: (1) Means of involving the audience in the presentation; (2) Means by which Heywood employs both major and minor literary devices in the interludes, including development of character and setting; (3) Means of dealing with action on stage and properties; and, (4) Means by which "extra-dramatic" elements are utilized. The investigation relies upon the use of primary sources—the interludes are Witty and Witless, The Play of Love, The Play of the Weather, The Four PP, The Pardoner and the Friar, and Johan Johan—with additional reference to secondary sources for pertinent research done by other authorities. While John Heywood's final dramatic results, composed of many interrelated elements, may seem somewhat minor and crude by modern standards, his improvement as viewed in the light of his period stands out as a truly remarkable accomplishment.

AN INVESTIGATION OF JOHN HEYWOOD'S DRAMATIC
GROWTH REVEALED IN HIS INTERLUDES

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CHAPTER I

INTRODUCTION

An important stage in the development of the drama in England is found in the Tudor period. This stage is the development of the interlude.

English drama, E.K. Chambers observes, "had already migrated from the church to the market-place," and in the early Tudor period "migrates still further, to the banquet-hall."¹ In the banquet-hall, the play puts off its exclusively religious character.²

However, "interlude" is far from being a specific term. Chambers says, "The typical interlude deals with a short episode in about a thousand lines and could be handled in an hour or so,"³ but continues that the name seems to have been applied to any short form of play performed by professional actors,⁴ with references dating back to 1426.⁵

Thus, the name "interlude" is applied to the plays of John Bale. An examination of the list of his twenty-two plays, of which five still exist, shows them to be miracle plays or mysteries, and three of them make up a passion cycle.⁶

At the same time, the term is applied to the moralities of Henry Medwall, Nature and the fyndyng of Troth,⁷ as well as the moral allegory written by John Rastell, Interlude of the Nature of the Four Elements.⁸ Chambers says, "The 'moral interludes' of the early Tudor period are in fact distinguished with some difficulty from the popular moralities" and the distinction is made by the length of the play and where it was acted.⁹

Nor did the "interlude" replace either the morality or the miracle play. F.S. Boas says that the "mysteries came to an end under the double influence of puritan enmity to the stage and the vigorous growth of Elizabethan drama," while the moralities continued much longer.¹⁰

However, even though the interlude does not replace older forms, its definition becomes more concrete. Interludes become "short comic pieces containing an element of action that entitles them to be called dramatic," according to Adolphus Ward.¹¹

Chambers states that "the interlude had its rise in the very midst of the great intellectual and spiritual movement throughout Europe which is known as humanism; and hardly any branch of human activities was destined to be more transformed by the new forces than the drama."¹²

These influences are seen by Boas as:

a sign of the passing of the old order, when the historian of the English stage is for the first time confronted, not by the shadowy and elusive forms of the writers to whom we owe the miracles and earlier morality plays, but by the authentic figure of a dramatist the record of whose career is still in part extant in letters, legal documents and state archives.¹³

The man whose interludes Boas claims brings "us far on the road towards fully developed comedy, though action and individual characterizations are still, for the most part, lacking",¹⁴ is the subject of this paper, John Heywood.

John Heywood was born in 1496 or 1497—a date known only because of a letter he wrote in 1575, referring to himself as "nowe LXXVIII yeares of age."¹⁵ He may have been a member of the Chapel Royal as a

boy and may have spent some time at Oxford as a King's scholar.¹⁶

However, in 1514 "he was one of Henry VIII's 'singing-men'; getting 8d a day--no bad pay at the time."¹⁷

Records show he served the court for about forty-five more years in many capacities, primarily in the fields of music and entertainment. He must have been well-liked, because each of the four monarchs under whom he served gave him gifts and property.¹⁸

About 1529, Heywood married Eliza Rastell, the daughter of John and Elizabeth Rastell. Elizabeth was Sir Thomas More's sister.¹⁹ Sir Thomas, the chancellor under Henry VIII, was executed in 1535 for taking part in a Catholic plot. Heywood, also a Catholic, became involved himself in a plot against Archbishop Cranmer and was imprisoned for treason. However, he recanted in 1544, was released (while his companions in the plot were executed), and Henry VIII restored his holdings. Certainly, this indicates the favor in which the court held him.²⁰

However, Heywood's recanting seems to have been lip service only because, during the reign of Elizabeth I, Heywood went into exile in the Low Countries (about 1562) where he died sometime after 1578.²¹

During his forty-five years at court, Heywood would have had the opportunity to see the very best in drama. To judge from the papers and letters of Henry VIII, extending from 1510 to 1544, dramatic presentations in court were varied, often richly costumed, and often given in elaborate settings.²² However, Heywood is mentioned in direct contact with only two: in 1538 playing an interlude with "his children" before Princess Mary; in 1539 presenting a mask of Arthur's Knights.²³ Later,

in 1553, there was a presentation "of childerne sett owte by Mr. Haywood"²⁴ and also two undefined "entertainments" for Elizabeth, one in 1552 and the other in 1559, prepared by Heywood.²⁵ Therefore, Chambers states of his interludes that "not one of them, in fact, can be absolutely proved to have been given at Court."²⁶

However, whether anything is known about their being presented at court or not, some of his interludes have come down to the present time. Witty and Witless, in manuscript with the title page and a short section of the beginning missing, is signed by John Heywood and assumed to be in his own hand.²⁷ The Play of Love and The Play of the Weather were printed in 1533 by his brother-in-law, William Rastell.²⁸ The Four PP was printed by William Myddleton in an undated edition between 1541 and 1547.²⁹ Rastell also printed The Pardoner and the Friar and Johan Johan in 1533 without identifying Heywood as the author, although, after some controversy, Heywood generally has been accepted as the author.³⁰

Concerned, Alfred W. Pollard wrote in 1906 that "no one has yet detected any time reference which enables us to fix approximate dates"³¹ and this statement is still true today. However, he suggests an order for the interludes which is widely accepted and will be followed. This order is: (1) Witty and Witless, (2) The Play of Love, (3) The Play of the Weather, (4) The Four PP, (5) The Pardoner and the Friar, and (6) Johan Johan.³²

Chambers believes that interludes would be performed (speaking of Henry VIII's time) in

just the ordinary, everyday hall, after dinner or supper with the sovereigns or lords still on the dais, the tables and benches below pushed aside, and a free space left for the performers on the floor, with the screen and its convenience doors as a background and the hearth ready to hand if it was wanted to figure in the action. ³³

Therefore, "the settings of the interludes was nothing but the hall in which performances were given, with for properties the plenishing of that hall or such movables as could be readily carried in." ³⁴

The banquet-hall would be a large room with a raised dais at one end directly opposite the entrance to the kitchens. A screen was raised in front of this latter entrance so that serving people could enter the hall through doors from either side of the screen, yet neither the entrance nor the kitchens could be seen. Tables were set up on the dais and along the two walls at right angles to the dais table, forming a "U" shape, still a common arrangement for banquets today. In the area between the arms of the "U" and in front of the dais, tables (perhaps like the one described by Joseph Quincy Adams: "a board set upon trestles; when not in use, board and trestles were placed out of the way" ³⁵) and benches could be placed for an additional serving area. ³⁶

Interludes were often presented by professional players sponsored by influential members of the court. Often these groups have long histories. ³⁷

The make-up of these adult troupes was quite simple because the "economy in traveling and the inconvenience of crowding both went to put a limit on the number of actors. Four men and a boy, probably in apprenticeship to one of them, for the women's parts, may be taken as a normal troupe." ³⁸

At this same time a number of children's groups were involved in presenting plays. Because of the make up of schools, these groups were not limited in size to four or five members. It is in association with children's groups that John Heywood is mentioned.³⁹

However, Heywood's use of children's groups is generally accepted for only The Play of the Weather with its cast of ten. All of his other plays fall into the "four men and a boy" composition of the usual troupe of professional actors.

While certain details concerning John Heywood's life are lacking, the information about the presentation of interludes during this period—the banquet-hall, the use of properties found in the hall, the troupes of actors—may be used to form a good background for the analysis of his six plays. Each interlude is analyzed individually for:

1. Ways in which the audience is involved in the interlude, including direct address and asides.
2. Ways in which both major and minor literary devices are used, in isolation and in continued development, including rhyme patterns, sound patterns, characterization, setting.
3. Ways in which action on stage and properties are used.
4. Ways in which "extra-dramatic" additions are employed in the interlude.

Basically, this paper deals with John Heywood's increasing proficiency in utilizing the elements described in these four general categories.

The analysis and discussion is divided into two parts:

1. John Heywood the Apprentice, in which his two "earliest" interludes are analyzed and discussed.

2. John Heywood the Entertainer, in which his four remaining interludes are analyzed and discussed.

Following these discussions, a summary of John Heywood's dramatic development on the basis of these four categories is presented.

CHAPTER II

HEYWOOD THE APPRENTICE: WITTY AND WITLESS AND THE PLAY OF LOVE

Presentation of John Heywood's interludes would seem strange to a modern audience. In all probability there was no fanfare or overture to indicate the beginning of the performance. Certainly there was no rising curtain. Of course, there would be some bustle in the hall as the remains of the banquet were removed and the tables and benches on the floor were pushed back or dismantled to furnish acting room. But basically what would happen is that the play would simply start.

Waiting would be the audience, made up of the most educated portion of the population, people whose education and everyday experience prepared them for close and analytic listening; people who were able to follow involved argument; people who were attuned to the sound of words; but also people well filled with food and drink, in a genial mood, and wanting to be amused.

Heywood's interludes are designed to amuse such an audience, but one is likely to recognize this only if an effort is made to understand the circumstances under which they were presented.

Witty and Witless and The Play of Love are accepted as the two earliest plays of John Heywood still in existence. They are his apprentice works and Rupert de la Bère says of the two that Witty and Witless "is certainly dull; I venture to say the dullest literary effort in the world, though it has a close rival in The Play of Love."¹

However, most devices Heywood uses in his later plays are present in some form. Here Heywood finds them; in the later plays he develops them.

WITTY AND WITLESS²

In Witty and Witless John Heywood introduces two characters initially, John and James. These two men begin a debate concerning which is better: to be wise or to be foolish. James defends the witless and John defends the witty. James succeeds in getting John to agree with him, when Jerome, the third character, enters. After defeating the arguments of James, Jerome convinces John that he was correct in defending the witty.

Generally, Heywood attempts to get his audience into the interlude in any of a number of ways. Even in this presumably early work, he ends with a direct address to the audience (De la Bère, pp. 142-143). The interlude may have begun with a direct address, but the part of the manuscript that contained the title and the introduction has been lost.³ In the body of the play John makes one aside to the audience: "Somewhat he towchyth me now yn very deed" (De la Bère, p. 141). Certainly, this is not much, but it is a beginning.

Heywood makes no attempt to build the three characters. (Jerome, however, is identified as a "yowng schooleman a fresh comonar" by James [De la Bère, p. 132].) The only way one can be distinguished from the other is through the context of the speeches, and the reader is constantly dependent upon the author's labeling of speeches.

However, Heywood does make use of four literary devices. While it is not clear what sort of impact they had upon the audience, there must have been some, because all four are repeated in at least some of his later interludes. These four devices are: (1) rhymed couplets, (2) rime royal, (3) alliteration, and (4) the word-sound catalog.

The rhymed couplet, written roughly four beats to a line, is forced and unnatural in Witty and Witless. In many instances, meaning is made to conform to rhyme. Heywood uses it in all of his interludes and it becomes less and less forced as he develops proficiency.

Rime royal is used in the direct address to the audience by Jerome. Perhaps its sound set it off from the body of the interlude, because Heywood uses it in addressing the audience in a number of later works. An example is seen in the last of four stanzas of Jerome's address to the audience:

Contynewans wherof w(ith) frewtfull encrease
 I hartly wyshe for encrease of rewarde
 As scryptur alegyd late doth wytnes
 The wytty wyse wurker to be prefarde
 Above thydyll sot and ye to regard
 Eche man hym self so to aply in thys
 As ye all may obtayne the hye degre of blys
 Amen q(uo)d John Heywod (De la Bère, p. 140)

Alliteration is used extensively in Witty and Witless, at times to the point of developing into tongue-twisters. One of the many possible examples is "Bygger burden barth he none then his babyll" (De la Bère, p. 131).

The word-sound catalog, which is really a form of alliteration used in a special way, jangles in modern ears, but its use is continued.

Perhaps one can conjecture its accompaniment by some form of action. Be this as it may, four lines of a twelve-line catalog will suffice as an illustration:

Some toss hym some turne hym
 Some snap hym some scratch hym
 Some cramp hym some cratch hym
 Some cuff (hym) some clowt hym (De la Bère, p. 118)

The action of the debate is limited (except for James' and John's original entrance, which is lost) to Jerome's entrance (De la Bère, p. 131) and the exit of James (not specifically indicated, but taking place somewhere between pp. 133 and 141, De la Bère). However, even this slight bit of action may be unusual, because Robert W. Bolwell says in his definition of the debate: "England fostered the strif or estриф, a debate in dialogue, non-dramatic and obviously never acted."⁴ Therefore this simple entrance and exit may be an addition by Heywood to an old form.

As far as extra-dramatic effects are concerned, Heywood employs none in Witty and Witless.

All in all, there is very little in the way of amusement for a modern audience in Witty and Witless. The speeches are long, some lasting more than forty lines (see James' part, De la Bère, pp. 119-121) and there is little in the way of give and take. Even though there are three people involved, only two ever speak to each other and James, after Jerome's entrance, is only given nine lines in the remainder of the play (De la Bère, pp. 132-133). Of course, in all likelihood the interlude was presented by a group of professionals, who may have added some action in their delivery, but there are no indications of this practice. Even

if there were some impromptu action, the performance would be dull and static as a modern presentation.

But Witty and Witless was not designed for today's audiences. Pollard states that "in Heywood's day one of the chief aims of education was skill in argument," and that "argument was amusing for its own sake."⁵ The number of debates surviving from this period would seem to indicate their popularity.⁶

Bolwell remarks:

This play is probably the earliest dramatic effort preserved to us from Heywood's pen. Its simplicity, imitation, and its comparative dullness suggests an inexperienced writer. . . . Although there was an audience for such feeble dramatic efforts down into the reign of Elizabeth, Heywood probably neglected ⁷ this form after serving his apprenticeship in it.

THE PLAY OF LOVE⁸

The complete title of the work as it appears on the original title page is "A play of loue, A newe and mery enterlude concerning pleasure and payne in loue, made by Ihon Heywood."⁹ In this interlude Heywood introduces his first two characters, The Lover not Loved and The Woman beloved not Loving, separately. They begin a debate about which of their two roles, given in their names, is the more difficult. They reach a point where they feel they require a judge to decide this issue and leave. The Lover Loved, the third character, enters and is soon joined by Neither Lover nor Loved to get the second debate under way. They also reach a stalemate. The Lover Loved departs to find a judge, leaving Neither Lover nor Loved alone on the stage. Soon The

Lover Loved returns with The Lover not Loved and The Woman beloved not Loving, leading into a four-way debate. This debate ends on a note of compromise.

In The Play of Love Heywood makes more use of the audience than in Witty and Witless. The play begins with a 63-line opening speech by The Lover not Loved written in rime royal:

Lo Sir, whoso that looketh here for courtesy
 And seeth me seem as one pretending none,
 But as unthought upon thus suddenly
 Approach the midst among you everyone,
 And of you all saith nought to anyone,
 May think me rude perceiving of what sort
 Ye seem to be, and of what stately port. (Farmer, p. 139)

It is uncertain whether the seven lines making up the first stanza imply that this entrance is made through the audience or only that they are delivered deep between the arms of the banquet's "U" shaped tables, but there can be no doubt of their direction.

These stanzas are directed to the audience, and are an indication of a strength of the presentation in the banquet-hall and this type of appeal. Players could only artificially be unaware of an audience placed on three sides of the acting area. By writing interludes in which the audience was recognized and referred to directly, Heywood could give the members of the audience the feeling of taking a greater part in the production.

This speech is also interesting in that much of its meaning may be lost without harming what follows. Actually, its purpose to the play—the identification of the character—is given in the last two lines of the speech:

Of all pains the most incomparable pain
Is to be a lover not loved again. (Farmer, p. 141)

What better beginning to an evening's amusement could there be than an inobtrusive entrance and speech whose meaning could be lost while the audience quiets down? A curtain rising or a fanfare would get attention faster, but would shatter the mood already existing in the hall. With this type of beginning, the mood could be continued and, by the direct appeal to the audience, molded into the play to follow.

Later in this interlude, Heywood makes additional direct appeals.⁸ The Lover Loved, who enters an empty stage, speaks directly to the audience and, again, in rime royal (Farmer, pp. 146-148). Later, Neither Lover nor Loved does the same thing in the longest speech in any of Heywood's interludes. Alone on the stage, this character delivers a speech of over 290 lines (Farmer, pp. 152-160). There are other examples of direct appeal, including the last stanza of the conclusion, which is written in rime royal (Farmer, p. 190).

As indicated, Heywood retains rime royal for direct address, using it the first two times in the introduction of two new characters to the audience, The Lover not Loved and The Lover Loved, and, at the same time, as an introduction of the two separate debates. The third time it appears in the play is in the closing speech to the audience, exactly as it was used in Witty and Witless.

Heywood also continues using alliteration in The Play of Love, but more moderately than in Witty and Witless, as well as the word-sound catalog. There are two word-sound catalogs in The Play of Love, both

given by Neither Lover nor Loved. The first catalog is very similar to the one in Witty and Witless, except that it uses three alliterated words in place of a pair of word patterns (Farmer, p. 150). The second one, however, is interesting in that it suggests some action:

Ye have been here before me before now,
 And now I am here before you,
 And now I am here behind ye,
 And now ye be here behind me,
 And now we be here even both together,
 And now be ye welcome even both hither. (Farmer, p. 161)

Heywood gives the characters type names, a practice he continues, but in this case he begins to build his characters into human beings rather than the abstract beings James, John and Jerome remain.¹⁰ An example of this appearance of individuality may be seen in the first speech of Neither Lover nor Loved, where his character is shown in contrast to the dignity of The Lover Loved:

Neither Lover nor Loved. Now God you good even, Master Woodcock!

Lover Loved. Cometh of rudeness or lewdness that mock?

Neither Lover nor Loved. Come whereof it shall ye come of such
 stock
 That God you good even, Master Woodcock!

Lover Loved. This losel by like hath lost his wit!

Neither Lover nor Loved. Nay, nay, Master Woodcock, not a whit!
 I have known you for a woodcock or this;
 Or else like a woodcock I take you amiss.
 But, though for a woodcock ye deny the same,
 Yet shall your wit witness you meet for that name. (Farmer, pp. 148-
 149)

Neither Lover nor Loved is interesting from another aspect; he has been borrowed from the morality play and is a stock character, the Vice.¹¹ In this respect Heywood is original. Neither Lover nor Loved

is the first Vice, by at least thirty years, to be used in any existing interludes.¹²

Heywood also employs the Vice in an intriguing way. Witty and Witless is a debate, limited to alternate speeches even when three people are on stage. He sets up The Play of Love initially as two separate debates, but breaks the alternate speech pattern about midway through the play by having the Vice act as the focal point and by beginning what results in a four-way debate (Farmer, beginning p. 160).

In The Play of Love Heywood also makes much better use of entrances and exits, which comprise the main body of the stage business. Excluding The Woman beloved not Loving's first entrance, each person has a reason for his entrance and exit. Characters do not abruptly appear or exit by implication as in Witty and Witless.

The entrances and exits also are used to set up a number of scenes. The entrances of The Lover not Loved and The Woman beloved not Loving and their debate form the first scene. They exit simultaneously and The Lover Loved enters. The Vice's entrance and his debate with The Lover Loved becomes the second scene. The third scene is carried by the Vice alone from the time The Lover Loved leaves until all three characters return together. The four, the entire cast, present the final scene.

This last scene is broken up by another piece of stage business. While De la Bère calls it "a pathetically naive bit of business,"¹³ it certainly must have created some excitement. Neither Lover nor Loved (the Vice) leaves the stage for a short time and the stage direction is given:

Here the Vice cometh in running suddenly about the place among the audience with a high copper tank on his head full of squibs fired crying, water! water! fire! fire! fire! water! water! fire! till the fire in the squibs be spent. (Farmer, pp. 180-181)

This point marks Heywood's first identification of the Vice, as well as his earliest use of a property, the copper tank of firecrackers. The direction also reveals an additional use of the audience, which lends weight to the idea that The Lover not Loved enters from the audience.

The Play of Love contains two extra-dramatic devices not used in Witty and Witless. The first is found at The Lover Loved's original entrance and is a song. De la Bère considers the song "irrelevantly introduced,"¹⁴ but its use can be purposeful in separating the two debates even more widely.

The second extra-dramatic device is contained in the Vice's long speech to the audience. Here Heywood makes use of a long story and a listing of a woman's charms (Farmer, pp. 152-160). The story is a fabliau. Fabliaux are characterized by "their humorous, sly satire." . . . and themes that "dealt familiarly with the clergy, (and) ridiculed womanhood,"¹⁵ which certainly fits this tale (except for the lack of reference to the clergy). The listing of a woman's charms, in the manner Heywood uses, even changing the rhyme pattern for it, is a graphie, a form borrowed from France.¹⁶

Although De la Bère sees The Play of Love as only "valuable for the light it throws upon what a Tudor audience could endure,"¹⁷ Bolwell comments that it is:

more interesting than Witty and Witless because it is not so severely simple. There is more business on stage, the discussion is brighter, the humour enlivened by the graphie and the fabliau, and doubtless Heywood's audience was delighted by the vice and his pan of squibs or fireworks, designed to create a good-natured panic like the devils rushing among the spectators in the miracles¹⁸ and in some court masks.

In the two plays comprising Heywood's apprenticeship, he uses a number of devices. He tries direct address and running through the audience as means to include the audience in the action. His literary devices include rhyme, alliteration and word-sound catalogs. His characters become type-named, but are shown as human beings. The entrances and exits are already becoming more natural and are used as a great part of stage business. His only prop, so far, is a copper kettle, an object naturally found in or around the banquet-hall, which is carried in by one of the actors. The extra-dramatic elements used are the fabliau, the graphie (which does not reappear) and song.

These devices, learned in his apprenticeship, are nearly all Heywood continues to use. But Heywood refines them, places them in different combinations, and turns out more and more mature works. In so doing, he moves from an apprentice to an entertainer.

CHAPTER III

HEYWOOD THE ENTERTAINER: THE PLAY OF THE WEATHER,
THE FOUR PP, THE PARDONER AND THE FRIAR,
AND JOHAN JOHAN

Possibly the most important general observation that can be drawn from the four interludes discussed in this chapter is that Heywood grows more skillful in devising ways to amuse the audience for which they are written.

In Witty and Witless and The Play of Love, Heywood depends greatly on the amusement found in following intricate argument in debate. But debate, like the morality, is aimed at teaching, forming a basis which inhibits humor. Witty and Witless aims at edification, and "Witty" clearly wins the argument. In The Play of Love, however, there is no winner and the interlude ends on a note of compromise. Here, perhaps, Heywood begins to realize that his audience, inclined by good food and drink to expend less intellectual effort in being pleased, wants a greater portion of humor and a smaller portion of edification.

Therefore, while the debate does not disappear abruptly from the later interludes, it ceases to function as the central purpose of the works, diminishing as Heywood develops facility as a dramatist. Pollard recognizes Heywood's success in altering the primary purpose of his interludes, declaring that "as far as we know, he was the first English dramatist to understand that a play might be constructed with no other objects than satire and amusement" ¹ in mind.

THE PLAY OF THE WEATHER²

Like most of Heywood's interludes, this play, the full title of which is "A new and a mery enterlude of al maner wethers made by John Heywood,"³ may be easily summarized. Jupiter descends to earth to settle a dispute concerning the weather and chooses Merry Report as an envoy. Eight people come, each to present his desire for a specific type of weather, and their cases are heard by either Merry Report or Jupiter. The eight suitors are: (1) the Gentleman, (2) the Merchant, (3) the Ranger, (4) the Water-Miller, (5) the Wind-Miller, (6) the Gentlewoman, (7) the Launderer, and (8) a Boy. After they have gone, Merry Report summarizes their wishes, all of the characters are called back on stage, and Jupiter states he will leave the weather as it is. One by one each character accepts Jupiter's decision, admitting the wisdom of his choice.

Heywood fills this play with devices to include the audience. Not only are Jupiter's long opening and closing addresses directed to it, but also the opening lines of four minor characters. Two will serve for examples of how Heywood changes the appeals to fit the character. The Gentlewoman acts shy and surprised: "Now, good god! what a foly is this? What sholde I do where so mych people is?" (Adams, p. 411, lines 766-767). The Ranger, a self-confident man, enters with: "God be here! Now Cryst kepe thys company!" (Adams, p. 404, line 400).

Of course, it is the Vice of the play, Merry Report, who is constantly aware of the audience. In fact, he begins the play by identifying

with it. Beginning with his first line telling a servant helping to illuminate the production, "Brother, holde up your torche a lytell hyer!" (Adams, p. 399, line 98), he makes numerous observations and comments to the spectators. When the last suitor has left the stage, he turns to the audience and his last direct appeal, carefully worded so no one would accept, is given in the manner of a cryer:

Oyes! yf that any knave here
 Be wyllynge to appere,
 For wether fowle or clere,
 Come in before thys flocke;
 And be he hole or syckly,
 Come shew hys mynde quyckly;
 And yf his tale be not lyckly
 Ye shall lycke my tayle in the nocke. (Adams, p. 416, lines 1057-1064)

A different use of the audience is found in a stage direction after Merry Report has spoken to Jupiter about the Gentleman's desire to hunt sows; "Here he poynteth to the women" (Adams, p. 402, between lines 249 and 250).

In this play Heywood again makes use of rime royal for both the opening and closing speeches. He reduces his use of alliteration, but retains the word-sound catalog. The first is a list of places Merry Report visits in the search for suitors (Adams, p. 401, lines 198-211), much like the one in The Play of Love. However, the second is a cumulative catalog and is used, in this instance, as a "give and take" to reveal character:

Mery-Reporte. Many wordes, lyttel mater, and to no purpose--
 Suche is the effect that thou dost dysclose.
 The more ye byb, the more ye babyll;
 The more ye babyll, the more ye fabyll;
 The more ye fabyll, the more unstabyll;
 The more unstabyll, the more unabyll

In any maner thyng to do any good.
No hurt though ye were hanged, by the holy rood!

Launder. The les your sylence, the lesse your credence;
The les your credens, the les your honeste;
The les your honeste, the les your assystens;
The les your assystens, the les abylyte
In you to do ought. Wherfore, so god me save,
No hurte in hangynge such a raylynge knave! (Adams, p. 414, lines
958-971)

In fact, *The Play of the Weather* is devoted to showing thumb-nail character sketches of many types of people. Each suitor becomes human and there are wide differences in their characters. As the cumulative catalog testifies, the Launderer is very sure of herself and not a bit impressed by Merry Report. Nor is she impressed by Jupiter himself, telling him she is "as good as you!" (Adams, p. 419, line 1233).

In contrast, Heywood shows the Gentlewoman, whose opening speech implies timidity. With the exception of the two Millers, each character contrasts with another.

The most interesting and carefully drawn character is Merry Report. Heywood puts him in contrast with each suitor and has him react differently in each association. Thus, he dislikes the Launderer, asks the Gentlewoman for a kiss, and is sympathetic to the Boy. But, more than this, Merry Report's character undergoes a change. Early in the interlude he is cocksure and arrogant, directing the following speech to the audience:

Now, syrs, take hede! for here cometh goddes servaunt!
Avaunte! carte(r)ly keytyfs, avaunt!
Why, ye dronken horesons, wyll yt not be?
By your fayth, have ye nother cap nor kne?
Not one of you that wyll make curtsy
To me, that am squyre for goddes precyous body?
Regarde ye nothyng myne authoryte? (Adams, p. 401, lines 186-192)

However, late in the play, showing a much more modest opinion of himself, he says:

Not one of theyr sewtes agreeth wyth an other.
 I promyse you, here is a shrewd pece of warke!
 This gere wyll trye wether ye be a clarke.
 Yf ye trust to me, yt is a great foly;
 For yt passeth my braynes, by goddes body! (Adams, p. 417, lines
 1118-1122)

Heywood uses a great many entrances and exits as the main action of the play. Merry Report's first entrance and exit and second entrance are especially interesting. When he first appears, Merry Report remarks, after Jupiter asks for a "cryer," "I saw no man sew for the offyce but I!" and explains that his behavior at coming in "lytell offended" (Adams, p. 399, line 130 and 125). In his first exit, directed to the audience, he says "Frendes, a fellyshyppe, let me go by ye! / Thynke ye I may stande thrustyng amonge you there? / Nay, by god, I muste thrust about other gere!" (Adams, p. 400, lines 176-178) His second entrance is marked by the boastful, arrogant speech.

Taking these three together, while there is no stage direction to confirm it, there is a strong case for entrance and exit through the audience. A modern audience would be upset with his rough language but "his Rabelaisian humor . . . naughty innuendoes, probably ended in showers of laughter from the audience," as De la Bère points out.⁴ And, if Neither Lover nor Loved could scatter sparks among them, Merry Report's entrances and exits through their numbers would only add to the laughter.

With as many entrances and exits as this play has, it could easily become a dull routine. But Heywood does not allow it and builds little

scenes with these comings and goings. The most common form of these scenes, used for the Gentleman, the Merchant, the Ranger, and the Boy, is simply structured about the suitor and Merry Report. Each is additionally enlivened in some way. For example, the Gentleman blows a horn before entering, and Merry Report stops the Ranger from approaching Jupiter. Heywood sets up a single scene with Merry Report and the two Millers, who enter only a short time apart (thirty lines). The two Millers begin a little debate and Merry Report leaves the stage, returning only when the debate (ending in a draw) nears its conclusion. Heywood also sets up a scene with the Gentlewoman and Merry Report, which is interrupted by the Launderer, who makes the Gentlewoman so uncomfortable that she departs. The scene is completed with Merry Report and the Launderer exchanging verbal blows in the cumulative word-sound catalog. In the final scene of the play, Heywood gathers the entire cast for a "grand finale."

It is in this interlude that the only property, except the accouterments the actors may have about them (such as the Gentleman's horn), that is not normally found in a banquet-hall is used. This property is Jupiter's "trone." Throughout the entire interlude, Jupiter is on the stage, but is unseen by most of the suitors whose arguments are heard by Merry Report. Only two, the Gentleman and the Merchant, speak directly to Jupiter, while Merry Report intercedes for a number of others. This situation leads to the idea that the throne is kept from view by a screen⁵ or a curtain (Adams, p. 400, between lines 185-186).

Heywood's extra-dramatic additions are three songs. The first is

sung near the beginning of the play at Jupiter's request, while Merry Report is gathering the suitors. Without a doubt, it is used to suggest the passage of time, because near its end Merry Report returns and rattles off fifty places he has visited. The second is sung by the Gentlewoman and Merry Report (who address the musician) a little past the midpoint of the play. Her singing with him provides the reason for Merry Report's request, "Kys me ons and no more" (Adams, p. 413, line 866). The last song is sung at the very end of the play as part of the "grand finale."

In The Play of the Weather, Heywood continues the use of many of the devices seen in the interludes of his "apprenticeship." Direct address in rime royal for the opening and closing speeches is retained, but in place of a few rather long appeals, as seen in The Play of Love, there are many quite short ones scattered throughout the play. The word-sound catalog is continued, but one is changed into a cumulative display of wit. In place of a few sketchily-drawn characters seen in a few long scenes, Heywood gives clear little pictures of a wide range of people set in many short and varied scenes. And, he uses music to show passage of time, to change one character's mind about another, and as a finishing touch to the play, instead of as a separator of scenes.

The debate, the reason for Witty and Witless and a very important element in The Play of Love, is placed in the background and becomes a device to show the many views of many characters in many little scenes. Coupled with this, Heywood uses music, so that The Play of the Weather has "the appeal of the moment to the eye and the ear, the blaze of colour

and light, . . . the succession of rapidly changing scenes"⁶ which indicates its masque-like qualities.

THE FOUR PP⁷

The complete title for The Four PP is "A newe and a very mery enterlude of a palmer, a pardoner, a poticary a pedler made by John Heewood,"⁸ And is about three men who meet by chance. These three men begin a "debate" to determine who has the best route to Heaven. The Palmer defends pilgrimage, the Pardoner defends his bulls, and the 'Pothecary, who says everyone needs his help, defends poisons. A Peddler enters and the three ask him to judge. He refuses, but feels the four of them should form a group. He suggests that each one tell a lie and the best liar will be the leader. The Peddler feels qualified to decide the contest and, after each tells his "story," makes his choice. A moral tag concerning compromise concludes the interlude.

Unlike The Play of Love and The Play of the Weather, Heywood makes only two direct appeals to the audience: a 63-line introduction and a fourteen-line conclusion, both delivered by the Palmer. At no other time does any character acknowledge the presence of an audience. However, like the Gentlewoman in The Play of the Weather, the Palmer expresses surprise at seeing an audience:

Nowe God be here! Who kepeth this place?
 Now, by my fayth, I crye you mercy!
 Of reason I must sew for grace,
 My rewdnes sheweth me no(w) so homely.
 Wherof your pardon axt, and wonne,
 I dew you, as curtesy doth me bynde,
 To tell thys whiche shalbe begonne
 In order as may come beste in mynde. (Adams, p. 367, lines 1-8)

In The Four PP Heywood substitutes seven quatrains rhymed on alternate lines for rime royal, but retains two stanzas of rime royal for the conclusion. Perhaps this is done to differentiate the introductions and conclusions from the about four beat rhymed couplets of the bodies of the interludes. However, this is the last instance of Heywood's use of this device.

The use of alliteration, already reduced in The Play of the Weather, is further reduced here. Although the Peddler and the 'Pothecary both catalog the contents of their packs, there is little attempt at alliteration. Even the Palmer, who gives a long catalog of places he has "visited," does not use the word-sound catalog as does Merry Report. However, the cumulative word-sound catalog is used by the Peddler and the Pardoner in a way similar to Merry Report and the Launderer:

Potycary. Than tell me thys: be ye perfynt in drynkyng?

Pedler. Perfynt in drynkyng as may be wysht by thynkyng!

Potycary. Then after your drynkyng, how? fall ye to wynkyng?

Pedler. Syr, after drynkyng, whyle the shot is tynkyng,
 Some hedes be swynkyng, but myne wyl be synkyng,
 And vpon drynkyng myne eyse wyll be pynkyng,
 For wynkyng to drynkyng is alway lynkyng.
 (Adams, p. 371, lines 301-307)

Heywood does not draw these four characters too clearly. However, certain conversational exchanges reveal aspects of their characters and attitudes toward the others.

The Palmer takes himself very seriously, and feels superior to both the 'Pothecary and the Pardoner, telling them: "By Our Lady, and I wolde be loth/ To wayt on the better on you both!" (Adams, p. 373, lines

422-423) After he wins the lying contest, he still does not want to stay in their company:

Syr, I am nat on them so fonde,
 To compell them to kepe theyr bonde.
 (To the Potycary and Palmer.)
 And, syns ye lyste nat to wayte on me,
 I clerely of waytynge dyscharge ye.
 (Adams, p. 382, lines 1133-1136)

The 'Pothecary, shown in the cumulative word-sound catalog to have a sharp wit, after being scolded for irreverence toward the Pardon-er's relics, shows he also has a sharp tongue, saying: "What the devyll care I what ye thynke?/ Shall I prayse relykes when they stynke?" (Adams, p. 374, lines 536-537) But a short conversation with the Peddler shows that he can laugh at himself as well as his profession:

Pedler. Why, do potycaries kyll men?

Potycary. By God, men say so now and then!

Pedler. And I thought ye wolde nat haue myst
 To make men lyue as longe as ye lyste.

Potycary. As longe as we lyste? nay, longe as they can!

Pedler. So myght we lyue without you than.

Potycary. Ye, but yet it is necessary
 For to haue a potycary;
 For when ye fele your conscyens redy,
 I can sende you to heuen quyckly.
 (Adams, p. 372, lines 366-375)

The Peddler is the peacemaker, but shows he can quip as well as the 'Pothecary in the word-sound cumulation. He believes in straight talk and tells the others: "And all ye thre can lye as well/ As can the falsest deuyll in hell," (Adams, p. 373, lines 442-443) but has a good understanding, and gives good advice to all three in a couple of long

speeches (Adams, pp. 382-383, lines 1139-1187, 1205-1218). However, he is not all seriousness; he says: "Who may nat play one day in a weke,/ May thynke hys thryfte is farre to seke!" (Adams, p. 371, lines 293-294)

The Pardoner's character is the least clearly drawn. He seems to believe in the power of his pardons (Adams, p. 369, lines 138-140), but is able to joke about their power (Adams, p. 380, lines 943-946) and his relation to the devil (Adams, p. 378, lines 825-827). One thing is quite clear, however; he regards the Palmer more highly than the 'Pothecary, defending one against the other:

The longer ye dwell in comunicacion,
The lesse shall you lyke thys ymagynacyon;
For ye may perceyue euen at the fyrst chop
Your tale is trapt in such a stop
That, at the leste, ye seme worse then we.
(Adams, p. 370, lines 197-201)

He also feels superior to the 'Pothecary and says "I am to good to wayt on the!" (Adams, p. 373, line 421)

The action in this play is not centered on entrances and exits. There is only one entrance for each character, and the entrances are not marked in the original text. The person simply comes in and weaves himself into the conversation. A good example of this practice is the 'Pothecary's first line:

Geue me but a peny, or two pens,
And as sone as the soule departeth hens,
In halfe an houre—or thre quarters at moste—
The soule is in heuen with the Holy Ghost!

Potycary. Sende ye any soules to heuen by water?
(Adams, p. 369, lines 147-151)

However, there is a type of action. The Peddler, the 'Pothecary,

and the Pardoner each carry packs. The Peddler, as mentioned before, only catalogs the contents of his pack, but the 'Pothecary unpacks a portion of his (cataloging the remainder), and the Pardoner unpacks all of his. Therefore, the displaying of the 'Pothecary's collection of drugs, mainly poisonous, and of the Pardoner's truly amazing collection of relics implies an amount of action.⁹

In this instance, all of the stage properties of the play are carried in by the actors. These properties consist entirely of the three packs with their contents.

The extra-dramatic effects are limited to a song and two fabliaux. The song, unlike those in The Play of the Weather, serves no discernible purpose other than providing a break in the dialogue. However, the two fabliaux, one given by the 'Pothecary and the other by the Pardoner, are the principal reasons for the play. They, of course, take the form of the lies and are very funny.

In The Four PP Heywood is not interested in making the audience part of the play. His appeals, so frequent in The Play of the Weather, are only given twice. His use of alliteration and of the word-sound catalog is reduced, with the cumulative word-sound catalog continued. His interest in showing vignettes of characters is replaced by longer but less clear-cut pictures. However, the Four P's are not abstractions; they are quite human. The action of the play is not dependent upon entrances and exits. In fact, the actors seem to come on quietly. And this is where the strength of the interlude is found. Heywood, beginning with the quiet surprise of the Palmer's entrance, builds on the

mood already existing in the banquet-hall. He knows his audience is there to be amused. For this reason the debate becomes only a motivating device, while the emphasis is placed on the display of the 'Pothecary's and the Pardoner's packs and the two stories that they tell.

THE PARDONER AND THE FRIAR¹⁰

The interlude's complete title is "A mery play betwene the pardon-er and the frere, the curate and neybour Pratte." (De la Bère, p. 147)

Briefly, the interlude concerns a Friar and a Pardoner who attempt to give their sermons at the same time in the same place, a church. Obviously, neither can succeed and, after a few starts, they come to blows. The Curate enters with the constable, neighbor Pratt. They stop the fight momentarily, but soon all four are battling. After beating the Curate and neighbor Pratt, the Friar and the Pardoner leave.

In the other interludes examined, attention is called to the direct appeals to the audience. In this interlude, the number of lines not directed to the audience is very few. In fact, the audience has a role--it is a congregation split down the middle by two determined men.

Much of the effect of the beginning of the two sermons stems from the two men's complete unawareness of each other. They are both concerned only with the audience and remain so until the play is well under way. Finally, the Friar and the Pardoner take notice of each other at the same time:

Pardo. Ay by the mas one can not here

Frere. What a bablynge maketh yonder fellow

Pardo. For the bablynge of yonder folysshe frere (De la Bère, p. 154)
 But both, after these three lines, return to their sermons. At last the
 Friar can stand no more and addresses his first lines to the Pardoner:
 "But I say thou pardoner I byd the holde they peace." (De la Bère, p. 158)
 Soon both sermons are forgotten and the two argue for a short time.
 Finally, after each makes an appeal to the audience to listen to him,
 they start their sermons again. But the sermons grow shorter and the
 arguments grow longer, while the doctrines begin to slip. Neither will
 give up and the Pardoner says: "Se whiche shall be better harde of us
 two," (De la Bère, p. 168) obviously a challenge to a shouting contest.
 These lines are printed alternating between the Friar and the Pardoner.
 Here they are rearranged to show what each says:

Frere. What sholde ye gyue ought to pratyngge pardoners
 What sholde ye gyue ought to these bolde beggars
 Let them hardely labour for theyr lyuyngge
 It moche hurtyth them good mennys a gyuyngge
 For that maketh them ydle and slouthfull to warke
 (De la Bère, pp. 168-169)

Pardo. What sholde ye spende on these flateryngge lyers
 As be these bablyngge monkes and these freres
 Which do nought dayly but bable and lye
 And tell you fables dere inoughe a flye
 (De la Bère, pp. 168-169)

After reducing the use of direct address in The Four PP to a minor device,
 Heywood here reverses the process and bases almost the entire play upon
 this one technique.

Heywood makes no attempt to differentiate the characters of The
 Pardoner and the Friar. They are revealed, by their persistence in ser-
 monizing, as very stubborn--both of them. It becomes obvious that they

have short, hot tempers--both of them. In fact, their characters are identical. Each one looks to the other to give in, but neither will do so. And watching "the irresistible force meet the immovable object" is another strength of the play. Even this effect is increased by the entrance of the Curate and Pratt, who are also stubborn and determined, and all four come together.

The interlude is simply divided into two scenes, the first including all the interplay up through the scuffle between the Pardoner and the Friar, and the second beginning with the entrance of the Curate and Pratt, who is identified as the constable.

The play has very little alliteration, no use of rime royal, but there are word-sound catalogs, employed by both the Friar and the Pardoner.

The Friar uses two catalogs in his entrance; the first is based on "I com not hyther" (De la Bère, p. 147) and the second on "We freres" (De la Bère, p. 147). The Pardoner uses one in a sermon beginning "This is the pardon" (De la Bère, p. 161-162).

Heywood introduces two new devices in this interlude. Following is a sample of the way most of the dialogue appears in the text, taken from the first few lines of the beginning of both sermons.

The Frere. Date et dabitur vobis

Good deuout people this place of scrypture

Pardo. Worshypfull maysters ye shall understand

Frere. Is to you that haue no litterature

Pardo. That pope Leo the x. hath graunted with his hand

Frere. Is to say in our englysshe tonge

Par. And by his bulles conformed under lede

Frere. As departe your goodes the poor folke amonge

Pardo. To all maner people bothe quycke and dede

Frere. And god shall than gyue unto you agayne
(De la Bère, p. 153)

De la Bère believes that this form indicates the two men speak alternately and the humor is based on occasional overlapping of lines (De la Bère, p. 70). However, Bolwell states "both speak at the same time,"¹¹ and this would seem to be much more amusing. This theory is strengthened by noticing a portion where the two men are arguing:

Frere. Leue thy realynge I wolde the aduyse

Pardo. May leue thou thy bablynge yf thou be wyse

Frere. I wolde thou knewest it knaue I wyll not leue a whyt

Pardo. No more wyll I I do the well to wyt (De la Bère, p. 168)

In this example, they "share" the end rhyme, but in the earlier example, each man uses his own set of couplets. Be this as it may, either method, sustained as it is, is a device Heywood has not used before.

Another new device is found at the closing lines of the play when the two parties, the Pardoner and the Friar, and the Curate and Pratt, speak in unison.

Ps. et Pr. Ye by our lady euen with all our harte

Fre. Pd. Than adew to the deuyll tyll we come agayn

Pso. Pr. And a myschefe go with you bothe twayne (De la Bère, p. 182)

Heywood's use of properties is very limited. There is the Pardoner's

pack, most of the contents of which seem borrowed from The Four PP, carried in by the actor,¹² and, perhaps, two stools, which would be found ordinarily in the banquet hall. It seems logical that two stools were used for the Pardoner and the Friar to stand on while giving their sermons, but the only reference to this property is from the Friar: "I say one pull the knaue of his stole." (De la Bère, p. 176)

The entrances are limited to one for each character, but the first two are very interesting. The Friar enters first, giving his "I come not" speech, and the stage direction is given:

And than kneleth downe the frere sayenge his prayers and in the mean whyle entreth the pardoner with all his relyques to declare what eche of them ben and the hole power and vertu therof. (De la Bère, p. 149)

With each man remaining oblivious to the other until well into the play, there is a strong suggestion that they take their places at the opposite tips of the "U"-shaped table immediately upon entering, perhaps keeping their backs to each other. Thus the banquet-hall would be split in two by these determined "preachers."

Heywood again makes use of the Pardoner's pack and the displaying of its contents as part of the action, but adds a form of action—a fight—not seen in his plays before. After both the Friar's and the Pardoner's tempers have been well frayed, they are lost completely and the stage direction "Than the fyght" (De la Bère, p. 177) is given. This "fyght" is broken up by the entrance of the Curate, who calls the constable, neighbor Pratt, for help. However, peace does not last, and a second fight begins, "Prat with the pardoner et the parson with the frere." (De la Bère, p. 181)

As far as extra-dramatic effects are concerned, the interlude makes no use of song, nor does any character tell a story. Nevertheless, a story is used. This is the first interlude of Heywood's that has a plot, so the play itself is a simple little fabliau.

In The Pardoner and the Friar, Heywood demonstrates he has found that "the purpose of the play is entertainment, not edification."¹³ He makes the audience take a role in the play--the role of a congregation--in order to show them a story, not have the stories related to them. He discards many literary devices, and depends more upon the actual delivery than words themselves. Again, he builds upon the mood of the banquet-hall, and is careful not to shatter it at the beginning. While his action may be viewed as crude, in this play there are motives for it. This play demonstrates the reasons that moved Albert Baugh to say "he developed naturalness in entrances, exits and stage business beyond anything previously seen in the English theatre."¹⁴

JOHAN JOHAN¹⁵

The full title for this interlude is: "A mery play betwene John Johan the husbände Tyb his wyfe and syr Jhan the preest."¹⁶

The story that this interlude tells is simple. Johan Johan is a henpecked husband suspicious of his wife Tyb's relationship with Sir Johan the priest. His wife has Johan Johan invite the priest to eat a pie and then she keeps Johan Johan away from the meal until the food is gone. Johan Johan flies into a rage, beats both of them, and chases them from the house. He then gets second thoughts about the two being together

and goes after them.

Throughout the interlude, Heywood keeps the members of the audience in on things, primarily by the many asides Johan makes directly to them. One piece of stage business, in fact, uses two of them as individuals. Johan takes off his gown, cannot find a place to put it down, and continues:

It may lye well here, and I lyst,--
 But, by cokkis soule, here hath a dogge pyst!
 And if I shulde lay it on the harth bare,
 It myght hap to be burned or I were ware.

(To one of the audience)

Therefore I pray you take ye the payne
 To kepe my gowne tyll I come agayne.

(Snatches it back)

But yet he shall not have it, by my fay;
 He is so nere the dore he myght ron away.

(To another one of the audience)

But bycause that ye be trusty and sure,
 Ye shall kepe it, and it be your pleasure;
 And bycause it is arrayde at the skyrt,
 Whyle ye do nothyng, skrape of the dyrt. (Adams, p. 389, lines 246-257)

If this speech is Johan's,¹⁷ and it sounds as if it were, all of the asides in the interlude are Johan's with one possible exception given by Tyb: "Full ofte, I se, my husbände wyll me rate/ For this hether commyng of our gentyll curate" (Adams, p. 388, lines 226-227).

Heywood carefully shows the characters of the three individuals. Johan Johan's opening speech of 110 lines, directed to the audience, wastes no time getting to the point: "God spede you, Maysters, everychone!/ Wote ye not whyther my wyfe is gone?" (Adams, p. 385, lines 1-2) He then

launches into a long speech, the "text" of which is: "That is a poynt of an honest man/ For to bete his wyfe well nowe and than" (Adams, p. 386, lines 53-54). He even goes into particulars about the good, thorough job he will do, after mentioning what may happen if he doesn't:

And if I shulde suffre her, I make you sure,
 Nought shulde prevayle me, nother staffe nor waster;
 Within a whyle she wolde be my mayster.
 Therefore I shall bete her, by cokkes mother,
 Both on the tone syde and on the tother,
 Before and behynde---nought shall be her bote---
 From the top of the heed to the sole of the fote.
 (Adams, p. 386, lines 58-64)

However, it is soon evident that she already is the "mayster." Tyb walks in while his bloodthirsty speech is going on:

Tyb. Why, whom wylt thou beate, I say, thou knave?

Johan. Who, I, Tyb? None, so God me save.

Tyb. Yes, I harde the say thou woldest one bete.

Johan. Mary, wyfe, it was stokfysse in Temmes Strete,
 Whiche wyll be good meate agaynst Lent.
 Why, Tyb, what haddest thou thought that I had ment?
 (Adams, pp. 386,- 387, lines 111-116)

He voices his suspicions, in an aside to the audience, about his wife and the priest:

If that the parysshe preest, Syr Johan,
 Dyd not se her nowe and than,
 And gyve her absolution upon a bed,
 For wo and payne she wolde sone be deed.
 (Adams, p. 387, lines 139-142)

But to his wife he says of Sir Johan:

Mary, I say he doth well;
 For so ought a shepherde to do, as I harde tell,
 For the salvation of all his folde.
 (Adams, p. 388, lines 179-181)

In a short catalog to the audience, he sums up his feelings:

In fayth, all the towne knoweth better--that he
Is a hore-monger, a haunter of the stewes,
An ypocrite, a knave that all men refuse,
A lyer, a wretche, a maker of stryfe--
Better than they knowe that thou arte my good wyfe.
(Adams, p. 388, lines 233-237)

Tyb demonstrates her power over him by telling him to hurry to
invite Sir Johan and then calling him back to do something:

Ye, do so without ony taryeng.
But, I say, harken! thou hast forgot one thyng:
Set up the table, and that by and by.
(Adams, p. 389, lines 260-262)

She does this five more times before he finally leaves, while scolding
him for not going. Her attitude toward her husband is shown to Sir
Johan: "Tusshe, let hym alone; for, by the rode,/ It is pyte to helpe
hym, or do hym good." (Adams, p. 392, lines 453-454)

Sir Johan plays Johan Johan for a fool, telling Tyb, while Johan
is fetching water:

By God, I wolde ye had harde the tryfylys,
The toys, the mokkes, the fables, and the nyfylys,
That I made thy husbände to beleve and thynke!
Thou myghtest as well into the erthe synke,
As thou coudest forbear laughyng any whyle.
(Adams, p. 392, lines 431-435)

Both Tyb and Sir Johan also indicate their characters when making fun of
Johan after the meal has been eaten and Johan got none:

Tyb. Why! were ye not served there as ye are,
Chafyng the waxe, standyng by the fyre?

Johan. Why, what mete gave ye me, I you requyre?

Sir J. Wast thou not served, I pray the hartely,
Both with the brede, the ale, and the pye?

Johan. No, syr, I had none of that fare.
 (Adams, p. 395, lines 614-619)

However, feelings reach the breaking point and things come out into the open:

Tyb. Ye! horson dryvyll! get the out of my dore!

Johan. Nay! get thou out of my house, thou prestis hore!

Sir J. Thou lvest, horson kokold, evyn to thy face!

Johan. And thou lvest, pyld preest, with an evyll grace!
 (Adams, p. 395, lines 655-658)

Yet, after they have been driven off, he tells the audience in his closing speech:

Whether they be go? For, by God, I fere me
 That they be gon together, he and she,
 Unto his chamber; and perhappys she wyll,
 Spyte of my hart, tary there styll;
 And, peradventure, there he and she
 Wyll make me cokold, evyn to anger me.
 And then had I a pyg in the woyrs panyer!
 Therefore, by God, I wyll hye me thyder
 To se yf they do me any vylany.
 And thus, fare well this noble company!
 (Adams, p. 396, lines 669-678)

And Johan chases after the woman of whom he said: "I love thee well, though thou love not me." (Adams, p. 388, line 196)

In Johan Johan Heywood does not use a number of the devices he has employed in previous interludes. There is no alliteration and no word-sound catalogs.

There are three scenes in this interlude and, for the first time, the scenes change location. The first and third scenes are set in Johan Johan's house, and the second is at the Curate's door. The vague settings used in the other interludes are replaced by specific ones. The only

other interlude making use of setting is The Pardoner and the Friar, and that was only localized to a church.

To make the scene even more "realistic," Heywood uses many properties: a trestle table, a hearth, stools, two cups, an ale pot, a candle, a loaf of bread, a leaky pail, two more candles, and a fire shovel (Adams, pp. 388-390). Not listed, but inferred by the supper, would also be some eating utensils. (This is a long list, but everything on it would be found, normally, in a banquet-hall.) And Tyb makes Johan Johan fetch in each piece, one by one, with the exceptions of: the pie itself, brought by Tyb; the two candles, brought by Sir Johan; and the fire shovel which is already there, so that, in effect, the setting up of the scene also becomes a part of the action. In addition, the mood created by the banquet itself has not been disrupted by the setting up of the scene, as it could so easily be if the preparation were made before the play began.

As in The Pardoner and the Friar, Heywood uses a brawl as the crisis of the play.

Also in Johan Johan as in The Pardoner and the Friar, Heywood makes no use of song. While he has Sir Johan tell three short stories, there is no emphasis upon them and they fit into the overall story as a natural pastime after supper. But again, the fabliau is used for the play itself. This time it is not as simple as the one used for The Pardoner and the Friar, but one that Heywood has borrowed from France.¹⁸

In Johan Johan, Heywood uses only one character who is aware of the audience. Much as he does in The Pardoner and the Friar, Heywood

discards the devices of rime royal, alliteration and word-sound catalogs, which are only tricks, and gives good dialogue in their places. The action is varied and well scattered through the play. It even contains the movement between scenes, rather than characters moving in and out of the scenes. His use of properties, all regular items in a banquet-hall, is more "lavish" than in any other play, and using them as part of the action makes them an integral part of the interlude. Again, Heywood shows a fabliau instead of talking about one. John Brooks Moore states

The thing to remember for the purposes of realistic comedy is that "Johan Johan" has a stronger tendency toward the actual and the probable than any play before it in England. 19

Although John Heywood continues to use most of the devices present in his apprentice work in his later four interludes, he does so with greater facility and purpose. As an entertainer, he sees that there are various degrees to which the audience's participation in an interlude is desirable, and changes the degree to fit the interlude.

It appears that Heywood's growth in the use of dramatic techniques involves a reduction in the use of the more mechanical devices such as alliteration and rhyme pattern. While he retains the word-sound catalog, he refines it to a cumulative form for fast, witty exchange, or to a repetitive phrase to be dinned at the listeners. The catalog itself moves from a mere list to a part of the action.

His characters are built to fit the play and he demonstrates that

his ability stretches from the presentation of a parade of very different individuals to the creation of two identical men. The entrances and exits of the characters change as well. Beginning as breaks in the debate, they become a form of action. However, as Heywood adds new ways to fill the need for action, the entrances and exits become more motivated and natural. Heywood also develops his skill in the use of properties, continuing to depend only on the things to be found in the banquet-hall naturally, or on things carried by the actors themselves.

Songs are retained only as needed. The use of the fabliau also moves from being told to the audience to being shown to the audience. It is the sum of these ideas that advances John Heywood from an apprentice to an entertainer.

CHAPTER IV

CONCLUSION

The growth of John Heywood's dramatic ability is clearly revealed through the tracing of certain elements in his six interludes. In the manner of many an apprentice, he begins with simple, easily manageable devices and familiar ideas, elaborating on some, adopting more and discarding others as he gains knowledge of his craft and of his audience. While the final results available today are crude by modern standards, they represent a remarkable evolution of dramatic art during Heywood's relatively brief period of activity in Tudor England.

The investigation of the six interludes adheres to four general categories to better define the areas in which Heywood's development is revealed. First, he uses a variety of means to involve the spectators in his interludes. Secondly, he handles both major and minor literary devices a number of ways to realize the best effects, including experimentation with character and setting. In the third place, he displays a wide range of action on stage and use of properties. Lastly, he weaves extra-dramatic elements into his interludes for a variety of effects.

In Witty and Witless, believed to be Heywood's earliest dramatic attempt extant, little use is made of the audience except in the conclusion and, perhaps, in the now missing introduction. He makes no attempt to create characters, using abstractions in the presentation. There is heavy-handed use of alliteration, with a change in rhyme pattern

for the conclusion. The word-sound catalog is used, but as an end in itself. Little use is made of any form of action; excepting one entrance and one exit, the stage is static. There are no properties, no songs and no stories used in the presentation at all.

The interlude is the presentation of a debate. While some literary devices are used, they give an impression of being forced or of Heywood's being clever. The emphasis is upon the hair-splitting debate and little is done to enliven it or to bring the audience closer to it. Even when three characters are on the stage, they never engage in a three-way conversation, but are used as two pairs. Witty and Witless, being a staged debate, emphasizes edification with little added to amuse.

The Play of Love, while still apprentice work, shows improvement. In this interlude Heywood directs the opening and closing speeches to the audience, and adds a number of other speeches in the body, as well as a few asides, to keep the audience closer to the interlude. The four characters he depicts become more human, although they are types in name as well as portrait. Heywood continues to use rime royal for the opening and closing speeches, and even uses it in an entrance part way into the play. Alliteration is reduced; the word-sound catalog is continued, but in one instance appears to indicate some action. Heywood uses more entrances and exits, and they are more successfully motivated, to form the bulk of stage movement. He employs a property that creates action and includes the audience both. His two extra-dramatic devices are a song and a story. The song serves to end one debate and begin the second, while the story, addressed to the audience, serves to end the

second debate and set up the third.

Heywood shows a greater awareness of his audience in The Play of Love than ^{is} evident in Witty and Witlesse. It is kept ^{involved} in debates by more use of direct address and asides. There is more action on the stage, but the main point is still the debate. However, Heywood sets up a double debate and then, near the conclusion, combines them into a four-way discussion. While the purpose of the presentation is still edification, Heywood uses more action, more variation, and begins to build characters.

The audience is kept even closer to the interlude in The Play of the Weather. Besides the opening and closing speeches, Heywood calls for numerous asides and explanations directed to the listeners by many of the characters. He greatly reduces alliteration, which is present in one long catalog and a word-sound catalog. The latter is refined to a cumulative form and functions as a device to show the wit of characters. However, Heywood retains rime royal in the introduction and conclusion. Heywood diminishes the importance of the debate, using it as a framework in which he displays many characters. It is the entrances and exits of the characters which serve as the main action of the play. They appear one after another in a series of little scenes carefully varied to avoid tedium. Few properties are required and, with only one exception, all are brought in by the actors themselves. Heywood has three songs spaced at about the beginning, middle, and end of the presentation. These not only break the dialogue, but also function in the overall play as well. Although there is no use of a narrative, the need for one is not evident.

In The Play of the Weather, Heywood reduces the use of debate, placing the emphasis on the many thumb-nail sketches of the diverse and numerous characters. The audience is involved in the play, which contains many little scenes keyed to the entrances and exits that provide action. There is very little edification, except in the moral tag conclusion, and the emphasis is turned to amusement.

Heywood relies less on direct address and omits asides in The Four PP. Only one character acknowledges the presence of the audience and then only in the opening and closing speeches. Heywood scarcely attempts to build strong characters. Although they are "alive," he is more interested in showing their interrelationships. He still sets off the conclusion in rime royal, but makes little use of alliteration, except in a cumulative word-sound catalog again to show the wit of two characters. The inobtrusive entrances form only a small part of the action, which is enhanced by the display of the contents of two well-filled packs. The packs, (three in number (one is not opened), are carried in by the characters and contain all of the properties for the interlude. His only song serves for little else than a break in the dialogue. However, he has two long and funny stories told to the audience.

While Heywood retains the debate in The Four PP, it is a device to get to the main purpose of the play. He has two good stories to tell and the debate serves as an excuse to tell them. Little use is made of the audience as such. Its members are kept at arm's length to watch these characters display their fantastic wares and to listen to the humorous tales. He concludes the play with a moral tag, but again his

main emphasis is upon amusement.

In direct contrast with The Four PP's keeping the audience at arm's length, Heywood begins The Pardoner and the Friar with the characters conscious only of the audience. He needs no asides because the bulk of the dialogue is in direct address. Heywood, in this case, keeps the two characters as identical as possible. There is no use of rime royal and, except for three short chant-like word-sound catalogs, no conspicuous use of alliteration. For the first time, he requires a localized setting--the banquet-hall is identified as a church. The action Heywood includes consists of an older device--the display of the contents of a pack--and a new device in the form of two fights: one involving the two main characters (forming the conclusion of the first scene) and the other taking in all four characters. There are no songs, and no stories told to the audience.

Heywood, in The Pardoner and the Friar, takes a great step toward comedy. He changes his use of narrative from something told to the audience to something shown to the audience. This is the first interlude with plot. Granted, it is skimpy by modern standards, but it is present. Here the emphasis is on amusement alone, with no use of changing rhyme pattern, no alliteration as such, no songs, and no ending moral tag. The "tricks" have been discarded to be replaced by plot. While there is not much action, its absence has been remedied by the sermons' gradual build-up in tension and volume, finally erupting into a fight which provokes a second battle.

The audience is also kept in the action in Heywood's Johan Johan.

In this case, however, Heywood makes one character constantly aware of the spectators. He does not permit any other character to recognize them openly. For this play Heywood discards the type name, but still depends on type characters. These characters are quickly and clearly sketched with little doubt concerning their roles. Again, Heywood discards the "tricks"—rime royal and alliteration. This play has three clearly defined scenes, and the setting up of the first is used as part of the action. There is well motivated movement from scene to scene and continued stage business. Again, Heywood uses only things to be found naturally in a banquet-hall or things carried in by the actors for his long list of properties. The play builds tension up to the breaking point and, once more, releases it in a fight. There are no songs, and the three short narratives fit into the plot naturally.

This interlude has no moral tag, no preaching, while every element is carefully integrated into a tight, action-filled little play. Heywood uses specific settings and, while exaggerated, the action is the most natural seen yet. With Johan Johan, John Heywood presents the first brief but true comedy to the English stage.

It is in the fact that these six interludes are so very different that John Heywood's strength lies. He was an experimenter who saw many ways to keep his audience. A purpose of this paper was to define some of these ways. He was an explorer and found some of the roots for English comedy. A purpose of this paper was to trace these roots through his works.

But most of all John Heywood was an entertainer, and the main purpose of this paper was to see how the elements in his work reveal his dramatic growth.

John Heywood sums up John Heywood in two short lines:

To passe tyme in thys without offence
Was the cause why the maker dyd make it.
(Adams, p. 384, lines 1232-1233)

FOOTNOTES

CHAPTER I

¹
E.K. Chambers, The Medieval Stage, II, 180.

²
Chambers, MS, II, 181.

³
Chambers, MS, II, 188.

⁴
Chambers, MS, II, 181.

⁵
Chambers, MS, II, 182.

⁶
Chambers, MS, II, 447.

⁷
Chambers, MS, II, 200.

⁸
Chambers, MS, II, 453.

⁹
Chambers, MS, II, 199.

¹⁰
F.S. Boas, "Early English Comedy," The Drama to 1642, Part Two.
Vol. VI of The Cambridge History of English Literature, A.W. Ward and A.R.
Waller, editors, p. 62.

¹¹
Adolphus William Ward, A History of English Dramatic Literature,
p. 242.

¹²
Chambers, MS, II, 206.

¹³
Boas, p. 100.

- 14
Boas, p. 102.
- 15
Rupert de la Bère (ed.), John Heywood, Entertainer, p. 19.
- 16
Anthony aWood, Athenae Oxonienses, quoted by Robert W. Bolwell, The Life and Works of John Heywood, pp. 6-7.
- 17
Thomas Marc Parrott and Robert Hamilton Ball, A Short View of Elizabethan Drama, p. 24.
- 18
For a complete chronology, see Robert W. Bolwell, "Chronological Tables," The Life and Works of John Heywood, pp. xi-xiii.
- 19
Boas, p. 101; Bolwell, pp. xi-xiii, pp. 19-41.
- 20
Bolwell, pp. xi-xiii, pp. 19-41.
- 21
Bolwell, p. xiii, p. 63, p. 74.
- 22
Bolwell, "Appendix No. 6," pp. 169-174.
- 23
Bolwell, p. xii.
- 24
E.K. Chambers, The Elizabethan Stage, II, 13.
- 25
Bolwell, pp. xii-xiii.
- 26
Chambers, ES, III, 28.
- 27
De la Bère (ed.), p. 49; also facsimile of last page, Chambers, ES, III, 53.

28

Chambers, MS, II, 444-445; Arthur William Reed, Early Tudor Drama, p. 52.

29

Chambers, MS, II, 445.

30

Three other interludes have been conjecturally ascribed to Heywood: "Gentleness and Nobility," "Calisto and Meliboea," and "Thersites." Of the available authorities, only Bolwell mentions all three, supporting Heywood's authorship of the first interlude, but generally disclaiming the latter two. Chambers grants the possibility of Heywood's having written "Gentleness and Nobility," but does not even mention the others. John S. Farmer and de la Bère do not refer to the questionable interludes at all.

31

Alfred W. Pollard, "John Heywood," Representative English Comedies, Charles Mills Gayley, editor, I, 12.

32

Pollard, p. 12; this order is accepted by Bolwell, p. 81; Chambers, MS, II, 446, 454; de la Bère (ed.); and John S. Farmer (ed.), The Dramatic Writings of John Heywood.

33

Chambers, ES, III, 23.

34

Chambers, ES, III, 23.

35

Joseph Quincy Adams, Chief Pre-Shakespearean Dramas, p. 388, footnote 2B.

36

Thomas Wallace Craik, The Tudor Interlude: Stage, Costume, and Acting, p. 9.

37

Chambers, ES, III, 77-78.

38

Chambers, MS, II, 188.

39

Chambers, ES, II, 8-12.

CHAPTER II

¹
Rupert de la Bère (ed.), John Heywood, Entertainer, p. 50.

²
John Heywood, ("A Play of Wytty and Wyttes"), John Heywood, Entertainer, Rupert de la Bère, editor, pp. 117-143.

Because of the unavailability of a single source containing all of Heywood's interludes in Tudor English, the works of three different editors are used.

De la Bère's work, in addition to a long critical essay on Heywood, is used as the source of ("A Play of Wytty and Wyttes") and "The Pardoner and the Frere." His edition also contains "Johan Johan" and "The Foure PP."

Joseph Quincy Adams' edition, Chief Pre-Shakespearean Dramas, is used as the source of "The Playe Called the Foure PP," "A Mery Play Betwene Johan Johan, the Husbande, Tyb, His Wyfe, and Syr Johan, the Preest," and "The Play of the Wether."

As no source with "The Play of Love" in Tudor English is available, John S. Farmer's edition, The Dramatic Writings of John Heywood, containing all six interludes in modernized English, has been used.

Due to the possibility of confusion between these three sources, references to quoted portions of the interludes are made to the three editors, rather than to Heywood.

³
Robert W. Bolwell, The Life and Works of John Heywood, p. 82.

⁴
Bolwell, p. 81.

⁵
Alfred W. Pollard, "John Heywood," Representative English Comedies, Charles Mills Gayley, editor, I, 7-8.

⁶
Bolwell, p. 81, footnote 3.

⁷
Bolwell, p. 85.

⁸
John Heywood, "The Play of Love," The Dramatic Writings of John Heywood, John S. Farmer, editor, pp. 137-190. Subsequent references to "The Play of Love" in this section will be made internally on the basis of the editor's last name.

9
Bolwell, p. 85.

10
de la Bère (ed.), p. 60.

11
Bolwell, p. 88.

12
E.K. Chambers, The Medieval Stage, II, 204.

13
de la Bère (ed.), p. 59.

14
de la Bère (ed.), p. 60.

15
William Flint Thrall and Addison Hibbard, "Fabliau," A Handbook to Literature, p. 175.

16
Bolwell, p. 86.

17
de la Bère (ed.), p. 60.

18
Bolwell, p. 90.

CHAPTER III

1

Alfred W. Pollard, "John Heywood," Representative English Comedies, Charles Mills Gayley, editor, I, 4.

2

John Heywood, "The Play of the Wether," Chief Pre-Shakespearean Dramas, Joseph Quincy Adams, editor, pp. 397-419. Subsequent references to "The Play of the Wether" in this section will be made internally on the basis of the editor's last name.

3

Rupert de la Bère (ed.), John Heywood, Entertainer, p. 61.

4

de la Bère (ed.), p. 65.

5

John S. Farmer (ed.), The Dramatic Writings of John Heywood, p. 99.

6

Ronald Bayne, "Masque and Pastoral," The Drama to 1642, Part Two. Vol. VI of The Cambridge History of English Literature, A.W. Ward and A. R. Waller, editors, p. 371.

7

John Heywood, "The Playe Called the Foure PP," Chief Pre-Shakespearean Dramas, Joseph Quincy Adams, editor, pp. 367-384. Subsequent references to "The Playe Called the Foure PP" in this section will be made internally on the basis of the editor's last name.

8

de la Bère (ed.), p. 65.

9

Farmer, pp. 374-375. The Pardoner's pack contains: "Pardons halfe a dosyn"; there is All-Hallows' "iaw-bone"; "The great-toe of the Trinite"; the "buttocke-bone of Pentacoste"; "a slypper/ Of one of the Seuen Slepers"; "the eye-toth of the Great Turke"; a box of "humble-bees/ That stonge Eye"; and a drink from Adam and Eve's wedding.

10

John Heywood, "The Pardoner and the Frere," John Heywood, Entertainer, Rupert de la Bère, editor, pp. 147-182. Subsequent references to "The Pardoner and the Frere" in this section will be made internally on the basis of the editor's last name.

11

Robert W. Bolwell, The Life and Works of John Heywood, p. 108.

12

de la Bère (ed.), pp. 150-152. The Pardoner's pack contains: "my bulles," "a holy Jewes shepe/ A bone," "a mytten," "The blessed arme of swete saynt sondaye," "The great too of the holy trynyte," "of our lady a relyke full good./ Her bongace which she ware with her french hode," "of all helowes the blessyd jaw bone," and "of saynt Myghell eke the brayn pan."

13

Bolwell, p. 112.

14

Albert Croll Baugh, A Literary History of England, p. 362.

15

John Heywood, "A Mery Play Betwene Johan Johan, The Husbände, Tyb, His Wyfe, and Syr Johan, The Preest," Chief Pre-Shakespearean Dramas, Joseph Quincy Adams, editor, pp. 385-396. Subsequent references to "A Mery Play Betwene Johan Johan, The Husbände, Tyb, His Wyfe, and Syr Johan, The Preest," in this section will be made internally on the basis of the editor's last name.

16

de la Bère (ed.), p. 233.

17

Adams (ed.), p. 389, lines 246-257. De la Bère, indicating that the designation of the speeches from line 242 to 263 are lost, gives this speech to Tyb (pp. 244-245). Farmer (ed.), pp. 74-75, does the same. But Tyb has only one possible aside to the audience other than this, so it appears that Adams may be correct in giving the speech to Johan.

18

Bolwell, p. 114.

19

John Brooks Moore, The Comic and the Realist in English Drama, p. 102.

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