

# **The Pillars of the Earth**

**Epic Novel to Mini-Series**

**By Peter Edmund Thomas Conroy,**

**BA (Hons), MSc**

**For Forth Valley College, BA (Hons)**

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# Introduction

To be written

# Chapter One: Novel & Mini-Series

*The Pillars of the Earth* (hereafter 'Pillars') is an historical-fiction novel by British thriller writer Ken Follett, published in 1989, the epic 806 page novel of over 400,000 words is his best selling novel, and is according to the BBC's Big Read (2003) ranked as the 33<sup>rd</sup> best-loved book of the nation<sup>1</sup>. Whilst being praised for its attention to detail and historical accuracy, there are a dozen or so potential historical errors in the novel. The novel has been adapted multiple times including as a multi-player board game, a two-player board-game and a trivia game. It has also been adapted as a musical in Denmark and into a point-and-click adventure computer game which can be also be played on consoles. And of course, in 2010, it was adapted into an eight part mini-series.

Over the course of 1076 pages and in excess of 400,000 words Ken Follett weaves an epic tale of the building of a Cathedral in the fictional town (one it becomes a city) of Kingsbridge, set somewhere 'on a backroad' in Wiltshire, England. The novel of *The Pillars of the Earth* (from here on referred to as novel) took over 3 for Ken Follett to write, and is comparable in length to J R R Tolkien's 'The Lord of the Rings' trilogy (combined).<sup>2</sup>

The novel produce two sequel epic novels – *World Without End* (2007, also producing a Mini-Series, 2012) which was set 157 years after *Pillars*, and featured some of the descendants of major Characters in *Pillars*; *Column of Fire* (2017) which is set 384 years after *Pillars* in Elizabethan times, starting in 1558; as well as a prequel, *The Evening and the Morning* (September 2020)<sup>3</sup>, which starts 123 years prior to the sinking of the White Ship, the first event of *Pillars*, and 138 years prior to *Pillars*' primary storyline<sup>4</sup>.

Against this background (and foreground) of building a cathedral, Ken Follett's novel not only delves into the emergence of gothic architecture out from the preceding Romanesque architecture but weaves in the lives of those responsible and involved in the building of Cathedrals. It is an attempt to dive deep into the lives of Cathedral builders, their motivations and desires, their daily lives and their trials and tribulations. It follows individuals, and families, some from birth, but most into to adulthood and some to death, with the main novel (part I – VI) covering nearly 40 years. This is the very nexus of his

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<sup>1</sup> "BBC - The Big Read - Top 100 Books," accessed February 17, 2021, <https://www.bbc.co.uk/arts/bigread/top100.shtml>.

<sup>2</sup> Ken Follett, *The Pillars of the Earth* (New York, N.Y.: A signet book, 1999), xii.- "...but I finished the book in March 1989, three years and three months after starting it." (that is the literal writing, he writes on p. x he writes: "Sometime in 1976 I wrote an outline and about four chapters...Looking back, I can see that at the age of twenty-seven I was not capable of writing such a novel... I was writing much less ambitious books, and even so I had not yet mastered the craft." It would be fair to say that the book took from 1976 to March 1989 - approximately 12 years to gestate and write, perhaps.

<sup>3</sup> Someone is eagerly awaiting Christmas day... not going to lie about it...

<sup>4</sup> Having now read this new book, I can only follow the reading of others, according to Bill Sheehan, "Ken Follett's 'The Evening and the Morning' Book Review," *The Washington Post*, September 22, 2010, [https://www.washingtonpost.com/entertainment/books/ken-folletts-pillars-of-the-earth-prequel-is-just-as-transporting--and-lengthy--as-his-famous-epic/2020/09/21/0a0a18d8-f6c2-11ea-a275-1a2c2d36e1f1\\_story.html](https://www.washingtonpost.com/entertainment/books/ken-folletts-pillars-of-the-earth-prequel-is-just-as-transporting--and-lengthy--as-his-famous-epic/2020/09/21/0a0a18d8-f6c2-11ea-a275-1a2c2d36e1f1_story.html): "*The Evening and the Morning*" begins in 997 and ends 10 years later, a relatively compressed period for a Follett novel. There is no overarching plot, but rather a series of subplots involving the adventures, misadventures and struggles of a socially diverse cast of characters.'

interest in Cathedrals – why were they built and who built them, and not academic answers – but more down-to-earth answers.<sup>5</sup> Also, against this background of Cathedral building – which was highly politicised – Follett weaves in the political scene of the early to mid-twelfth century. The novel covers a period of between 40 and 50 years from pre-prologue to its final chapter in part six of the book. It covers the sinking of the White Ship in 1120 through the murder of the Archbishop of Canterbury Thomas Beckett in 1170 and the four years after subsequent to his death, ending in 1174.

The majority of the novels action, however, takes place from 1135 through to 1153 (this period covers Part I – V of the novel) – a period known as *The Anarchy*<sup>6</sup>, as after the death of Henry I in 1135, and with no clear heir to the throne we see the king's daughter Empress Matilda (Maud) and the king's nephew, and grandson of William the Conqueror, and son to Henry I's sister Adela, King Stephen engage in civil war. It is against this backdrop that the primary 12 Characters come to life.

## The Mini-Series

The most important adaption of Ken Follett's *Pillars of the Earth*, for our purposes, was in 2010, when Tandem Communications (Munich, Germany) and Muse Entertainment (Montreal, Canada) in association with Ridley Scott's *Scott Free Films*, adapted the novel into an eight-part miniseries (hereafter 'series'), originally broadcast in the UK on Channel 4, but most recently broadcast on Channel 5, and available to stream through My5, Amazon Prime Video: and of course is available as a DVD boxset.

Like the novel it is an historical fiction novel. covering the sinking of the *White Ship* in 1120, through the *Anarchy*, but stopping short of the death of Thomas Beckett in 1170. The series covers a similar period to the book, though stops short of introducing Thomas Beckett, though it covers in more details the sinking of the White Ship (1120), and it never sees Henry II crowned, despite Henry II becoming king in 1154 upon the death of Stephen. The final episode (8) in fact opens with the on-screen text '10 YEAR LATER' and 'A.D. 1156' – and the second scene of the episode 'WINCHESTER' is a conversation between an aging King Stephen and his Son Eustace – who died in 1153.

So the Episodes don't quite match the book, where Part V finishes in 1155, by which point Henry II has become king. Part VI starting in 1170, it is well established into the reign of Henry II, and these final two chapters are set against the backdrop of Henry II's

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<sup>5</sup> Follett, *The Pillars of the Earth*, ix.: “*But all the while a question nagged at me: why were these churches built? There are simple answers – for the glory of God, the vanity of bishops, and so on – but those were not enough for me. The building of the medieval cathedrals is an astonishing European phenomenon. The builders had no power tools, they did not understand the mathematics of structural engineering, and they were poor: the richest of princes did not live as well as, say, a prisoner in a modern jail. Yet they put up the most beautiful buildings that have ever existed, and they built them so well that they are still here, hundreds of years later, for us to study and marvel at.... His [Jean Gimpel] book [The Cathedral Builders] was about the dirt-poor hovel-dwellers who actually put up these fabulous buildings. He read the payroll records of French monasteries, and took an interest in who the builders were and how much money they made. He was the first person to notice, for example, that a significant minority of the names were female. The medieval church was sexist, but women as well as men built the cathedrals.*”

<sup>6</sup> See *Appendix I: The Anarchy*

acrimonious relationship with the Archbishop of Canterbury. I will cover some of the issues with the historical timing of both book and novel in a subsequent chapter.

In regard to the storyline the mini-series is surprisingly faithful on the major themes of the book – the lives of the Cathedral builders, be they peasant, monk, bishop or lord. Where it differs is not so much in the broad strokes of the plot, but primarily in its timeline and in the characters.

## Chapter Two: Characters

The twelve major characters of the book and TV series are as follows:



### Tom the builder

Tom is killed in 1142 (Part 3) so his story is perhaps the shortest of any of the main Characters in the book at just 7 years. This is played-out in the TV Series, when he dies in episode 5 (1141/1142). In both the novel and the mini-series Tom is killed by or as a result of an attack on Kingsbridge by [William Hamleigh](#). In the series Tom is played by British actor Rufus Sewell, who was 43 years old when the series

was first broadcast. Tom the builder is estimated to be about 37 in the first part of the novel.<sup>7</sup> In both novel and series, Tom, is a Master Builder, who dreams and envisions building a Cathedral, this is his life's goal and ambition. Initially the book and series open with Tom married to Agnes who is pregnant with their third child.<sup>8</sup> Their eldest is [Alfred](#) and their youngest is [Martha](#). In the book we learn that Tom and Agnes have suffered “...several miscarriages and one stillborn baby, and there had been another little girl, Matilda, who had lived only two years.”<sup>9</sup> In the novel and book, after the death of Agnes giving birth in a forest, he abandons the baby who he then abandons in the forest – though he returns to get the baby, regretting the decision – the baby, Jonathan, has already been found by a monk – Johnny Eightpence (in the book he is a monk, in the mini-series he was a thief and became a monk, in the novel the thief is unnamed, and Tom kills him: “‘I hope he burns in the fires of hell,’ Tom said. Agnes knelt down and felt the thief’s chest. ‘That’s where he is now,’ she said. ‘You’ve killed him.’”<sup>10</sup> After the subsequent death of Agnes, he ends up in a relationship with [Jack](#)’s mother [Ellen](#) – in the book they are married before his death, but not in the mini-series.

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<sup>7</sup> See “Ellen” for discussion surrounding this estimation.

<sup>8</sup> Follett, *The Pillars of the Earth*, 16.: We cannot be sure of Agnes’ age: “Tom thought about that. He was not sure how old she was, in numbers, but plenty of women bore children at her time of life.”

<sup>9</sup> Follett, 15.

<sup>10</sup> Follett, 56.



## Prior Philip of Kingsbridge

Prior Philip starts the book as the Prior of St-John-in-the-forest – a sub-priory of the mother-house at Kingsbridge. He is one of, if not, the deepest and richest characters in the entire Kingsbridge novel series. He is also the most ‘alive’ character in the novel – despite or perhaps in spite of Ken Follett’s atheism, Prior Philip is the single true Christian in values and ethics to grace the pages of the novel, and

perhaps to grace the pages of almost all literature. In the novel he is raised, alongside his brother Francis (who left the monastery and became Chaplain to the Earl of Gloucester<sup>11</sup>), by Abbot Peter (who is absent from the mini-series altogether) – in the TV series Prior James, who is dying is said to have taken Philip in. Prior Philip and his brother were orphaned when Henry I’s army invaded Wales – Philip is Welsh. He is devout, and holy in comparison to [Bishop Waleran](#), and this is his primary enemy throughout the story – Philip works for the good of the Church and the people of Kingsbridge, whilst Walrean works for the good of himself. Philip is played by British actor Matthew Macfadyen. Prior Philip becomes Prior of Kingsbridge at the election following the death of Prior James. He is a reformer, having previously turned around the sub-priory of St-John’s he begins his reforming spirit at Kingsbridge. He is a likeable and honourable character, and is well liked by most characters in the novel and tv series. Even Bishop Waleran says: “*Since we’re being blunt, Philip is the better man for the job. He’s one of those rare priests who actually believes what he preaches. I admire that... Philip is idealistic, which is generally commendable, but occasionally awkward.*” Whilst in the series Philip’s successor as Prior is Remigius, and then Philip becomes Prior again, in the novel Philip is promoted to Bishop/Abbott and Jonathan, [Tom](#)’s son becomes Prior.



## Ellen

Formerly a teenage nun, who met [Jack](#)’s father in the stables of the mother-house to her nunnery (in the book) or on washed up on the beach (in the mini-series, reminiscent of Tristan and Isodol), aged around 14-15. Having grown up in a male household, obedience was a difficult thing for Ellen. She confessed her sin to her priest ([Waleran](#) in the book and mini-series) of having slept with Jack’s father, who was the

sole-survivor of the *White Ship*, and the allusion is that he knew what had really happened (a plot in the TV series between Stephen, Bishop Waleran, and the Hamleighs – though in the book it is between the Bishops, who force the hand of the Hamleighs, Prior James and

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<sup>11</sup> Follett, 97.

Bishop Waleran, to declare Jack's father guilty). She then watched him hung (book) or burnt at the stake (mini-series) where he sung a minstrel-song (book) or an aria[?] (mini-series) - and then she issues a curse upon the priest, the prior and the lord who had sentence her lover to death. In the TV series she is holding [Jack](#) and the scenes is less reminiscent of witchcraft, in the book she is clearly pregnant and cuts the head off the chicken as she utters her curse. In the book Ellen is clearly defined as a witch, in the mini-series she is more reminiscent of a proto-hypie - this is a significant if subtle character change - remembering the mini-series is post-Harry Potter, and although the trail as a witch is also in the mini-series, it is likely that witches are still seen as negative in 2010, but, unsubstantiated claims against women as being witches and/or calls on the Catholic (and protestant) Churches in recent years to apologise for the murder of 'witches' in the medieval and later period have intensified it is likely this significant but subtle change was made to soften Ellen, rather than to court that controversy. She was accused of Witchcraft by [Alfred](#), [Tom's](#) son, her step-son and supported by Remigius in the TV Series, and championed by Bishop Waleran, [Prior Philip](#) who disapproves of Ellen, nevertheless helps her escape the death penalty, giving her a key. Ellen's was around 15 years old when her lover, Jack's father, was executed, when we meet her in the novel proper, Tom is described as being 10 years older than Ellen - and it is likely that she was about 27 at this time, as her lover was executed in 1123, and the book opens 12 years later in 1135. As Tom is described as being about 10 years older this is how we can estimate his age as being 37. The actress in the TV series playing Ellen is German actor Natalia Wörner, who was 43 at the time of first broadcast in 2010.



## Aliena

Aliena is the 16 year old daughter of Earl Bartholomew of Shiring and the older sister of Richard. Having made a promise to her mother, Earl Bartholomew does not force Aliena to marry any of her suiters, specifically the one she is engaged to - [William Hamleigh](#). When she calls off her engagement to William it is met with him cancelling the building of their marital home by [Tom the builder](#). After [Prior](#)

[Philip's](#) brother, Francis, who was serving as Richard of Glouster's chaplain - Philip reports this to the Bishop's assistant [Waleran](#), who informs the Hamleigh's - to use it to their political advantage - to get their hands of Earls castle (novel) or Shiring Castle (mini-series, but also in the book is not the same property) - essentially in Percy Hamleigh's desire to own and be named the Earl of Shiring. William then leads a small army and takes Earls castle/Shiring Castle - capturing Earl Bartholomew - but Aliena & Richard escapes and hide in a cubby hole. When Prior Philip accidentally reveals her location in the castle to William and his mother Regan Hamleigh; William and his retainer Walter, return: mutilate Richard (cutting part of his ear off); violently rapes Aliena - and then allowed his retainer, Walter, to rape her after him (in the novel). They also kills Alena and Richard's defending

steward, Matthew. Later Aliena becomes a successful wool merchant, and although very much in love with Jack, she feels forced into marrying [Alfred](#), who kicks her out after he finds out she had sex with [Jack](#), prior to their marriage, whom she now has son with, Tom (their only child in the mini-series, named for Tom Builder) – though they eventually marry, after a trip around Europe – and have another child, a daughter called Sally (in the novel). Jack and Aliena don't have an easy time of marriage – her obsession to fulfil the promise of making her younger brother the Earl of Shiring and Jack's obsession with building the Cathedral often lead to divided loyalties in their work-home life balance. Eventually things begin to right themselves (in the book) – after Richard's death in a crusade in the Holy Lands – during this time, Aliena had been managing the Earldom of Shiring on his behalf; the Earldom is then turned over to her son, Tom, as the only heir, and she is able to 'retire' with Jack to Kingsbridge. Aliena in the mini-series is played by Hayley Atwell, who was 28 at the time of the first UK broadcast in 2010.



## Jack

Son of [Ellen](#) and Jacques Cherbourg (Jack Shareburg), is trained in stonemasonry by his step-father, [Tom the builder](#). When the novel opens he is aged 11-12; noticeably younger than his step-brother [Alfred](#), Tom and Agnes' son, and although considerably older than his step-sister, [Martha](#), it is the member of the family he is closer too. Initially growing up in the forest, taught to read-write and live of the land by his mother, he is apprenticed to Tom, and becomes an 'inspired' Master Builder. Jack is

responsible for setting a fire in the Kingsbridge Cathedral that destroys it, so that Tom has work (in exchange for food and lodging). After an altercation, involving a lot of damage to the Cathedral being built, with Alfred (reasons differ between book and mini-series) he is kicked off the building project at [Prior Philip](#)'s request by Tom. Instead he is made an overseer on behalf of Prior Philip, to fulfil the requirements for the role he is made a novice-monk. Later he leaves Kingsbride and goes travelling around Europe to become a better Master Builder, [Aliena](#) catches him up and they return to Kingsbridge, where he becomes the Master Builder and finishes building the Cathedral that Tom started. Jack is played by Eddie Redmayne in the mini-series who was 28 when it was first broadcast in the UK in 2010.



## Martha

[Tom](#) and Agnes' young daughter is 7 when the novel opens. She is good friends with the older [Aliena](#), and idolises her step-brother [Jack](#). She is on good terms with her step-mother [Ellen](#). She is (in the book) severely bullied by her older brother, [Alfred](#). She famously, as a youth, steals the signet ring that Jack owns which belonged to his father, so that she will always have a part of him, but returns it later, confessing her crime. Martha in the later part of the novel is a housekeeper for Jack and Aliena. She also keeps a sisterly eye over her younger brother, and monk, Jonathan. 7 year old Martha is played by a 15 year-old Skye Bennett. Older Martha is played by Emily Holt.<sup>12</sup>



## Alfred

Alfred is the older brother of [Martha](#), son of [Tom](#) and Agnes, step-brother to [Jack](#), step-son to [Ellen](#), and first husband of [Aliena](#). He is a bully, physically assaulting Jack and Martha, and later his wife Aliena. He's a fairly nasty character. He's 14 at the start of Chapter 1, and not particularly interested in building: "*Tom wished he would take a more intelligent interest in his work, for he had a lot to learn if he was to be a mason like his father; but so far Alfred remained bored and baffled by the principles of building.*"<sup>13</sup> Alfred becomes the Master Builder after his father's death, however, he is sacked when the stone roof he places on the Cathedral (something the walls could not handle) collapses and kills a significant number of people - it is important to note that in the TV Series [Prior Philip](#) loses his position as Prior over this incident, temporarily. Later Jack is able to put a stone vaulted ceiling on the cathedral, because he has learn how to, whilst travelling in Europe. Alfred is described by Tom as a 'competent' builder, but Jack as 'brilliant',<sup>14</sup> and Prior Philip tells Jack he has 'an exceptional gift.'<sup>15</sup> He accuses Ellen of witchcraft, and becomes an alcoholic builder after his failed marriage to Ellen and being sacked from the role of Master builder of Kingsbridge Cathedral. Alfred is played by Liam Garrigan, who was 29 when the show was broadcast just a year older than the actors playing Aliena (who was supposed to be 2 years older) and Jack (who was supposed to be 2-3 years younger). Despite kicking Aliena out, over her pre-marital dalliance with Jack, Alfred would later go onto to attempt to rape her (note this is matter of distinction - as *at the time* it was not considered possible for a husband to rape his wife - Richard, her brother, however took another perspective, in the heat of the moment, and killed Alfred.)<sup>16</sup>

<sup>12</sup> I have been unable to find an age for Emily Holt.

<sup>13</sup> Follett, *The Pillars of the Earth*, 12.

<sup>14</sup> John Pielmeier, "The Pillars of the Earth: Episode 5 - Legacy," 2010, 32:29-32:38.

<sup>15</sup> John Pielmeier, "The Pillars of the Earth: Episode 8 - The Work of Angels," 2010, 17:08-17:13.

<sup>16</sup> Follett, *The Pillars of the Earth*, 987-89.



## Richard of Kingsbridge

Richard is [Aliena](#)'s younger brother, and has a slightly muted role in the mini-series compared to that of the book. He was younger than his sister in the books, and based on him being 15 in Chapter 7,<sup>17</sup> we can infer that he was at most 14 in the first Chapter, though probably 13. Despite this he was played by a 23 year old actor called Sam Claflin. In the novel his role is more fulfilled, and his Character is in a bitter rivalry with his

father's usurper [William Hamleigh](#) – whilst this is played out in the mini-series, it is primarily through the lens of his sister, who would be William's main antagonist and rival in both book and series. Richard of Kingsbridge watched his elder sister raped by William, and also had the top of his own ear cut off by Walter, William's retainer. It is also important to note that Richard becomes a fierce warrior in both book and TV series, and in the book he eventually ends up fighting the crusades. As part of the Character arc in both series and book, his lands and title (as Earl of Shiring) are returned to him; however, in the book this is primarily through his sister, Aliena's designs, and the series only differs from this in minor ways. The result, however, within the book is that Richard barely gets to enjoy time as Earl of Shiring before setting off to the Holy Lands, leaving his more business minded and competent sister to rule as regent in his stead, when he later dies in the Crusade, his nephew, Aliena and [Jack](#)'s son, Tom becomes the Earl of Shiring.



## Bishop Waleran

Waleran Bigod begins the novel (and the series) as the Archdeacon (although he does not use that title in the miniseries) to the Bishop (and Abbott) of Knightsbridge, although not named in the mini-series, this is Abbott Peter, the man who in the novel rescued [Philip](#) and his brother Francis. Bishop Waleran is a social climber – the novel tells us that he is an Englishman who climbed the social ladder (his Norman French is accented),<sup>18</sup>

this is not clear in the mini-series, though the actor, Ian McShane, who is English, does have a slightly unusual accent in the series. Waleran and Philip initially start on good terms, in both the book and the mini-series. Waleran admires Philip, and Philip (in the book) is awestruck (in a sense) by Waleran: “*Waleran was a devout man at heart, Philip thought. He would do the right thing for the Church.*”<sup>19</sup> And “*Because he was impressed by Waleran, he was all the*

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<sup>17</sup> Follett, 467.

<sup>18</sup> Follett, 120.

<sup>19</sup> Follett, 121.

more intrigued by the archdeacon's single sign of weakness – his reaction the wife [[Ellen](#)] of [Tom Builder](#). To Philip she had seemed obscurely dangerous. Apparently Waleran found her desirable – which might amount to the same thing, of course. However, there was more to it than that. Waleran must have met her before, for he had said, 'I thought she was dead.'<sup>20</sup> It should be noted a significant difference between Waleran in the book and in the mini-series is the practice of self-flagellation – something Waleran doesn't appear to practice in the book, but does in the TV series. In truth the only reference to flagellation I could find, was in Chapter 18, with regards to the whipping of King Henry II for being the unwitting cause of the murder of Saint Thomas [Beckett];<sup>21</sup> and a reference to Philip's own youth: "*Then came the agonising era of impure thoughts, nocturnal emissions, dreadfully embarrassing sessions with his confessor (who was the abbot), endless penances and mortification of the flesh with scourges.*"<sup>22</sup>. In a later chapter it will be important to cover the curse issues by Ellen upon Waleran and also his demise in the book and the mini-series. It is worth mentioning, that despite his flaws, Bishop Waleran is more misguided than anti-God:

"Peter was exactly the same type as Waleran. Both men were genuinely pious and God-fearing, but had no sense of their own fallibility, so they saw their own wishes as God's will, and pursued their aims with utter ruthlessness in consequence. With Peter as bishop, Jonathan would spend his life as prior battling for justice and decency in a county ruled with an iron fist by a man with no heart. And if Waleran became archbishop there would be no prospect of relief."<sup>23</sup>

By Chapter 18 Jonathan, Tom's son has becomes Prior, and this is kind of crucial, because we see the legacy of Prior Philip, the *modus operandi*, the zeitgeist of the spirit of Philip exudes from his successor, whilst learning a lot about the character of Bishop Waleran, and his coming *back* to *true* faith in God:

*"He's a broken man,' Jonathan said. 'He's got no position, no power and no friends. He's realised that God doesn't want him to be a great and powerful bishop. He's seen the error of his ways. He came here, on foot, and begged to be admitted as a humble monk, to spend the rest of his days asking God's forgiveness for his sins.'*

*'I find that hard to believe,' said Jack.*

*'So did I, at first,' said Jonathan. 'But in the end I realised that he has always been a genuinely God-fearing man.'*

*Jack looked sceptical.*

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<sup>20</sup> Follett, 126.

<sup>21</sup> Follett, 1076.: "*The king was to be whipped. He would get five strokes from each priest and three from each monk present. The strokes would be symbolic, of course: as there were eighty monks present a real beating from each of them would have killed him. The Bishop of London touched the king's back five times lightly with the cane. Then he turned and handed the cane to Philip, Bishop of Kingsbridge. Philip stepped forward to whip the king. He was glad he had lived to see this. After today, he thought, the world will never be quite the same.*"

<sup>22</sup> Follett, 97.

<sup>23</sup> Follett, 1031–32.

*'I really think he was devout. He just made one crucial mistake: he believed that the end justifies the means in the service of God. That permitted him to do anything.'*

*'Including conspiring to murder an archbishop!'*

*Jonathan held up his hands in a defensive gesture. 'God must punish him for that - not I.'*

*Jack shrugged. It was the kind of thing Philip would have said."<sup>24</sup>*

Bishop Waleran throughout the novel is hand-in-glove in his attempts to be elevated to the role of Archbishop of Canterbury with the Hamleights, especially in the mini-series it is evident his connections with Lady Regan, who is the brains of the Hamleigh family - and Waleran's use of [William](#) as brawn and to further his own goals, whilst he uses the Hamleights, they are willing accomplices most of the time, seeing Waleran's rise and help to further their agenda of William becoming the official Earl of Shiring. There is, however, no redemption for Bishop Waleran in the mini-series.



## William Hamleigh

William Hamleigh is the son of Lady Regan and Lord Percy Hamleigh, in both the book and TV series he is engaged to wed [Aliena](#), daughter of the Earl of Shiring - however, in the book we learn third-hand through a squire that the betrothal has been called off by Aliena, whilst in the mini-series we find this out directly - when she says to William: *"A dog will suit you better for a wife, Lord William! A dog, for your safety, with no teeth!"<sup>25</sup>* which is rather more poetic than the book: *"So did we all - except the Lady*

*Aliena, it seems,' the squire said. 'The moment she met him, she announced that she wouldn't marry him for all the world and a woodcock.'<sup>26</sup>* William and his mother, Regan's, relationship in the mini-series is incomprehensible in comparison to the book. It's a strange plot choice for the series to imply and infer, and at points downright show an incestuous relationship between William and his mother- why it is there is not really clear, the book doesn't do this, and it felt unnecessary to the plot overall, in fact I can't find a redeeming reason for its existence. In the book William is a lot more sexually prevalent than in the mini-series, he has raped Aliena; one peasant girl is raped in detail (page 501) - but we know this was the first of many incidences:

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<sup>24</sup> Follett, 1071.

<sup>25</sup> John Pielmeier, "The Pillars of the Earth: Episode 1 - Anarchy," 2010, 07:52-07:57.

<sup>26</sup> Follett, *The Pillars of the Earth*, 17.

“‘You!’ [Philip](#) shouted, overriding him. ‘How dare you come in here and talk about a licence – you, who in the past month have gone through this county committing arson, theft, rape and at least one murder!’”<sup>27</sup>

The book also describes an attempted rape by William, which did not finish and ended badly for him:

*“William gave a satisfied nod. Wulfric was going to see his young wife raped by several men and he would be powerless to save her. Another time he would make sure to have enough corn to satisfy his lord. William said: ‘Your wife’s getting plump on bread made from stolen flour, Wulfric, while the rest of us are tightening our belts. Let’s see just how fat she is, shall we?’ He nodded to Walter.”*<sup>28</sup>

This attempted rape, ended with a mob attacking William and his men – they were outlaws raiding the mill.<sup>29</sup>

Another key facet of William’s character is his fear of hell – he knows he does bad things – but he seeks atonement, penance primarily from Bishop [Waleran](#). We see this repetitive fear of hell appear when [Tom](#) tells William he will burn in hell;<sup>30</sup> his own fears of hell are described;<sup>31</sup> and his pathological response to even the mention of the word ‘hell’.<sup>32</sup>

It seems this pathological fear of hell is Regan’s doing:

*“The bishop recovered his composure very quickly. He flushed red, pointed an accusing finger at William, and said in a grating voice: ‘You’ll suffer eternal torment in the lowest depths of hell.’*

*William’s laughter turned to terror in a flash. His mother had given him nightmares, when he was small, by telling him what the devils did to people in hell, burning them in the flames and poking their eyes out and cutting off their private parts with sharp knives, and ever since then he hated to hear talk of it.*

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<sup>27</sup> Follett, 507; 921.

<sup>28</sup> Follett, 921.

<sup>29</sup> Follett, 923.: “Bewildered, William looked around for his sword-belt. It was lying on the floor almost at his feet. He picked it up and drew the sword, then took three steps back to stay clear of the fighting a moment longer. Looking past the fracas, he saw that most of the attackers were not fighting at all – they were picking up sacks of flour and running out with them. William began to understand. This was not a rescue operation by outraged villagers. This was a raiding party from outside. They were not interested in Maggie, and they had not known that William and his knights were inside the mill. All they wanted to do was rob the mill and steal William’s flour.”

<sup>30</sup> Follett, 20.

<sup>31</sup> Follett, 166.

<sup>32</sup> Follett, 342. “‘Don’t start on about that!’ William said, and there was a note of hysteria in his voice. ‘Save it for your sermons.’” also p.508: “William blanched. Talk of hell filled him with uncontrollable terror. He tried desperately to interrupt Philip’s flow, saying: ‘What about your market? What about your market?’” and “William was almost frightened enough to believe that he would suffer hell-fire unless he knelt and prayed in front of Philip right now. He knew he was overdue for confession, for he had killed many men in the war, on top of the sins he had committed during his tour of the earldom. What if he were to die before he confessed? He began to feel shaky at the thought of the eternal flames and the devils with their sharp knives.”

*'Shut up!' he screamed at the bishop. The room fell silent. William drew his knife and walked toward Waleran.*

*'Don't you come here preaching, you snake!' Waleran did not look frightened at all, just intrigued, as if he was interested to have discovered William's weakness; and that made William angrier still. 'I'll swing for you, so help me—'*

*He was mad enough to knife the bishop, but he was stopped by a voice from the staircase behind him.*

*'William! Enough!'*

*It was his father.*

*William stopped and, after a moment, sheathed his knife.'*<sup>33</sup>

There seems to be just one occasion where the mention of hell does not phase William – and that's when he is in a 'blood lust' (during battle).<sup>34</sup> Though even this short-lived triumphalism is destroyed on the come-down from his battle-rage.<sup>35</sup> William's fear of hell is so absolute he begs Bishop Waleran for absolution on at least four occasions, and sometimes in advance of murder, this also occurred in the mini-series a several times.<sup>36</sup> When his mother is dying he forgets in his incompetence to call for a priest – and she dies unshriven (last rights) – this petrifies William.<sup>37</sup>

William is said to be 19 in Chapter 3.<sup>38</sup> And his manservant, Walter, is 9-10 years older,<sup>39</sup> meaning William was played by an actor who was approximately 8 years older than the Character in the book, and Walter was played by an actor who was 43 at the time of filming, so about 14 years older than his Character.

The final element here to bring to the table, with regard to William, is his wife, Elizabeth. This one is more shocking than his treatment of Aliena. William took an interest in her whilst in Stephen's court, she was the daughter of a wealthy knight, and just fourteen years old, he at the time of their betrothal was thirty-seven. On their wedding night he painfully, cruelly and violently deflowers her – as a 'good gentlelady' she bore it with good grace in the novel, however: "*It was her damned smile that was making him impotent, he*

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<sup>33</sup> Follett, *The Pillars of the Earth*, 450–51.

<sup>34</sup> Follett, 656 "*William's face was suffused with bloodlust. Even the threat of what he feared most had no effect on him today. He was like a madman. He waved his firebrand in the air like a banner. 'This is hell, monk!' he shouted back; and he wheeled his horse and rode on.*"

<sup>35</sup> Follett, 660. "*William's triumph was ruined by Philip's prophecy: instead of feeling satisfied and jubilant, he was terrified that he would go to hell for what he had done.*"

<sup>36</sup> Follett, 508–9; 512; 661; 1043.

<sup>37</sup> Follett, 869.

<sup>38</sup> Follett, 167; 19. He is described: "*The young lord was a tall, well-built fellow of about twenty years, with yellow hair and narrow eyes which made him look as if he were always peering into the sun.*" This is another way of saying he is 19, using a sense of artistic license to describe his age indirectly.

<sup>39</sup> Follett, 174.

*was sure... He hit her again. She started to cry. After that it was all right.*<sup>40</sup> It should be noted that Elizabeth looks like Aliena, he is his 'second choice' substitute for Aliena.<sup>41</sup> In the mini-series, Elizabeth says she was 13 when they married, he was forbidden (by the Church) to go near her until she was older, but that he wasn't one for rules – and his rape of her on their wedding night, left her so badly wounded she was unable to bare children. She had been found in the streets of Kingsbridge in the middle of a storm by Aliena and her son Tom, having been beaten to a pulp by William.<sup>42</sup> Under Aliena's guidance, Elizabeth hands the Earls castle back to [Richard](#) when Stephen and Henry II agree their pact. As one of his last acts in the book, after being demoted to Sheriff of Shiring, William is involved in the plot to kill Thomas Beckett, the Archbishop of Canterbury, for this is he hung.

## Regan Hamleigh



WRITE THIS SECTION

## Kingsbridge Village & Priory



The twelfth character of most importance here is not a king, a lord or a bishop, nor are they a builder, but they are the *living* community of Kingsbridge – yes a fictional place, but the book gives the place life through a multitude of Characters, and to ignore the village is to miss out on the vibrancy of the story.

Kingsbridge Priory *'was a cathedral priory: its church was a cathedral church, the seat of a bishop, and the bishop was technically the abbot of the monastery, although in practice it was ruled by its prior.'*<sup>43</sup>

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<sup>40</sup> Follett, 864.

<sup>41</sup> Follett, 874.

<sup>42</sup>This occurs in: John Pielmeier, "The Pillars of the Earth: Episode 7 - New Beginnings," 2010.

<sup>43</sup> Follett, *The Pillars of the Earth*, 98.: the previous sentence notes: *'Kingsbridge Priory was one of the biggest and most important monasteries in the land.'* – the reason being is that it is a cathedral priory – the Abbot was replaced in importance and as leader by a Bishop; and the Prior ran the monastery, whilst the Bishop 'officially' ran the Cathedral, though it should be noted as quoted from *the Pillars of the Earth* this was a technicality – especially in *Kingsbridge's* sense when the Bishop resided at his palace: *'The Bishop of Kingsbridge did not live at Kingsbridge. His palace stood on a south-facing hillside in a lush valley a full day's journey from the cold*

## FLESH THIS SECTION OUT

### Ages

One of the most significant changes between novel and mini-series is the changing of the ages of characters. Reasons for this change – are moral and practical.

They are practical because aging actors up for the bulk of the story is difficult, so best start with them at the age you need them for the bulk of the story, there are counter arguments to why you should then use multiple actors and actresses, as they did with Brother Jonathan and Martha – but again young children who grow into adults is perhaps easier to negotiate than a whole cast changing episode by episode as you move through the decades.

The secondary reason – the moral issue, is considering Aliena was 16 in the book; and Elizabeth was 14 in the book;<sup>44</sup> is it right to depict their violent rapes by an actual 19 – 25 year old (in the case of Aliena), or a much older William at 37 years old (in the case of Elizabeth)?

The biggest argument against changes to the ages of the Characters is one of holding the story together – it takes away from its vast scope, its journey through life – the aging-up of the actors is not the *Benjamin Button* or *Doctor Who: The Time of the Doctor* style of aging, which is significant and noticeable – but occurs in the series in muted ways – the slight greying of hair – it isn't enough to make you think the characters have aged across the series however, and it loses a lot of the *magic* of the book in doing so.

On balance, whilst magic was lost, the propriety, decency and courtesy of not showing child rape and near-child rape, is almost certainly the better path for the mini-series to have trod, it is one thing to read, but another thing entirely to watch acted out by people of those ages, it would have added a realism, that horrified rather than entertained, which is ultimately the goal of a mini-series.

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*stone cathedral and its mournful monks. He preferred it this way, for too much churchgoing would get in the way of his other duties of collecting rents, dispensing justice and manoeuvring at the royal court. It suited the monks, too, for the farther away the bishop was, the less he interfered with them.* p. 117. This is still a common occurrence, the Bishop of Ipswich and Bury St Edmunds, Suffolk doesn't reside where the Cathedral is (Bury St Edmund's, the rightful county town) but in Ipswich (why a Bishop would wish to live in that place is beyond anyone's guess, but one assumes it may be for similar reasons to a Bishop in medieval times – in this case to 'manoeuvring' at the County Council – God knows there's no decent reason to reside in Ipswich).

<sup>44</sup> Follett, 862.

## Chapter Three: Changes and Narrative issues

Some Characters' such as Ellen, Bishop Waleran, Prior James (incidentally Philip's predecessor), and Percy Hamleigh (William's father) – who each appear in the prologue set in 1123 – with the hanging of Jack's father; as Ellen the former nun/novice, aged just 15 curses the Priest (Waleran); the Prior; and the Knight responsible for condemning an *innocent man*. Thus Ellen and Waleran's story occurs over 51 years, rather than the 39 for most other characters. Percy Hamleigh dies in 1140, so his story is the second shortest at 17 years, Tom the Builder's is the shortest, as he dies in 1142 after just 7 years.

Aliena and Richard's castle/home is Earlscastle in the book, *not*, Shiring:

*'Earl Bartholomew lived a few miles from the town of Shiring. The castle of Shiring itself was occupied by the sheriff of the county, so the earl had a castle of his own outside the town.'*<sup>45</sup>

We should also at this point note that Ellen is pregnant in the prologue, whilst in the series she has already had the baby Jack, and holds him in her arms, also she doesn't kill a chicken in the series, and the curse is different:

*'The girl turned her hypnotic golden eyes on the three strangers, the knight, the monk and the priest; and then she pronounced her curse, calling out the terrible words in ringing tones: 'I curse you with sickness and sorrow, with hunger and pain; your house shall be consumed by fire, and your children shall die in the gallows; your enemies shall prosper, and you shall grow old in sadness and regret, and die in foulness and agony. . . .' As she spoke the last words the girl reached into a sack on the ground beside her and pulled out a live cockerel. A knife appeared in her hand from nowhere, and with one slice she cut off the head of the cock.'*<sup>46</sup>

as opposed to the series:

*'Your church, dear Prior, shall burn to the ground. Your children, My Lord, shall die on the gallows. And you, good Father, the confessor whom I trusted, you shall one day climb very high, only to fall.'*<sup>47</sup>

It should also be noted that Jack's father was hung in the book and not burnt at the stake as in the series – this was probably as an echo of the depiction of the White Ship sinking with lots of fire. Jack's father did sing before being hung in the book, but unlike the random noise in the series it was a folk song – he was supposedly a travelling minstrel. In the novel Ellen meets Jack's father at the stables at the nunnery's Mother house, in the series he is washed up on the beach.

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<sup>45</sup> Follett, 175.

<sup>46</sup> Follett, 8.

<sup>47</sup> John Pielmeier, "The Pillars of the Earth: Episode 2 - Master Builder," 2010, 37.08-37.25.

Changes between book and series include the aforementioned plot of the final episode – missing out Part VI with regards to the death of Thomas Beckett and including the death of Waleran – as falling from the Church. Another element is the reasoning for the death of Jack’s father – whilst the series depicts Waleran as having commissioned Percy and Prior James to convict, with the knowledge of Lady Regan, in contrast the book describes this as being the result of Barron’s commissioning Waleran, Percy and Prior James to convict and not as Waleran and Lady Regan being in co-hoots over the situation.

Ellen and Tom’s relationship does not happen as close to the death of his wife in the TV series as it does in the book – this is probably more realistic.<sup>48</sup> Also important to note that Alfred physically assaults and bullies Martha and Jack a fair amount in the book, they are both significantly younger than him – this is not seen in the series, Alfred’s emotional jealousy though a clear driving factor in the verbal and nastiness he displays to Jack.

Episode 7 of the series also creates a number of elements that did not occur in the book – William’s murder of his mother Regan; Cuthbert’s attempted murder of Jack, Remegius gaining the Prior-ship from Philip. There are multiple missing scenes from the book to the series, and there are many small ones created for the series – primarily in an attempt to convey some of the depth of the book in short-hand form. The largest and most significant difference is the death of Bishop Waleran in episode 8 – he does not die in the book, for example, and certainly not from falling from the newly consecrated church – this is most likely done because the curse from the prologue ‘*... your enemies shall prosper, and you shall grow old in sadness and regret, and die in foulness and agony. . . .*’ takes longer to enact that they had time to tell of that happening – climbing very-high and falling is a lot more satisfactory an end – especially as it foreshadows and mirrors his climbing towards becoming the Archbishop of Canterbury.

Now that we have taken a birds-eye-view of the whole book and the whole mini-series, it is appropriate to zoom into one mini-series episode, which approximately covers Chapters 1 – 3 of the book, with reference to the White Ship, as well as some extra material. I have included the script as an appendix.

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<sup>48</sup> Agnes, Tom’s wife and father to Martha and Alfred died on page 68 in the forest, as she does in episode 1 – however, unlike the mini-series, by the end of chapter 1 Tom has ‘proposed’ to Ellen (page 84), this is after already having sexual intercourse with Ellen in the forest, the following day after Agnes’ death, on pages 76-77, this occurs in the forest. However, Tom had not arrived in Kingsbridge by this point, that happens in Chapter 2, however, their relationship is not cemented in this manner, in the mini-series, until, episode 2 – once Tom has cleared the rubble from the ruined cathedral.

# Chapter Four: Narrative & Technical

## Note form

### Three & Five Act Structures

- Each character has a three and or five act structure.
  - E.g. Aliena – Loss of Earls castle & identity – rebuilding that identity as wool merchant (and the struggle to survive the Hamleigh's, the civil war and Bishop Waleran – Return to running the Earldom (on behalf of her brother)

### Todorov

- The whole story follows Todorov, kind of – we see our characters worlds turned upside down fairly soon after establishing their lives – for Tom he is building William Hamleigh's wedding house; for Philip he is Prior at St John in the Forest – however, Aliena rejects William – Tom loses his livelihood; Philip is made Prior of Kingsbridge. They each begin to embrace the disorder – Tom travels to Kingsbridge, Prior Philip begins to rebuild the order – the Church burns down (this is an attempt by Jack to 'repair the damage of Tom's lack of work, but is further disruption to Philip) – then they begin to rebuild the Church – but they are hampered by others – eventually the Church is built – but Tom has died, Jack is eventually the Master Builder etc. Aliena's story also follows this – she begins as the care-free socialite daughter of the Early – that's ripped away from her – she speaks to Prior Philip to seek help, he tries to help and then there is further disruption by way of William Hamleigh. That's before we get onto the over-arching Todorov structure – which goes in mountains and valleys for all our characters (as real life does – mountain (we're fixing the issue) then valley (a new disorder is added to the mix) – before finally the world is at peace (by the last four years of the book!)
- Remember Todorov can be applied to the episode 1 not just the whole book (some outlined above with regards to episode 1 (& 2) but also with regards to the whole book and mini-series.

### Harman Story Wheel

- The mentor for Jack is Tom but also Philip
- The mentor/stabling influence for many of the Characters is Philip – I think we can trace the overarching novel and mini-series narrative through Dan Harman's Story Wheel – will require more intense thinking about this.

### Use of Parallel Structure

- How the story of the people of Kingsbridge – Prior Philip, Tom, Jack, Aliena etc mirror the *Anarchy* – including Bishop Waleran and Thomas Becket. – This gets very confusing but there's a lot of similarities to be found here.

## Genre

- We've already established the over-arching genre of 'historical fictional'
- Talk about drama elements
- Talk about romance elements
- Talk about the biographical/realism elements

## Use of 'cut-scenes'

- How the parallel cut-scenes help to tell the story 'at the same time' and the switching between different characters e.g. the birth of baby Jonathan and the birth of Henry II - happen at the same time.

## Themes & Concepts

- Theme of hell (William and Philip - their reactions to it)
- Theme of 1 Samuel 2:9 (HCSB): "*He raises the poor from the dust and lifts the needy from the garbage pile. He seats them with noblemen and gives them a throne of honour.*"<sup>49</sup>  
*For the foundations of the earth are the LORD's; He has set the world on them.*"<sup>50</sup> (see: <https://www.supersummary.com/pillars-of-the-earth/major-character-analysis/>)
- Justice (Aliena & Richard)
- Power & Corruption (Bishop Waleran vs Prior Philip)
- Good vs. evil (Tom vs William; Aliena vs William; Jack vs Alfred)
- Coming of Age (for Jack, Alfred, Aliena, Richard, Martha)
- Individuals vs Society (how Philip; Tom-Ellen & family; and Richard & Aliena navigate society as individuals [and together] challenging traditional roles - e.g. Aliena as a wool merchant - mirrored by Empress Maud who is rejected by many for being a woman]
- War - the Anarchy
- Survival - Tom & family's desperate attempts to survive (covers most of chapters 1 - 3)
- Concept: Does Truth of Faith win out?
- Ken Follett quote about '

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<sup>49</sup> Added lines in LXX & DSS: "*He gives the vow of the one who makes a vow and He blesses the years of the just*"

<sup>50</sup> "Pillars of the Earth Character Analysis | SuperSummary," accessed February 17, 2021, <https://www.supersummary.com/pillars-of-the-earth/major-character-analysis/>.

## Chapter Five: Pre-Prologue

In the book we never meet King Henry I, however, in episode one, once we have seen the sinking of *The White Ship*, the disastrous news is conveyed to King Henry I, on screen, by the Archbishop of Canterbury. In reality the Archbishop at the time was Ralph d'Escures, who was Archbishop from 1114 until his death in 1122, in the mini-series it appears to be Theobald of Bec (1138-1161).

As this doesn't occur in the book, it is difficult to compare the two, however, the likely reason for including this scene, is in some part to explain the importance of both the events of the *White Ship*, and the church's investment in Stephen, over the King's daughter - Matilda, as the successor to Henry I.

Whilst the book starts with the White Ship - by way of a prelude to the introduction, and using the quotation from A.L.Poole's *From Domesday Book to Magna Carta*:

“On the night of 25 November 1120 the White Ship set out for England and foundered off Barfleur with all hands save one. . . . The vessel was the latest thing in marine transport, fitted with all the devices known to the shipbuilder of the time. . . . The notoriety of this wreck is due to the very large number of distinguished persons on board; beside the king's son and heir, there were two royal bastards, several earls and barons, and most of the royal household . . . its historical significance is that it left Henry without an obvious heir . . . its ultimate result was the disputed succession and the period of anarchy which followed Henry's death.”<sup>51</sup>

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<sup>51</sup> Follett, *The Pillars of the Earth*, xv. quoting Austin Lane. Poole, *From Domesday Book to Magna Carta, 1087-1216*. (2nd ed. Oxford at the Clarendon Press, 1955), 125-26. and reads: “On the night of 25 November the White Ship set out for England and floundered off Barfleur with all hands save one, said to have been a Rouen butcher, who lived to tell the story of the catastrophe. The vessel was the latest thing in marine transport, fitted with all the devices known to the shipbuilder of the time. But the men were in no condition to put to sea; crew, marines, passengers were all, it seems, in an advanced state of intoxication; and when in their drunken excitement they attempted to overtake the fleet, which had preceded them, they struck a rock and sank. The loss of a ship must, of course, have been of common occurrence when troops and traders were continually passing between England and Normandy in not too seaworthy craft. The notoriety of this wreck is due to the very large number of distinguished persons on board; besides the king's son and heir, there were two royal bastards, several earls and barons, and most of the royal household. After four years in Normandy the court was returning to England, and many of the most prominent men had embarked on the ill-fated ship; its historical significance is that it left Henry without an obvious heir; the stability of the Norman dynasty, for which Henry had been sedulously working for the past twenty years, was seriously impaired; its immediate effect was to give a new and enhanced importance to William Clito, now the presumptive heir as the surviving male of the line of the Conqueror; its ultimate result was the disputed succession and the period of anarchy which followed Henry's death.” William Clito, his father, Robert Curthose, was the eldest son of William the Conqueror, was presumptive heir apparent in 1120, but he died in 1128, 7 years before Henry I, leaving no children, aged just 25, and survived by his Father, who died in 1134, a year before his younger brother, Henry I. Henry I had succeeded to the throne upon the strikingly suspicious death of his elder brother William II, who had no children. However, Henry I now stood without an heir apparent, his son, William Ætheling, having died in the aforementioned White Ship disaster, and none of his surviving bastards could be crowned, such as Robert, 1st Earl of Gloucester; Reginald de Dunstanville, 1st Earl of Cornwall; Robert FitzEdith; Gilbert FitzRoy; Henry FitzRoy; or Fulk FitzRoy (believed to have been a monk at Abingdon Abbey) - for despite their privileged positioning, they could not inherit the throne - therefore the only surviving child of Henry I's first marriage to

## Need to add more detail

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Matilda of Scotland (as there were no issue from his second marriage to Adeliza of Louvain - he appears to have bedded the rest of the nobility instead) was Empress Matilda. This is where it gets complicated, Matilda's first husband was Henry V - the Holy Roman Emperor, who died in 1125, so she was a widow at the age of 23 - her husband, whom she married in 1114, was 44 when he died (he was 33 when they wed, she was 12, not uncommon for the time) - however, instead of becoming an empress dowager, Henry V's rival Lothair of Supplinburg, using the electoral process within the Holy Roman Empire, succeeded to the throne; and being childless she was recalled to Normandy. Her father, Henry V had remarried in 1121 (within a year of the White Ship sinking,) in hopes of producing a male heir, perhaps, but when this failed, he was forced to look to other potential heirs - initially, as already mentioned there was William Clito - but because of his open rebellion he was effectively ruled out; then there was Theobald IV of Blois, the eldest son of Henry I's sister Adela. Essentially once you've worked your way through everyone it comes back to Empress Matilda/Maud and Stephen.

## **Chapter Six: Episode 1 & Chapters 1 to 3**

**To be written**

# Conclusion

To be written

# Appendix I: The Script

## SCENE ONE

**TEXT:** A.D. 1120

**DROWNING PEOPLE:** Save me!

**TEXT:** A royal ship carrying the only legitimate heir to the English throne catches fire and sinks off the coast of England.

**TEXT:** This event will lead to a long war of succession known as... The Anarchy

## SCENE TWO

**ARCHBISHOP:** We are not quite certain how it happened, Your Majesty. Whether it was a hidden rock or a storm. But there were no survivors.

**HENRY I:** Not even my son?

**ARCH:** I am deeply sorry, Your Majesty.

**MAUD:** I'll marry, Father, and have a baby boy.

**HENRY I:** That's very sweet of you, Maud. But I don't think I'll live long enough for him to come of age. Who will rule once I am gone?

## CUT-SCENE I

**STEPHEN:** There's Gloucester.

**ARCH:** The king's bastard? He will never inherit.

**STEPHEN:** There's the king's legitimate daughter, Maud.

**ARCH:** A child. And female.

**STEPHEN:** Then, I suppose, there's me. But I'm only the king's nephew.

**ARCH:** And... grandson of William the Conqueror. This shipwreck puts you in direct line to the throne, my good Stephen, which we will support when the time comes. Since, unlike the king, you hold the Church in high esteem.

**STEPHEN:** The Church has been very good to me, Your Eminence. Father Waleran here can attest to that.

**ARCH:** Still, there are whispers. The shipwreck was quite convenient.

**WALERAN:** Rumours born of jealousy, Your Eminence. What happened was ordained by God. It's to the Church's benefit that no one survived.

|

## **SCENE THREE**

**TEXT:** 18 YEARS LATER A.D. 1138

**ON SCREEN MAP:** 'to Kingsbridge Priory'

**PHILIP:** Brother Cuthbert!

**CUTHBERT:** Philip! A sight for old eyes!

**PHILIP:** Not that old, my friend. So good to see you.

**CUTHBERT:** So good to see you. We didn't expect you. I've missed you, Philip.

**PHILIP:** When did the tower collapse?

**CUTHBERT:** Oh, last winter. Brother Remigius says we haven't the funds to repair it.

**PHILIP:** Brother Remigius?

**CUTHBERT:** He's acting prior now, soon to take over. Prior James, I fear, won't last the week.

## **CUT-SCENE I**

**PHILIP:** Father, it's Philip.

**JAMES:** Ph--Philip? I told Remigius to send for you. I have something to confess.

**PHILIP:** I was sent for?

**JAMES:** Many years ago, the man survived the shipwreck, but I was ordered to arrest him.

**PHILIP:** Sorry, I don't...

**JAMES:** He was innocent. He was innocent.

**PHILIP:** Who?

**JAMES:** The Frenchman. He saw what happened to the ship. He knew! He knew too much.

**REMIGIUS:** Welcome, Philip.

**PHILIP:** Brother Remigius... The Prior told me he asked you to send for me.

**REMIGIUS:** I was about to. Poor Father. His mind is gone.

## SCENE FOUR

**TEXT:** SHIRING CASTLE, HOME OF EARL BARTHOLOMEW

**BARTHOLOMEW:** Some children are... They're... They're born willful, my good Percy. I must warn you, my daughter has turned down more suitors than there are stones in Shiring Castle.

**REGAN:** You need to be more forceful with her then.

**BART:** Well, I have tried. But I made a promise to Aliena's mother. The girl could choose her own husband.

**REGAN:** Ah! I've never heard of such a thing!

**LORD PERCY:** This marriage would be advantageous to all, Lord Shiring. My son would gain a title, and your daughter, some of the richest farmland.

**BART:** The way to my daughter's heart is through affection, not advantage. Isn't that true, Richard? Then we needn't worry.

**REGAN:** Our William will work his charms on her, and true love will win the day.

### CUT-SCENE I

**ALIENA:** A dog will suit you better for a wife, Lord William! A dog, for your safety, with no teeth!

**CROWD:** Why don't you get cats, Lord William?

**BART:** Oh dear!

**REGAN:** You're a fool, William! All this could have been ours if only you'd just...

**WILLIAM:** Hey!

### CUT-SCENE II

**BART:** Aliena...

**ALIENA:** Father...

**BART:** Oh, I love you so!

## SCENE FOUR

**TOM:** Quickly, boy! Quickly! All right, Jack, you can offload here. Alfred, take over, will you?

**ALFRED:** All right, men, stack them neat. Don't just drop them on the floor. A sloppy worksite means careless building. Bring me an axe-hammer!

**TOM:** How you feeling, love?

**AGNES:** It doesn't like hard work, that's for sure, which means it's a boy.

**TOM:** Huh!

**MARTHA:** There's magic inside. See? They're Da's tools. We're building a grand house for Lord William, who's getting married. My da's building it bigger than other builders would because he understands pilaster strips and counterforts and equilateral arches. It's like they use at the big cathedral.

Pig!

**TOM:** Martha!

**WILLIAM:** Teach that little bitch to watch where she's stepping! And pack up while you're at it. This house is no longer needed.

**TOM:** Lord William, you hired us for the year, sir.

**WILLIAM:** Well, I got a look at the bride and she turned my stomach.

**TOM:** I have to pay my workers, sir. I have to feed my family on what you owe us.

**WILLIAM:** Let go of my horse.

**TOM:** Pay me what you owe me.

**WILLIAM:** Walter!

**WALTER:** Back off, builder.

**AGNES:** God will see the right of this! You'll burn for it, My Lord! You will pay in hell!

**WILLIAM:** Yah!

**AGNES:** We're safe.

## **CUT-SCENE I**

**MARTHA:** I'm hungry, Ma!

**AGNES:** What did I tell you, Martha? Sing. It'll take your mind off eating.

**MARTHA:** It's not working.

**AGNES:** If you'd stayed at Exeter, you might have been master builder.

**TOM:** It was a dull job, Agnes.

**AGNES:** That castle would have fed us for life. Now we'll starve, unless you find food for winter.

**TOM:** Don't fret, love. You'll only have curdled milk left for our babe.

**AGNES:** I want a home, Tom! A roof over our heads, food on the table.

**TOM:** There's a cathedral going up near Wells.

**AGNES:** You and your cathedrals! Why can't you be content with building houses?

**TOM:** Look around you. We're in a cathedral. Nave, columns, heavenly light.

**AGNES:** No cathedral I've been in looks like this.

**TOM:** That is why I must build one. Now, with your support, my love, your skill, Alfred, and God's good grace, it will be... beautiful.

**MARTHA:** What about me, Da? What will I do?

**TOM:** You, Martha...You, will be the, uh...the master "measurementater".

**MARTHA:** The what?

**TOM:** The master "measurementater"!

**MARTHA:** What's that?

**TOM:** The "measurementater"? Well, you will decide the height, the width and...

**MARTHA:** And the chancel and the high altar?

**TOM:** Wherever you decide is where it goes!

**MARTHA:** Here!

**TOM:** Well, a bit further than that.

**MARTHA:** Here!

**TOM:** Further than that! Keep going about 3 miles!

**AGNES:** At least it's taking her mind off eating.

**MARTHA:** No! Da!

**TOM?:** Stop!

**ELLEN:** Jack, let's stop him!

**TOM:** Martha!

**AGNES:** Leave her! Get the pig!

**TOM?:** Save the pig!

**TOM:** Get away!

**ALFRED:** We did it, Da! We fought 3 of them, didn't we?

**TOM:** Aye, that we did, Son.

**AGNES:** She won't live.

**ELLEN:** She'll be fine. She'll wake up and be sick and then she'll be fine. We'd better get her out of the storm. Can you carry her? Be gentle.

**ALFRED:** Hey, give that here. Give that here!

**ELLEN:** Jack...

**TOM:** Which way?

**ELLEN:** Here.

## CUT-SCENE II

**ALFRED:** I don't trust them, Ma. She sounds like a foreigner.

**ELLEN:** My name is Ellen, by the way.

**TOM:** Tom.

**ELLEN:** Tom the Builder?

**TOM:** You're an artist, I see.

**ELLEN:** Jack is, not me.

**TOM:** Your son did these?

**ELLEN:** He was reading and writing by age 5.

**TOM:** Who taught him?

**ELLEN:** Who do you think?

**TOM:** Who taught you?

**ELLEN:** My father. He was a Saxon knight who brought me to England to improve my education. He placed me in a convent. I'm a renegade nun. Novice, really. I never took vows. I ran away because... Well, one day, on a beach, I met Jack's father. He was a Frenchman who survived a fire at sea. I hid him in the cloister's barn and helped him recover.

**TOM:** Ah...

**ELLEN:** We fell in love. They don't allow pregnant nuns in the convent.

**TOM:** No. Why doesn't he speak? Is he mute?

**ELLEN:** No. Only to strangers. When he was young, he saw... a terrible thing.

**ALFRED:** Ma, Ma, Ma! Ma, wake up! Ma, Ma! She's a witch!

**ELLEN:** You mustn't leave. She needs her rest.

**AGNES:** We don't abide with witches.

**ELLEN:** I'm not a witch! It's medicine. I used it to cure your daughter.

**AGNES:** God help her then. Medicine is sin.

**ELLEN:** There's work at the bishop's palace. It needs repair. It's no cathedral, but it will see you through winter.

**TOM:** Thank you.

## **SCENE FIVE**

**ON SCREEN: WINCHESTER**

**HENRY I:** Because I am weary with age and have no male heir, I've gathered you here to swear allegiance to my daughter. The princess Maud and her husband expect a son, the soothsayers assure me. I ask you, lords of the land, to pledge before God that until this son comes of age, you will recognize Maud as your ruler.

**REGAN:** Along with her bastard brother.

**HENRY I:** Do you swear, my good Gloucester?

**GLOUCESTER:** I so swear...

**STEPHEN:** I so swear, Uncle.

## **CUT-SCENE SIX**

**GLOUCESTER:** Lord Stephen! You stepped before me, sir!

**STEPHEN:** The grandson of William the Conqueror takes precedence over a bastard.

**GLOUCESTER:** The king's bastard, whom he loves as much as the son who drowned. How fortunate you weren't on that ship, Stephen.

**STEPHEN:** I have no pretensions to the throne.

**GLOUCESTER:** Ah, but the Church behind you does. [**SWORD FIGHT**] And with you and the Pope in power,  
think how the people will suffer!

## SCENE SIX

### CUT-SCENE I

**MARTHA:** I'm cold, Da. Where's the road?  
Are we lost?

**TOM:** Hush now.

**ALFRED:** Da...

**TOM:** Agnes! Agnes! Alfred!

**ALFRED:** Ma!

**TOM:** You're all right. You're all right.  
I've got you.

**ALFRED:** What do I do, Da? What do I  
do?

**TOM:** Make a bed. Lay her down.  
Right.

### CUT-SCENE III

**TOM:** Why didn't you say something?

**AGNES:** I thought it would stop.

### CUT-SCENE V

**TOM:** It's a boy. You have another  
son.

**AGNES:** Hold me, Tom. I'm cold. You're  
a good man. You deserve  
something... beautiful.

**TOM:** I have you.

**AGNES:** The cathedral... build it.  
Promise me.

**MARTHA:** Ma!

**ALFRED:** Ma!

### CUT-SCENE II

**MIDWIFE:** Hot water! Where's the girl?  
Deep breaths, My Lady. It  
won't be long. Short breaths  
now. My Lady...

### CUT-SCENE IV

**MAUD:** It's a boy.

## CUT-SCENE VI

**ELLEN:** You sense it, too? Something's wrong. Go and find them, Jack. Quick.

## CUT-SCENE VII

**HENRY I:** Here's to my grandson, Henry II of England! Perhaps I'll live to see him grown. I may even outlive you, old friend. Ah! Lampreys! My favourite! Mmm!

## CUT-SCENE IX

**COURTIERS[?]:** What's wrong with him?  
Get the physician! Hurry! Lord Gloucester! Make way!

**STEPHEN:** The king is dying, Your Eminence. As Archbishop of Canterbury, you alone can crown the next king.

**ARCH:** You will favour the Church in all your dealings.

**STEPHEN:** I'll give you whatever you want.

## CUT-SCENE XI

**GLOUCESTER:** The king is dead.

## CUT-SCENE XIII

**ARCH:** Long live the king.

## CUT-SCENE VIII

**MARTHA:** He's so little.

**TOM:** He came too early.

**MARTHA:** How are we supposed to feed him?

**TOM:** No, we can't. No, we can't. Alfred, will you take your sister? I'll join you shortly.

**ALFRED:** But you can't leave him, Da.

**TOM:** It's God's will. He won't starve. He'll just fall asleep, and his ma will take him. You run along. I'll be with you soon. Go. God keep you, Son. You sleep with your ma.

## CUT-SCENE X

**TOM:** Stay here. I... I... I can't... I can't leave him.

**ALFRED:** Da?

## CUT-SCENE XII

**TOM:** Oh!

## SCENE SEVEN

**PERCY:** Look at him. After 18 years, he still hasn't helped us. He promised! I want a title. Our son deserves a title.

**REGAN:** When Waleran becomes bishop, he'll have more power, and so will we.

**PERCY:** If he's bishop. I'm beginning to lose faith in that fellow.

### CUT-SCENE I

**GLOUCESTER:** Stephen has the support of the Church and the backing of any who fear being ruled by a woman.

**MAUD:** Which is most of the men in this country.

**GLOUCESTER:** He's only king because your brother was drowned.

**MAUD:** An unfortunate accident.

**GLOUCESTER:** Unfortunate, yes. But an accident? Not, I think, an accident. Stephen has broken his oath to you, Sister.

**MAUD:** When kings die, oaths die with them. Except, perhaps, here, at Shiring Castle.

**BART:** I loved your father. He had my complete support. And so, therefore, do you. You have my word.

As do you, Gloucester.

**MAUD:** I knew we would, Bartholomew. We'll raise an army together and take Stephen by surprise.

And if he thinks he's fighting a spoiled princess, he's wrong. I'm now a mother defending her son.

**BART:** And her rightful realm.

### CUT-SCENE II

**PHILIP:** Brother Francis... Praise God! It's good to see you!

**FRANCIS:** Philip! It's been too long. You're well?

**PHILIP:** The monastery's well, which keeps me busy and happy. You?

**FRANCIS:** Well enough. I'm Lord Gloucester's secretary.

**PHILIP:** I heard, I heard! Our mother and father would be very proud, dear Brother.

**FRANCIS:** I need a favour, Philip, which is why I sent for you. A new king has been crowned.

**PHILIP:** King Stephen, yes.

**FRANCIS:** Opposed to him is Maud, King Henry's daughter. A woman cannot take the throne. Maud, supported by Gloucester and Earl Bartholomew, is secretly raising an army against Stephen to regain the throne. Stephen must know of their treachery. But if word came from me, Gloucester would have me hanged.

**PHILIP:** You're asking me to do this? I'd never get an audience.

**FRANCIS:** Your bishop would. If Maud wins, the Church will be the loser. Politically, we must back Stephen.

**PHILIP:** But I don't believe in politics, Francis. I believe in the will of God.

**FRANCIS:** It's the Church's will, Philip. Second to God, remember?

## SCENE EIGHT

**Farmer:** 2 pigs.

**Widow:** 3 dozen eggs.

**Miller:** a stone of  
wheat.

**TOM:** It certainly needs repair.

**ALFRED:** If they have money.

**ELLEN:** It's a bishop's palace, Tom Builder. There's always money.

**MARTHA:** Ellen!

**Tax Collector:** Five jars of  
honey.

**ELLEN:** How are you, Martha?

**MARTHA:** Ma died.

**ELLEN:** I'm sorry.

## CUT-SCENE I

**PHILIP:** I've come to see the bishop. The sentry said he's away and I'm to speak to his assistant.

**CLERK[?]:** Please.

**WALERAN:** Who are you?

**PHILIP:** I'm Philip, Father. I come from the monastery of St.-John-in-the-Forest.

**WALERAN:** Philip of Gwynedd, the Welshman that turned a monastery of lazy monks into a pious, successful business.

**PHILIP:** I merely put things in order, Father. And who are you?

**WALERAN:** I'm Father Waleran Bigod. How can I help you?

**PHILIP:** I have a message of a private nature to convey to His Eminence.

**WALERAN:** I have the bishop's confidence. Take a seat.

**PHILIP:** Thank you. When will the bishop be returning? The news is quite sensitive.

**WALERAN:** You can trust me, Philip. To be blunt, the bishop has never been the most attentive man to affairs of church and state. That's why the Archbishop of Canterbury sent me here. You trust him, don't you?

**PHILIP:** Yes, of course. Three days ago, um, a gravely ill soldier came to my monastery

and he had a secret that he wished to tell before he died. His master, Bartholomew, Earl of Shiring, is conspiring with Robert of Gloucester to raise a rebellion against the new king.

**WALERAN:** Was he telling the truth?

**PHILIP:** He was a dying man.

**WALERAN:** Who else knows this?

**PHILIP:** No one.

**WALERAN:** See that it remains that way. Do you go directly home?

**PHILIP:** Yes, by way of Kingsbridge. Prior James there is ill.

**WALERAN:** I heard that. How do you know him?

**PHILIP:** He raised my brother and I after we were made orphans in the latest war. He was sent to Kingsbridge 20 years ago. And after he was made prior, we followed. Father, is there something wrong?

**WALERAN:** I'll see the bishop gets the message. Good day to you, Philip of Gwynedd.

**PHILIP:** Good day.

**CLERK[?]:** Father?

**WALERAN:** Those people out there, send them away. They're not to spend the night within a mile of here.

**CLERK[?]:** Yes, Father.

## **CUT-SCENE II**

**TOM:** Why turn us away? They have plenty of work and money. Now we're facing a long winter. What now?

**ELLEN:** Here you are, Martha. Alfred...

**TOM:** Why are you here?

**ELLEN:** Because Jack needs a master builder to apprentice him.

**TOM:** He's practically mute.

**ELLEN:** But he's not stupid. Give him a voice. We won't be a burden. I promise.

**TOM:** We?

**ELLEN:** I'll travel with you. I'll help you find work and food. And I'll nurse Martha back to health.

**TOM:** We're not married. People will talk.

**ELLEN:** And who will tell them? Our hearts are pure, Tom Builder.

## **CUT-SCENE III**

**WALERAN:** God, protect me from her!

## **SCENE NINE**

**PHILIP:** Prior James, I've come back. Tell me, who's that fellow with the baby?

**CUTHBERT:** Johnny Eightpence. He's the newest addition to our community. He found the baby on a grave and brought him here, and now he's turned from thief to wet nurse.

## CUT-SCENE I

**PHILIP:** Well, how can we be in debt? The priory has more land than ever.

**CUTHBERT:** As well as bad tenants, lazy monks, poor finances and a church in such disrepair the pilgrims won't visit. People come here to be awestruck by the majesty of God. Brother Remigius couldn't care less.

**PHILIP:** Then why elect him prior?

**CUTHBERT:** Who will run against him? Well, there is one candidate who could turn this place around, but I doubt he'd accept.

**PHILIP:** Who's that?

**CUTHBERT:** You. You grew up in a priory. You've been running a small monastery for 3 years and completely reformed it. It's clear to everyone, the hand of God is on you.

**PHILIP:** A proud monk is a bad monk. And pride is my chief temptation.

**CUTHBERT:** Then let me tempt you.

## CUT-SCENE II

**PHILIP:** Prior James mentioned something about a shipwreck. A survivor.

**WALERAN:** No names?

**PHILIP:** No.

**WALERAN:** A delirium of death. You were a great comfort to him, I'm certain of that. You're a good man. The most intelligent young priest in the diocese, from what I hear. Are you ambitious?

**PHILIP:** To do something meaningful with my life, yes.

**WALERAN:** So what's the plan? You wish to, what? Become a bishop?

**PHILIP:** That would work against everything I believe in.

**WALERAN:** Which is?

**PHILIP:** Purifying... sanctifying God's community on Earth.

**WALERAN:** So becoming Prior of Kingsbridge would satisfy your ambition? Well, be direct, Philip. As the bishop's representative, I can sway the election. If that's what you want from me, say so.

**PHILIP:** Yes.

**WALERAN:** Good, good. But politics is a bargain between beggars. When the bishop dies here, the monks here elect the new one.

**PHILIP:** So if you make me prior, I, when the time comes, make you bishop?

### CUT-SCENE III

**REMIGIUS:** You knew I would have made the same promise. You owe me this, Father.

**WALERAN:** I don't like being told I owe anybody anything. Since we're being blunt, Philip is the better man for the job. He's one of those rare priests who actually believes what he preaches. I admire that. Besides... you owe me, Remigius, remember? Sodomy! Huh! An excommunicable offense. And as your confessor, I hold your eternal salvation behind sealed lips. Here's what I want you to do. Philip is idealistic, which is generally commendable, but occasionally awkward. You will be my eyes and ears and tell me everything.

### CUT-SCENE IV

**WALERAN:** On this day, as harvest ends and winter approaches, there's reason to celebrate, as well as mourn. Philip of Gwynedd has been elected our new Prior of Kingsbridge to replace the late Prior James. May St. Adolphus, whose relic sanctifies this church, help guide him. At the same time, sadness descends. Our good bishop, who led his flock for so long, died quite suddenly while saying mass Saturday last. The monks will now choose a successor. And Prior Philip, with God's help, will show them the way.

### CUT-SCENE V

**WALERAN:** Such a shame about William and Aliena. What man thinks best, God knows better.

**PERCY:** Your patience has paid off, Lord Bishop.

**WALERAN:** I'm not bishop yet.

**PERCY:** We're still waiting for our title. You gave us your word!

**WALERAN:** Did I? I fear you misremember, Percy, but not to worry. I have interesting news for you. Bartholomew has sided with Maud against King Stephen.

**PERCY:** Bartholomew's turned traitor?

**REGAN:** Shhh!

**WALERAN:** You may win that title yet.

**PERCY:** Excellent! We'll arrest Bartholomew and the king will give us Shiring. You can have a title without a wife.

**WILLIAM:** Do shut up, Father.

**REGAN:** And Bartholomew will deny the plot, and you'll be hanged.

**PERCY:** I hadn't thought of that.

**REGAN:** He's setting us up to test the waters, Percy. If we sink in the mud, he stays immaculate.

**PERCY:** So what do we do?

**REGAN:** Well, we must first find proof. We'll follow anyone suspicious leaving the castle and encourage them to talk.

**PERCY:** With whose money?

**REGAN:** My dear, you don't need money to loosen tongues. Do you, William?

## SCENE TEN

**MATTHEW:** Quick as you can! Take them inside!

**TOM:** Are you Matthew?

**MATTHEW:** Yes.

**TOM:** I'm a mason, and these are my apprentices. We come looking for work.

**MATTHEW:** I'm sorry.

**TOM:** I could work at the quarry.

**MATTHEW:** We don't need quarrymen.

**TOM:** I hope you're not planning on doing battle soon.

**BART:** Why do you say that?

**TOM:** All the mortar on your keep gate is crumbling. It'd just take a crowbar to bring that down. A keep has an undercroft with a wooden door. If I were attacking, I'd set light to it.

**BART:** If you were earl, how would you prevent it?

**TOM:** Well, I'd hire a mason. I'd have him standing by with stones to block up that doorway in case of trouble.

**BART:** Hire this man! See that he's housed and fed. Where's my sword? Come on, quickly now! Yeah?

**MATTHEW:** A message from the Earl of Gloucester and the princess, sire.

**BART:** He will take my answer back to Maud.

### CUT-SCENE I

**WALTER:** Ah!

**MEESENGER:** Here, take it. It's all I have.

**WILLIAM:** It's not money we want.

### CUT-SCENE II

**PERCY:** This man has confessed that Bartholomew, Earl of Shiring, is conspiring with Richard of Gloucester and Princess Maud, to raise arms against the king. Maud is going to France to gather troops. We must defend the king!

**CROWD:** Yeah!

**PERCY:** We will loot Shiring Castle, slaughter the men and show the women what true soldiers are capable of!

**REGAN:** Saddle my horse. Bring me an escort. I'm going to the king.

### CUT-SCENE III

**TOM:** This gate needs an arch to make it stronger. An arch distributes the weight evenly into 2 supports, then into the ground. You understand? Never mind. What I need from the quarry is stones to match these ones already in place. Knock out the loose ones. If they're whole, remortar them. If they're cracked, leave them in piles every 10 feet.

**ALFRED:** You heard him! Let's get to work!

**LABOURER[?]:**

Try some of that there.

**ALFRED:** He's witched you, that's all. Just like his ma.

**TOM:** Don't be a bloody fool.

**MARTHA:** Aliena!

**ALFRED:** Who is that?

**MARTHA:** The earl's daughter. I met her last night after supper. Her mother's dead, too.

**ALIENA:** Hello, Martha. You're up early.

**MARTHA:** Da makes me work. Alfred, too. He's my brother. Hello.

**ALFRED:** Uh, milady, an honor.

**ALIENA:** Thank you. And this is?

**MARTHA:** That's Jack. He doesn't talk much. But look, he made a likeness of me.

**ALIENA:** It's remarkable. Your brother's quite gifted.

**MARTHA:** Oh, he's not my brother. Jack's a bastard.

**FOREMAN[?]:** Lunch,  
everyone!

**ALIENA:** He's a gifted bastard.

## CUT-SCENE IV

**GUARD:** Come to court again, Lord William?

**WILLIAM:** As a matter of fact I have. Only this time, I'm courting you.

## CUT-SCENE V

**ELLEN:** Oh, here you are. Are you coming? Jack! Quick! We are under attack!

## CUT-SCENE VI

**REGAN:** Your Majesty! Your Majesty! I have urgent news.

## CUT-SCENE VII

**TOM:** Get inside, everyone!

## CUT-SCENE VIII

**WALTER:** They must be somewhere.

**WILLIAM:** Aliena!

## **CUT-SCENE IX**

**BART:** Percy! Get up!

## **CUT-SCENE X**

**ALFRED:** Da! No!

## **CUT-SCENE XI**

**PERCY:** Surrender, traitor!

**BART:** I'd rather die for Maud.

**PERCY:** Then so will every man, woman and child in this keep!

**BART:** Halt! Halt! Hear me out!

**PERCY:** Halt! Halt!

**SOLDIER:** Stop the fighting, in Lord Percy's name!

**BART:** Spare my people. Stephen knows you covet my title. He may, therefore, doubt my guilt. If you spare my people... I will confess guilt to his face.

**PERCY:** Thank you, Earl of Shiring.

## **CUT-SCENE XII**

**STEPHEN:** Maud's fleeing to France with her precious son. Stop them! Bring them here. I want that child dead at my feet!

### CUT-SCENE XIII

**SAILOR[?]:** The ship's ready to sail, Your Majesty.

**MAUD:** The messenger should have returned by now.

**GLOUCESTER:** We can't wait longer, Sister. We must to sail to France where your son will be safe.

### CUT-SCENE XIV

**MARTHA:** Da!

**ALFRED:** It's no use calling. I saw him fall.

**TOM:** It'll take more than that to kill me.

**MARTHA:** Da!

**TOM:** Had you scared, did I?

**ELLEN:** Tom! We have to leave here as quick as we can.

**TOM:** A worker said there's a new prior at Kingsbridge. New priors have work.

**ELLEN:** The Kingsbridge prior's dead?

**TOM:** So they say.

**ELLEN:** Good. May the Devil take his soul.

**TOM:** You knew him?

**ELLEN:** Yes, I met him once. Come.

**TOM:** Don't fuss. You're getting sappy, aren't you?

**#END OF EPISODE#**