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**EMPATHY WITH THE DEVIL: MOVEMENT, KINESTHESIA, AND
AFFECT IN *THE CASTLE OF PERSEVERANCE***

In 1997 Claire Sponsler argued that, contrary to conventional interpretations, the anarchic, disruptive bodies of sin in medieval morality plays do not “unproblematically and unilaterally lead to the ratification of virtue over vice.” Instead, “the memory of the pleasures of misbehavior, of the satisfactions that come from unruly bodies allowed free rein” lingered with spectators to the extent that any “attempts made by these plays to bring misbehavior to a halt look highly unsatisfactory and incomplete.” For Sponsler, the powerful allure of vice performed was such that morality plays would have been unable fully “to negate the charms of misgovernance” they enacted.¹ In this article, however, I want to argue against Sponsler’s assumption and investigate how one English morality play, *The Castle of Perseverance*, understood very well the allure of performed sin and actively cultivated it as part of its dramaturgical and didactic strategies. All morality plays, as Sponsler observes, use representations of “disorderly behavior grounded in the misuse of bodies and commodities,” investing these figures of sin “with remarkable energy, interest, and vitality, so much so that the vices are . . . very seductive.”² *The Castle* is no exception, and the vast majority of its roughly three thousand lines are spoken by the Three Enemies of Man and their affiliated Sins. In addition, the playtext also provides unusually rich, detailed descriptions of

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47 how these spiritual enemies and sins should move around the performance space.
48 Drawing on the theory of kinesthetic empathy, I examine the kinesic dimension of
49 these “unruly bodies” and argue, contrary to Sponsler, that it is their presence, and
50 the audience’s own embodied responses to them, that deepens and enhances, rather
51 than detracts from, the play’s moral message.

52 The concept of kinesthetic empathy, most thoroughly developed in the study
53 and practice of dance, refers to the “empathetic interaction between performer and
54 viewer that embodies aspects of the performer’s movement.”³ More specifically,
55 as Susan Leigh Foster explains, it proposes that “[v]iewers’ bodies, even in their
56 seated stillness, nonetheless feel what the [performing] body is feeling—the ten-
57 sions, the expansiveness, the floating or driving momentums that compose the
58 [performer’s] motion.”⁴ In other words, spectators of performance, whether in
59 dance, theatre, or in film, can experience the “physical and imaginative effects
60 of movement without actually moving their bodies; [reacting] in certain respects
61 as if they were moving, or preparing to move.”⁵ These definitions are, however,
62 only the most recent iterations of the concept; a brief consideration of the term’s
63 origins will illustrate its development over the past century, the particular cultural
64 and ideological contexts from which it emerged, and their continued influence.
65 Both constituent words of kinesthetic empathy were developed in the late nine-
66 teenth century. *Kinesthesia* derives from the Greek *kinein* (to move) and *aesthēsis*
67 (sensation), and was coined in 1880 in response to new scientific evidence for the
68 nerve sensors that enable an individual’s awareness of bodily position. Initially,
69 then, the word referred exclusively to an individual’s sense of movement, an experi-
70 ence now termed *proprioception*.⁶ The term *empathy* was devised by the German
71 aesthetician Robert Vischer in 1873. Vischer developed *Einfühlung*, meaning
72 “in-feeling” or “feeling-into,” to describe the act and experience of viewing visual
73 art. His idea, as Foster explains, was that “through an act of the imagination, but
74 with the help of kinesthetic sensation,” the viewer could “enter into and inhabit the
75 other” as represented by the artwork. “By sensing the structure of the object and
76 allowing oneself to project into and experience [it],” Vischer argued, it was pos-
77 sible for the viewer to assume the mental state stimulated by the image or sculp-
78 ture.⁷ When *Einfühlung* was translated into English as *empathy* in 1909 it
79 continued to connote an individual’s potential to experience both emotional and
80 physical responses to objects by “merging with the object of one’s contempla-
81 tion.”⁸ By the 1930s, American dance critic John Martin had begun to expand
82 the concept of *empathy* (or, for Martin, *sympathy*) to include responses to perfor-
83 mance and, crucially, to connect an audience’s empathetic responses to dance
84 explicitly with their kinesthetic experience of it, proposing an active sharing of
85 physical and emotional states between performer and spectator. For Martin, the
86 viewer’s potential to make the same movements as the observed performer,
87 means that she is also able to simulate that movement in her own musculature.
88 In doing so, the viewer can draw on her own experience to imagine the thoughts,
89 ideas, and emotions that might prompt or be a result of such movements, therefore
90 associating kinesthetic experience directly and intrinsically with emotional experi-
91 ence, and so a sense of intersubjectivity.⁹ As Foster puts it, kinesthetic experience
92 “guides our perception of and connection to what another is feeling,” whether that

93 is a “choreographer’s desires and intentions” or the performer’s affective state.¹⁰
 94 As I go on to argue, however, the perceived links among kinesthetic experience,
 95 emotion, and intersubjectivity reflect the post-Enlightenment aesthetic and artistic
 96 contexts in which kinesthetic empathy was first conceived and theorized, and
 97 therefore does not necessarily apply to premodern or non-Western performance
 98 traditions.

99 Medieval theorists and commentators were nevertheless well aware of the
 100 bodily appeal of live performance, and the surviving playtexts pay close attention
 101 to actors’ bodies, their movements, postures, and gestures; from the tightly controlled
 102 and “silent” body of Christ during the York Play’s Trial sequence to
 103 Towneley’s Herod, whose rampaging body near bursts with rage, all are carefully
 104 considered and constructed. In some medieval plays, like the pageants of the
 105 famous York Corpus Christi Play, a kinesthetic and empathetic engagement
 106 with the performer’s body, such as those described above, might be devotionally
 107 desirable and fully intended, helping audiences to feel closer to Christ, for example,
 108 to empathize with him, his mother, his followers, to feel pity, sorrow, and love
 109 for him and, ideally, contrition for the sins that make his sacrifice necessary. But
 110 morality plays offer a very different perspective on a medieval actor’s potential
 111 kinesthetic connection with an audience. Morality plays articulated the abstract
 112 spiritual and moral dilemmas faced by Man in his day-to-day life in order to persuade
 113 their audiences to live a more virtuous existence. As such, they presented
 114 characters who were either personified abstractions of good and evil, virtues and
 115 sins (Gluttony, Mercy, New Guise, Charity, Lust), or supernatural entities (God,
 116 angels, devils). The central protagonist, an allegorical representative of all mankind,
 117 must then choose between these vices and virtues, aspects of his own identity
 118 who try to steer him toward either God or the Devil.¹¹ It is not necessarily the case,
 119 therefore, that kinesthetic empathy worked to connect the viewer to what such an
 120 abstract quality was feeling, its desires and intentions.¹² Equally, it seems unlikely
 121 that a medieval playwright wanted the audience to discover “the communal basis
 122 of their experience” with the Devil, or to share his affective state.¹³ Although the
 123 allegorical bodies in *The Castle of Perseverance* would have had a kinesthetic
 124 impact on spectators, they were probably not intended to bring about an understanding
 125 of the feelings or psychological states of the abstract qualities embodied. Instead,
 126 this fifteenth-century morality play, I argue, used the body’s unconscious
 127 response to devilish movement as a means for spectators to learn about themselves,
 128 via a simulated fall into temptation. In effect, kinesthetic empathy in *The
 129 Castle* taught resistance to itself.

130 To make this argument, I focus on how *The Castle of Perseverance* choreographed
 131 (to borrow Foster’s phrasing) kinesthetic engagement; that is, how it constructed
 132 and cultivated an environment and physical register that actively encouraged a
 133 kinesthetic immersion in the bodies of sin and vice. Working through the play’s use
 134 of space, the description of devilish bodies in the text and the ways in which the
 135 verse itself may have shaped the players’ kinetic performances, I conclude that far
 136 from undermining the play’s moral message, as Sponsler suggests, the kinesthetic
 137 seductiveness of sin aided it, simulating the unconscious ease and pleasure of
 138 vice based on an individual’s own kinetic and

139 kinesthetic inclinations. In doing so, I also contribute to ongoing discussions about
140 kinesthetic empathy, offering a different historical and cultural approach to the
141 construction of corporeality and alternative perspectives on its potential in
142 performance.
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145 KINESTHETIC SPACE

146 The body is fundamentally connected to the spaces it inhabits, and the two
147 are, therefore, coexistent, each having the capacity to influence and change the
148 other.¹⁴ Or, as Janette Dillon puts it, “the material specificities of each particular
149 type of space produce particular ways of being.”¹⁵ Movement and the experience
150 of movement is, then, fundamentally spatial, and the body expresses itself through
151 its spatiality, so that all bodily actions have “a certain spatial dynamic.”¹⁶ For
152 Lefebvre, the body is “the animating principle” of space, and space in turn repro-
153 duces itself within the body’s “lived experience.”¹⁷ Space is produced by bodies,
154 but it also constructs them, determining what actions are possible and/or appropri-
155 ate. In performance, it is also a determining factor in the relationship between actor
156 and audience. To begin to understand the movement, posture, and gestures of devil-
157 ish bodies in *The Castle of Perseverance*, and their potential kinesthetic effects,
158 we must first situate them within a performance space.

159 There were no theatre buildings in late medieval England, and so perform-
160 ance happened in everyday spaces—streets, churches, great halls, guildhalls,
161 market squares—where a temporary performance space was carved out by the
162 players’ bodies and voices, and, often, by stage structures. In cities like York
163 and Chester, the pageant wagons that rolled through the streets momentarily
164 changed the nature of those places, but they did so by merging York with the bib-
165 lical places of the narrative, rather than by erasing it and creating a separate, dis-
166 tinct fictional place.¹⁸ *The Castle of Perseverance*, however, erected static
167 scaffolds, arranged to produce a very different relationship with the everyday envi-
168 ronment, and so also created a very particular encounter between performer and
169 spectator. The play was likely composed and performed in East Anglia sometime
170 in the first quarter of the fifteenth century, but otherwise the text gives no indica-
171 tion of its precise location. It does, however, come with a unique stage plan
172 (Fig. 1), the only one of its kind in the corpus of Middle English drama.¹⁹
173 Although it is central to our understanding of the play and the bodies who perform
174 and experience it, the diagram is, to say the least, ambiguous, being neither a
175 record of a historic staging nor an exact “set design” for use by potential producers
176 and performers.²⁰ Nevertheless, the structures indicated in the diagram would cer-
177 tainly have fashioned a distinctly separate space from the surrounding everyday
178 environment, transforming it into an allegorical performance arena, structured
179 by its emblematic stages and the spatial relationships between them.

180 *The Castle’s* diagram identifies, through a combination of written and
181 graphic information, six distinct scaffolds arranged around an open playing
182 place, or *platea*.²¹ The scaffolds belonging to the World, the Devil, the Flesh,
183 God, and the deadly sin of Coveytise (Avarice) are arranged in a circular forma-
184 tion around the central sixth, the eponymous Castle of Perseverance, the only

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Fig. 1 - Colour online, B/W in print

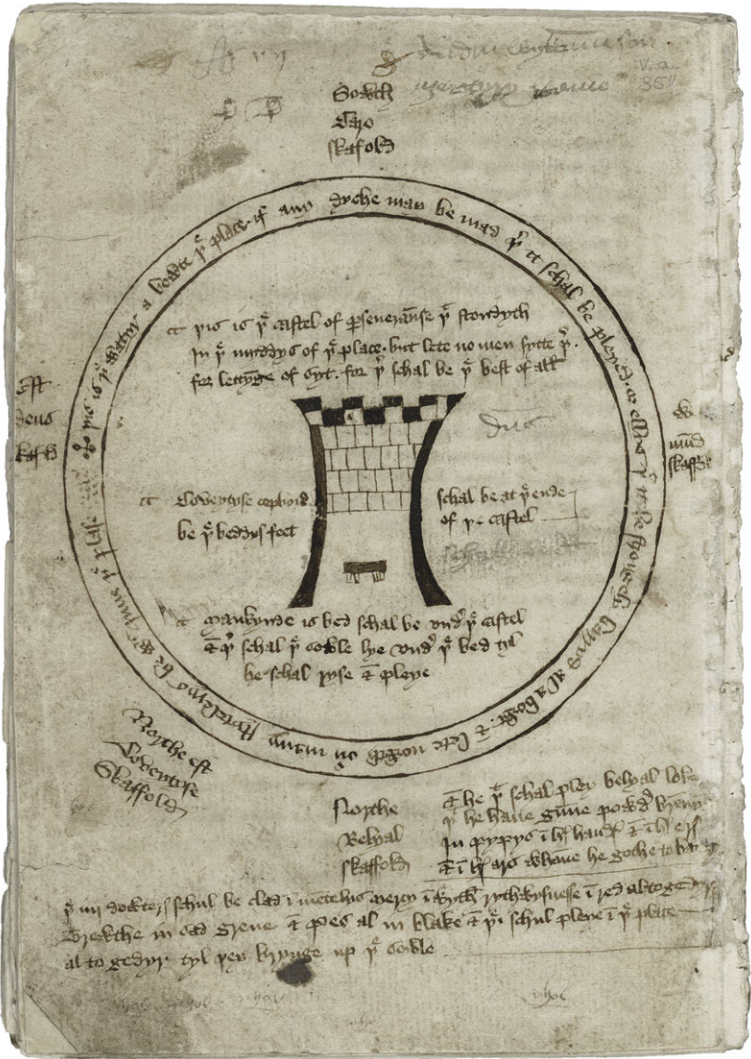


Figure 1.

The Macro Manuscript, *The Castle of Perseverance*, fol. 191v. Call no.: V.a.354. Stage directions. Used by permission of the Folger Shakespeare Library.

scaffold to be identified pictorially. Sketched around the outside of the Castle, between this central feature and the other structures, is “the watyr abowte þe place,” which the rubric suggests could be contained by a ditch, if any “may be mad [made].”²² The diagram is silent on the positioning of the audience, except

231 to say where they should not be: in “þe myddys [middle] of þe place.” Though it is
232 not clear exactly what is meant by this, it is unlikely that the audience occupied any
233 part of the *platea*, since, as William Tydeman argues, a reasonable amount of
234 open, clear playing space would be necessary for both the famous battle at the
235 foot of the Castle, and for the scene where Flesch chases and beats his sinful ser-
236 vants in *placeam*, “in the place” (s.d. 1822).²³ However, the playtext does suggest
237 that, at certain points at least, some of the spectators were in close proximity with
238 the players, as they were in the 1979 *Poculi Ludique Societas* production, which
239 maintained a clear, open *platea*, placing the audience either on terraces in between
240 the outer scaffolds or sitting cross-legged at ground level.²⁴ This would make
241 sense of moments in the playtext that seem to indicate player–audience proximity
242 and interaction, as when Bacbytere, World’s messenger, directly addresses “all þo
243 þat ben here,” revealing that “[w]yth euery wyth I walke and wende” (656–61),
244 that he is with every man, a point made literal for those to whom he was closest.

245 In addition to identifying the owners of each of the outer scaffolds, the rubric
246 also expressly locates the structures at specific compass points. God’s scaffold is in
247 the East, the World’s is in the West, and the remaining two traditional Enemies of
248 Man, the Devil (Belyal) and the Flesch, are positioned in the North and South,
249 respectively. The fifth scaffold in the circle, belonging to the deadly sin of
250 Coveytyse, is positioned in the North–East of the space, exactly halfway between
251 God and the Devil. By providing Coveytyse with his own scaffold, as Richard
252 Southern has pointed out, the play grants him equal standing with the traditional
253 Enemies of Man and so marks him as a major power in the corruption of the pro-
254 tagonist, Mankynde.²⁵ The location of the main scaffolds, therefore, constructs
255 what Catherine Belsey has termed an “emblematic geography,” an enclosed mac-
256 rococosm of human experience, a “visual network of meanings,” separated from the
257 world of the everyday that conveys through the structure of space the nature of the
258 human condition, and the spiritual and moral choices available to mankind.²⁶
259 Positioned in the center of the circular space, the Castle would have been of
260 equal distance from all of the surrounding scaffolds, no closer to God than to
261 the three Enemies of Man. It is also visible to all of the audience regardless of
262 their position at the edge of the circle. An individual standing next to, say,
263 Flesch would have been just as proximate to the Castle as those spectators at
264 Belyal’s and God’s scaffolds, all being equidistant from it. The audience, then,
265 are also a part of this emblematic geography, situated within it and inhabiting it
266 for the duration of the performance; it is their journey as much as it is
267 Mankynde’s, their spatial and bodily proximity to any one of the scaffolds placing
268 them emblematically in a position of sin or virtue, with the spiritual routes avail-
269 able then laid out spatially before them. Those at Belyal’s scaffold, for example,
270 even if they could not see God and heaven in the East, could see the Castle, the
271 route to salvation. Within such a space, then, there is quite literally no sin that can-
272 not be repented, no sin from which the Castle, and consequently heaven, cannot be
273 reached. It is achievable by all. Conversely, although the spectators positioned
274 next to God occupy a spiritually superior location, they remain in a precarious, vul-
275 nerable position. Located not on the scaffold (representing heaven) but in the
276 exposed *platea* and flanked by Coveytyse and Belyal on one side and Flesch on

277 the other, the audience here would remain vulnerable to the Seven Deadly Sins as
 278 they performed in the place. No matter how spiritually pure you currently are, the
 279 space says, you must remain vigilant; from this position it is as easy to fall back
 280 into sin, to be lured by temptation, as it is to achieve salvation.

281 But the odds are against Mankynde and those he represents from the start. As
 282 David Bevington notes, “[s]ymmetry was perceived to be an expression of har-
 283 mony, beauty, and goodness” and the “basic visual sign in God’s great hieroglyph
 284 was considered to be order itself, in the cosmos and in society,” often represented
 285 by the visual sign of the circle.²⁷ The symmetry of *The Castle*’s circle is, however,
 286 broken both by the presence of Coveytyse’s stage and the fact that four out of the
 287 six scaffolds belong to evil. There is no equilibrium in this representation of man’s
 288 life on earth; God and virtue are vastly outnumbered, as Mankynde is enclosed on
 289 three sides by evil and sin, making the Castle and the East literally his only means
 290 of escape.²⁸ This is an inherently unbalanced space, one dominated by the intrin-
 291 sically oppositional Devil and Sins, whose mere presence disrupts symmetry and
 292 order, an imbalance exacerbated as the play continues by the increasing physical
 293 presence of sin in the *platea*.²⁹ As the Bad Angel begins to work his charm and
 294 temptation takes hold of Mankynde, the threat to his soul is made physically man-
 295 ifest and immediately present. Lust-lykyng (or Pleasure) and Foly are the first of
 296 the Three Enemies’ attendants to descend into the place seeking for World “a ser-
 297 uauant dyng and dere [worthy and dear]” (483), followed shortly by the vice
 298 Bacbytere and six of the Seven Deadly Sins as they move toward Coveytyse’s
 299 scaffold (893; 1010). So, where initially evil was present only on the spatial
 300 periphery, elevated on the scaffolds and separated from the audience, Mankynde’s
 301 decision to choose his Bad Angel over his Good invites the Sins
 302 down into the place, and into greater proximity with the audience, into their
 303 space, underlining their representation in the central protagonist and making the
 304 consequences of his actions relate directly to them.

305 Evil also tends to occupy the place en masse, in pairs or groups.³⁰ When
 306 Coveytyse calls on the other Deadly Sins (891–905), for example, they cross
 307 the place in two groups of three; when Bacbytere informs the Three Enemies of
 308 Man of Mankynde’s return to the Virtues, each Enemy calls on his respective
 309 Sins to return to their scaffolds when they again move in groups (s.d. 1766,
 310 1811). Later, World calls the others to war, and under his banner they descend
 311 into the place, “[p]e Castel of Vertu for to spyll” (1896), initiating the largest gath-
 312 ering of evil within the *platea* and one of the greatest spectacles in medieval
 313 English drama. The Enemies of Man, then, form a demonic coalition against
 314 Mankynde and his hopes of salvation, working actively together to tempt him
 315 into damning his once innocent soul. It also means that evil, sin, and temptation
 316 seem to occupy fully *The Castle*’s performance space, so that not only is good out-
 317 numbered by the physical structures belonging to its opponents, but the bodily
 318 presence of evil is also literally everywhere, surrounding Mankynde and con-
 319 stantly present to the audience wherever they are within the space, within their
 320 sight if not physically immediate to them.

321 In contrast, very few figures of good inhabit the place, and for the first 1,297
 322 lines it is only the Good Angel who interacts with Mankynde. When further aid

323 does finally come via Schryfte and Penaunce (1298–1401), the exchange is brief
324 and seems less active and more restrained than Mankynde’s interaction with their
325 sinful counterparts. The Seven Virtues are restricted for the entirety of the play to
326 their Castle stronghold, and, although the Four Daughters of God are directed to
327 “playe in þe place atogedyr tyl þey brynge up þe sowle” (rubric, f. 191v), they
328 have no direct part in the action until Mankynde cries for mercy on his deathbed
329 (3007).³¹ Furthermore, where each of the other five scaffolds has constant move-
330 ment either between or on them, God’s scaffold is not only silent but motionless,
331 with neither good nor evil stepping foot on the platform until the Four Daughters
332 ascend to plead Mankynde’s case (s.d. 3228). Although the characters of Schryfte,
333 Penaunce, and Dethe are sent forth from God and, therefore, could probably
334 appear from his scaffold, they, unlike the Four Daughters, do not have any direct
335 verbal exchange with the Creator. They are of course his agents, but like the Good
336 Angel they seem to act, if not independently of him, then without his obvious
337 intervention.

338 With so much of the action performed by temptation and sin, both
339 Mankynde (and probably many in the audience) cannot help but attend to their
340 antics rather than the silent, static East. The vocal absence of God for the majority
341 of the play further underlines the dominance of evil in both *The Castle’s* perfor-
342 mance space and the audience’s attention. At no point prior to the Four
343 Daughters’ appeal does God intervene in the Fall of Mankynde or make his pres-
344 ence known to either Mankynde or the audience. At the beginning of the play, the
345 World, the Devil, and the Flesch make their “boasts” (157–274), but God is silent
346 and remains so until the close of the play.³² This is not, however, a theatrical over-
347 sight, forming instead a spatial and corporeal simulation of human experience, as
348 described by the fourteenth-century *Book of Vices and Virtues*:

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350
351 Now schalt þou wel vnderstonde þat þer nys no þing þat a man may bettere
352 kunne [know] þan þat God is, but þer nis no þing so hard to kunne þan whi
353 & what þing God is. ¶ And þerfore we rede [advise] þat þou studie not
354 moche to wite [know] ne enquire. For þou mygt ligtliche [likely] faile and
355 go amys; it suffiseþ to þe [to] seie, “Faire swete fadre, þat art in heuene.” ¶
356 Soþ is þat he is ouer al present, in erþe, in þe scee, and in helle, as he is in
357 heuene.³³

358
359 Despite his omnipresence in all things material and spiritual, “in erþe” and
360 “þe scee” as well as in heaven, there remains “no þing so hard to kunne þan whi &
361 what þing God is,” a belief realized in *The Castle’s* action and performance space.
362 God is constant, he exists in all things, he is everywhere and in everything. He and
363 the Castle of Perseverance are constantly present, but it is easy to be distracted
364 from them by the absorbing and dominant presence of evil and temptation in
365 the world. Where the Devil and his agents actively seek to corrupt, God and the
366 Virtues must be sought through Mankynde’s own free will. This is why, when
367 the Good Angel begs the Virtues to help keep Mankynde in the Castle (2545),
368 Mekenes (Meekness) replies,

369 Good Aungyl, what may I do þerto?
 370 Hymselfe may hys sowle spylle.
 371 Mankynd to don what he wyl do,
 372 God hath ȝouyn [given] hym a fre wylle.
 373 Þou he drenche [drown] and hys sowle slo [slay],
 374 Certys we may not do þeretylle [there is nothing we can do]. (2557–62)

375 It is, therefore, up to Mankynde and the audience to look past temptation and
 376 seek out God for themselves, to notice his silent, enduring presence in a world
 377 enveloped by evil and sin.
 378

381 DEVILISH MOVEMENT

382 This, then, is the space in which the body performs. It is a space dominated by
 383 the presence of evil and temptation, a presence that is both seen in the physical struc-
 384 tures of the space and felt in the bodily presence of the figures who occupy it. The
 385 way the Sins moved and what their bodies did during the performance would also
 386 have added to the play's "network of meanings," though it is not they who provide
 387 us with the first substantial clue as to what might have constituted devilish move-
 388 ment. When Mankynde first enters the place as a newborn soul, he tells the audience,

389 To aungels bene asynyd [assigned] to me:
 390 Þe ton techyth me to goode;
 391 On my ryth [right] syde ȝe may hym se;
 392 He cam fro Criste þat deyed on rode [cross].
 393 Anoþer is ordeynyd her to be
 394 Þat is my foo, be fen and flode [stream];
 395 He is about in euery degre
 396 To drawe me to þo dewyls wode
 397 Þat in helle ben thycke.³⁴ (301–9)

399 This passage identifies the Good Angel and the Bad Angel, but also hints at how
 400 they should occupy their portion of the performance space. The Good Angel is
 401 very specifically on Mankynde's right side (303). The Bad Angel is not, however,
 402 located on Mankynde's left as we might expect, but is instead "about in euery
 403 degre." This is, like the presence of evil in the space more generally, a reference
 404 to the constant threat of temptation in everyday life, but could also be translated
 405 literally into the physical performance of the Bad Angel. The specificity with
 406 which Mankynde refers to these two characters seems to indicate that the Good
 407 Angel is restricted in his movement and has, at this point at least, a very specific
 408 position in relation to Mankynde. In contrast, the Bad Angel "is about in euery
 409 degre," which perhaps implies that the Bad Angel can move freely, occupying
 410 the space surrounding his victim so that, wherever Mankynde turns, his Bad
 411 Angel is present.³⁵

412 The Bad Angel's positional freedom is echoed in the speeches of other dev-
 413 ilish servants. Bacbytere not only brags that "[w]yth euery wyth [man] I walke and
 414

wende [go]" (660), but that he is "lyth of lopyes þorwe euery londe [nimble at leaping through every land]" (673). Like the Bad Angel, we get the sense that he is, or at least can be, everywhere, but we also learn that he is "lyth," that is, nimble. Pryde similarly boasts that he is born "to braggyn and buskyn [hurry] abowt, / Rapely and redyly on rowte for to renne [quickly and readily in a crowd to run]" (910–11); Envye is "flet [fleet] as a fox" (933) and the more stately World says "I trotte and tremle in my trew trone [throne] / As a hawke I hoppe in my hende hale [noble hall]" (457–8), implying a rather undignified jogging and hopping motion similar to Bacbytere's leaping and Pryde's running. Even the bloated Glotony manages to "stampe and . . . styrtte [leap] and stynt upon stounde [stop suddenly]" (960).³⁶ This manner of moving around the space corresponds with what Richard Rastall has termed "undirected energy" in his discussion of devilish noise.³⁷ Just as cacophony, indecent language, and nonsense signify devilish allegiance, so a character's excessive energy and multiplicity of direction in movement mark him or her as a servant of evil and wickedness. The Book of Proverbs perhaps provides a source for this notion, describing the bodily decorum of "homo apostata vir inutilis" (6:12)—an apostate, an unprofitable man—whose physical attributes include "pedes veloces ad currendum in malum" (6:18), feet that are swift to run to mischief.³⁸ Alexandra Johnston further identifies Augustine's influence on this physical and verbal representation of sin. As she explains, the frenetic energy that we see in dramatic figures like the Vice, a character type in the later Tudor interludes, was probably inspired by Augustine's principle that the further you are from God, the less stable you are, a spiritual position that would affect "the control of the bodily appetites."³⁹

The sinful body seems, then, to manifest particular kinesic characteristics: energetic and exaggerated motions that must surely have been performed as well as described. The Mouth of Hell depicted in the *Hours of Catherine of Cleves* (Fig. 2) provides a particularly vivid indication of how a player's body might have performed these actions. While the viewer's focus might be drawn to the gaping, yellow hell mouth in this image, the eye is nevertheless distracted by the vigor of the swarming devils, their mere number seeming to threaten mankind's salvation. There is a strong sense of movement in this miniature, of frantic haste and frenzied action, but the postures of the devilish bodies, the manner in which they move, contributes just as much to the representation of hell. The devils' limbs extend out away from their bodies, positioned frequently at awkward right angles to the torso, in effect consuming a far greater portion of the surrounding space than is necessary. This is neatly exemplified by the small, green devil who grins and dances with glee on the central battlement of the demonic castle, one arm and one leg raised in a lively devil's dance. Similarly, another green devil in the bottom right corner, beaked and with wings, also raises his arms above his head with one leg, again, bent and elevated. Like *The Castle's* performance space, these devilish bodies are all asymmetric. No two limbs are doing exactly the same thing, reflecting the inherent instability and disharmony of evil. Movement in this image is chaotic, ungoverned, and uncivilized; frenzied, wild, and uninhibited.



Fig. 2 - Colour online, B/W in print

Figure 2.

“Mouth of Hell,” fol. 168v of *Hours of Catherine of Cleves* (The Morgan Library & Museum, MS M.917/945), Utrecht, The Netherlands, ca. 1440. Purchased on the Belle da Costa Greene Fund and with the assistance of the Fellows, 1963. Courtesy The Morgan Library & Museum, New York.

507 However, lively and energetic action is not *The Castle's* only means of
508 depicting sinful bodies. Lechery, who is, she says, "lovyd in iche a lond [loved
509 in every land]" (972), provides a very different corporeal performance of sin.
510 Drowsily, she describes how "[w]yth my sokelys [flowers] of swettnesse I sytte
511 and I slepe" (973), indicating a bodily register that appears the exact opposite of
512 the chaotic energy of her fellow Sins. Nevertheless, although not as frenetic as
513 her brothers, Lechery does maintain evil's core kinesic characteristics and provides
514 us with further insight into why its apparent opposite (feverish energy) is indica-
515 tive of sin. *The Book of Vices and Virtues* is again helpful here, reminding its read-
516 ers that "þe foule dede" is not the only temptation that constitutes lechery:

517
518 To þat synne longen alle þynges þat a mannes flesh is meued [moved] to, and
519 desireþ fleschly lustes, as ben outrageous etynges [excessive eating] and dry-
520 nkynges and esy [soft] beddynges and delicious and softe schertes [shirts] and
521 smokkes [smocks] and swote [sweet] robes of scarlet, and alle opere eses of þe
522 body þat is more þan nede is.⁴⁰

523
524 So, to be lecherous entails not simply a desire for sexual pleasure, but a desire to
525 consume all that is beyond the body's basic necessities, a characteristic that is also
526 built into *The Castle's* representation of evil as a whole. Just as Lechery's indolence
527 is wasteful and so sinful, the trotting, leaping hastiness of Pryde, Envye,
528 Bacbytere, and the World is excessive. Their movements are extravagant and care-
529 less, vigorous and elaborate, and occupy far more space than is necessary. They
530 are, therefore, unproductive and ultimately destructive.

531 The players would perhaps have been further encouraged to adopt this devilish
532 corporeal register by the formal structures of *The Castle's* verse. As Simon
533 Shepherd has argued, the playtext has an important role to play in shaping an
534 actor's bodily attitude; not only does it bring certain expectations for performance
535 style, based on, for example, genre and form, but it can also control breathing pat-
536 terns through the burden of syntax, verse, rhyme, meter, phonology, syllable
537 length and number, beats and pauses, dialogue exchange, and line length, calling
538 for a whole bodily effort in addition to the labor of the vocal muscles. In this way,
539 the text "links voice into gesture," ensuring a correspondence between the player's
540 speech and his or her body.⁴¹ The playtext establishes, then, a character's bodily
541 attitude, the player's muscular organization and also more generally indicates the
542 "mode of performance, [the] performance register. In so far as the words invoke
543 such things as genre or intertextual reference or parodic quotation, they indicate
544 a register of movement (like a register of language), suggesting how it is
545 done."⁴² The most notable feature of *The Castle* text is its abundant use of alliter-
546 ation. The particular placement of that alliteration in relation to syllabic stress per-
547 haps helped to construct each character's "register of movement."

548 The alliterative device has often been associated with stage devils and the
549 character of the Vice in early English drama, and, as Mark Eccles observes in
550 the introduction to his edition of *The Macro Plays*, the Three Enemies of Man
551 and the Seven Sins do alliterate nearly all their lines, their rhythms "strongly
552 marked" by the stresses of the bob-and-wheel stanza form.⁴³ In *The Castle*,

553 most of the stanzas are thirteen lines long, consisting of two quatrains of three- or
 554 four-stressed syllables, and a “wheel” of five lines with two or three stresses each.
 555 In such a large, open playing space as *The Castle* requires, the coincidence of stress
 556 and alliteration would undoubtedly have helped the audience to hear and follow
 557 the dialogue, but it would surely also have had a significant impact on the players’
 558 bodily performances, perhaps helping them to personify the abstract concepts they
 559 embodied. The effort needed to sustain the stress and the alliteration, and remain
 560 audible, would certainly have required virtuoso performances from *The Castle*’s
 561 players. The first significant pause in World’s opening speech, for example, is
 562 after four lines in which he must alliterate /w/ nine times and plosive /p/ eight
 563 times, each landing in quick succession, some on stressed syllables, some on
 564 unstressed.⁴⁴ This, mixed with the syntactical structures of the verse, demands a
 565 certain breathing pattern, the player’s breaths providing enough air to hold the
 566 rhythm and the pace of the lines, and propel his words toward those on the oppo-
 567 site side of the space. Moreover, the repeated alliteration would perhaps force the
 568 performer to take his time and clearly enunciate each syllable; it is otherwise very
 569 easy to trip over, for example, “[b]e wylde wode wonys [dwellings] and every
 570 weye-went [pathway]” (158), to run one word into the next in a jumble of nonsen-
 571 sical sounds. Posture would almost certainly have influenced the success of
 572 World’s important opening speech; an upright body, bold and proud, would not
 573 only allow the player to fill his lungs, project, and pronounce his lines clearly,
 574 but would also agree with the personified figure of stately World and the content
 575 of his speech.

576 Belyal’s verse offers similar insights into his register of movement. Like
 577 many stage devils, Belyal talks of gnashing his jaws and teeth. “I champe and I
 578 chafe, I chocke on my chynne [thrust out my chin]” (198), he says, and the
 579 verse here and elsewhere in his boast encourages the player to adopt a bodily reg-
 580 ister that exposes the snarling, aggressive attitude described. The placement of the
 581 affricate /tʃ/ (‘ch’) on the four stressed syllables lends emphasis to the sound, but,
 582 because there is no alliteration on Belyal’s unstressed syllables, the rhythm of his
 583 verse is much more clearly delineated than fickle World’s, where alliteration
 584 appears on both stressed and unstressed syllables. Belyal’s verse produces a rock-
 585 ing, stamping rhythm that facilitates a similar motion even while sitting, as he tells
 586 us he is (196). Moreover, the sounds produced, like the /tʃ/ (‘ch’) of line 198
 587 above, the /b/ of *boystows* [fierce] and *bold* (199), the /g/ of *grope*, *gapyn*,
 588 and *grenne* (200) and /k/ of *Carlylle*, *Kent*, and *carpynge* (201) are not only
 589 aggressively plosive, but also encourage the player to adopt a devilish physical
 590 attitude. Pronouncing the affricate /tʃ/ of *champe*, *chafe*, *chocke*, and *chynne*
 591 (198), for example, requires the speaker to part his lips and bare his teeth, bringing
 592 them together in an expression that resembles the clenched-tooth grimace of the
 593 devil in contemporary iconography. Similarly, the long vowel /e/ (‘eh’) combined
 594 with nasal /n/ in *grenne*, *brenne*, *wenne*, and *denne* (200–8), pulls the face into an
 595 open-mouthed grin. Though the actor playing Belyal probably wore a mask cover-
 596 ing at least half, if not all, of his face, the act of producing these sounds and the
 597 facial expressions they require would likely promote the muscular bodily tension
 598 that accompanies such an aggressive and animalistic countenance.⁴⁵ Perhaps the

599 effort required to propel the sounds beyond the confines of the mask would in fact
600 have helped with this.

601 In contrast to Belyal, Flesch, as the personification of sensual indulgence
602 and pleasure, would need to display bodily license and torpor. “I byde [dwell]
603 as a brod Brustun-gutte [broad bursting gut],” he tells us, sitting “florchyd
604 [adorned] in flowrys” (235–7), and we can already imagine the static, rotund,
605 and expansive figure who lounges among his soft furnishings and exotic flowers.
606 Flesch’s verse, in imitation of his nature, seems far more burdensome than either
607 World’s or Belyal’s, and would probably have encouraged and aided the player in
608 producing Flesch’s unique corporeal register. If the first four lines of each speech
609 are taken individually, Flesch is required to utter far more syllables than World,
610 fifteen in line 235 as compared with either nine or ten in line 157, for example.⁴⁶
611 Although this may appear a very slight variation, in terms of performance it would
612 probably have had a profound effect. Whereas the likes of Herod in York’s *Christ*
613 *before Herod* pageant, with his profusion of single syllables, can rattle through a
614 speech at high speed,⁴⁷ Flesch’s multisyllabic iterations would promote a far
615 slower vocal delivery, encouraging the player to take his time and savor his glut-
616 tonous lines. The alliteration given to him here would also contribute thematically
617 to this lethargic and torpid speech and body, typifying the role of Mankynde’s
618 Flesch. The /br/ cluster, with its trilled /r/, along with the /ʌ/ (‘uh’) vowel
619 and guttural /g/ in *brustun-gutte*, for instance, combine to produce a thick flow
620 of sound, which appears to originate in the very depths of the body, once again
621 underlining Flesch’s sinfully indulgent nature. Even his words feed his flesh.

622 The script of *The Castle of Perseverance*, then, not only describes the
623 actions of sin, but its formal features probably also helped to shape how the players
624 performed evil. World, an arrogant prince “prekyd in pride” (159), needed a
625 haughty posture that assumed ownership of the space, offering a direct challenge
626 to the true king, God, on the opposite side of the place. Belyal “be blake” (199) is
627 more beastly and aggressive. Along with his animalistic costume and hell mouth
628 scaffold, his words gnash and snap as his muscles and sinews tense in response to
629 his fiendish verse. In contrast, the bloated and indulgent Flesch chews over his
630 words, their phonetic essence reflecting and instigating his florid, languorous pres-
631 ence. These three do not perform the same frantic kinesis as the Bad Angel and
632 Bacytere, nor do they, at least at this point, seem to display the same energy as
633 we see in the devils of *The Hours of Catherine of Cleves*, but they do still maintain
634 the excessiveness that characterizes the bodily presence of evil and sin. It is their
635 exaggerated, excessive gesticulations, their “demonic *gesticulatio*” that, as with
636 Lechery, mark them as corrupt and damned.⁴⁸

637 Such bodies were clearly, then, in opposition to the bodies of the virtuous,
638 the faithful, the rational, bodies that displayed a very particular comportment
639 and exemplified their harmonious relationship with the spirits they harbored.
640 In his *De institutione noviciorum*, Hugh of Saint Victor advises young novices
641 how to achieve such a balance, advising them to avoid moving their “members”
642 (their arms and legs) in a “disordered, or immodest or extravagant fashion,” and
643 neither should they “diminish the peaceful nature” of their speeches by winking
644

645 or drastically changing their facial expressions.⁴⁹ On a similar note Bernard of
 646 Clairvaux advises the newly appointed pope to:

647
 648 Stand firm in yourself. Do not fall lower, do not rise higher. Do not proceed to
 649 greater length; do not stretch out to greater width. Hold to the middle if you do
 650 not want to lose the mean. The middle ground is safe. The middle is the seat of
 651 the mean, and the mean is virtue.⁵⁰

652
 653 Although probably using the body as a metaphor for political “virtue,” Bernard,
 654 like Hugh, builds the image of a body that holds to its central core, a body that
 655 maintains a delicate poise and restricts its extension into the surrounding space.
 656 It seems very much to be about containment and consistency, modesty and con-
 657 straint, the exact opposite of the uncontrolled and excessive activities of the devils
 658 explored above.

659 Although Bernard and Hugh provide their advice for the edification of
 660 young novices and other clergymen, the ideals for the rational, virtuous body do
 661 filter down to secular society. The author of *The Book of the Knight of the*
 662 *Tower*, for example, adapts the clerical bodily ideal for the maintenance of social
 663 position and gendered decorum. Addressing *The Book* to his daughters, he advises
 664 them to be “softe / humble / . . . stedfast of estate and of manere / of lytel speche to
 665 answeere curtoisly and not to be ouer wyld to sprynge ne lepe.”⁵¹ He also tells
 666 them, “be ye not like ne semblable [nor similar] the tortuse [tortoise] ne to the
 667 Crane. which torne their visage [turn their face] and the heede [head] aboute
 668 their sholders / and wynde their hede here and there as a vane [a weather
 669 vane].”⁵² Instead, he says:

670
 671 Alwey see that ye be stedfast in lokyng playnly to fore [before] you And yf ye
 672 wylle loke a syde / torne youre vysage & youre body to geder [together] / And
 673 so shalle ye hold you in youre estate [social position] more ferme & sure.⁵³

674
 675 As in the examples from Hugh and Bernard, the poses described by the Knight
 676 have as their underlying notion the restriction of the body’s occupation of the
 677 surrounding space, and so the limitation of excess. The idea that the head and
 678 body should remain aligned even when changing the direction of the gaze is
 679 similar (if more extreme) to Hugh’s request that novices refrain from moving
 680 their limbs in an extravagant manner; both seek to maintain symmetry to perform
 681 physical and spiritual harmony, and a virtuous soul.

682 *The Temperate and Intemperate* miniature by the Master of the Dresden
 683 Prayer Book shows clearly the kinesic distinctions between moral and immoral
 684 man (and by implication woman), but also illustrates how sinful excess could
 685 be articulated in spatially restricted bodies, like the Three Enemies of Man, as
 686 well as in highly mobile ones (Fig. 3).⁵⁴ At the front of the image carouse a
 687 group of seven individuals, five men and two women, all shown in various rau-
 688 cously expressive postures. Like the devils in *The Hours of Catherine of Cleves*,
 689 the posture of each of these figures is different from the next, no two match
 690 each other exactly, and all express different preoccupations. Although they appear



Fig. 3 - Colour online, B/W in print

Figure 3.

The Temperate and the Intemperate, by the Master of the Dresden Prayer Book. Miniature in Valerius Maximus, *Faits et dits mémorables des romains* (The Memorable Deeds and Sayings of the Romans [trans. Simon de Hesdin and Nicolas de Gonesse of *Facta et dicta memorabilia*]), bk. 2. MS. 43, recto. Bruges, Belgium, about 1475–80. J. Paul Getty Museum, Los Angeles. Digital image courtesy of the Getty's Open Content Program.

quite static—that is, they are not dancing, leaping, or running—these Intemperate bodies do share common kinesic conventions with the diabolic. Like the devils discussed above, most have their arms raised either level with or above the shoulder; two out of the seven have their legs crossed, which distorts the posture; and none of them shows the tall, upright bearing that is even today associated with propriety and decorum. Instead, they are in various stages of slouching, crouching, and lying, their debauchery and sin indicated in the chaos and disorder of their limbs, and so, though this is a still image, their movements appear palpable. Furthermore, like the devils of *The Hours*, the free and indecorous postures of

737 the Intemperate seem to consume a much larger portion of the space surrounding
 738 them than the sedate group receding at the back of the image (the Temperate).
 739 This, of course, is partly to do with their position in the foreground, but if taken
 740 as individuals, the Intemperate do occupy a far broader section of the space around
 741 them than their Temperate counterparts. Like the devils, their limbs extend out
 742 away from their torsos to occupy the space in front and to the side. Those who
 743 do not have their arms raised instead spread forward onto the table, their forearms
 744 supporting the rest of their bodies. The upper body is also significant here. As
 745 mentioned above, none of the Intemperate stands or sits erect; rather they are
 746 hunched in varying positions, all of which curve their postures. This, again, sug-
 747 gests a greater occupation of the space around them, as their torsos occupy hori-
 748 zontal as well as vertical space, devouring the area around them as they
 749 consume the beer they share.

750 The images of devils and sins in the iconography discussed above all show
 751 the excess, imbalance, and instability that is typically associated with the forces of
 752 evil, but they also offer alternative means of expressing intemperance to suit dif-
 753 ferent performance spaces. Characters like Bacbytere, Pryde, Envye, and the Bad
 754 Angel cross the place in the same energetic, frenzied manner of iconographic devils,
 755 whereas the Three Enemies of Man on their scaffolds show far less active, but
 756 equally uninhibited, bodily attitudes, perhaps similar to those we see in the
 757 Dresden Intemperate. These are, then, two ways of depicting devilish bodies,
 758 which can be tailored and refined depending upon the particular sin or vice they
 759 personify, but also the type of space they occupy. The first marks demonic alle-
 760 giance through the mobile body, moving from one point in space to another. It
 761 uses speed and haste, leaping, trotting, and running, and therefore could only really
 762 be enacted fully in the open space of the *platea*. The second is probably intended
 763 for those figures who remain static or are constrained by the structural limits of a
 764 stage. These individuals cannot easily show their corruption through leaping or
 765 running, and so instead they must portray it through wild gesticulations that
 766 take their arms up and away from the core of the body, through crossed legs or
 767 raised knees, bent bodies and curved spines, all of which mark them as allies of
 768 the devil. World does talk of hopping “[a]s a hawke . . . in my hende hale”
 769 (458), but this is quite different from the leaping of Bacbytere, which would
 770 involve a forward as well as an upward motion. Hopping, by contrast, suggests
 771 a purely vertical action, the doer confined with limited momentum in any other
 772 direction.

773 In performance these wild, disorderly movements and gestures would con-
 774 tribute to the overall impression of the play. The dominance of evil in the space,
 775 established by the scaffolds and the layout of the performance area, is extended to
 776 the bodies and actions of those who performed within it. Evil and sin numerically
 777 dominate, and so they quite literally occupy more of the space than God and the
 778 Virtues, but even individually each Sin, through his or her devilish bodily register,
 779 would consume a greater portion of that space than his or her virtuous counterpart.
 780 This bodily register would, furthermore, make the sins more prominent within the
 781 audience’s visual field, their lively, energetic actions demanding attention and
 782 detracting from the silent, peaceful East.

783 EMPATHY WITH THE DEVIL

784 Matthew Reason argues that there is something ineffable about experiencing
785 live performance, a certain *x*-factor that distinguishes it from film and television.
786 It can, he suggests, “express something beyond that which could be said with
787 language” alone, something that originates in our sensual, somatic perception of
788 the event.⁵⁵ Although he is specifically referring here to nonverbal performance
789 forms, like dance, similar observations have been made about the performance
790 of plays. Bernard Beckerman, for example, notes that,

791
792 [a]lthough theater response seems to derive principally from visual and aural
793 perception, in reality it relies upon a totality of perception that could be better
794 termed kinesthetic. We are aware of a performance through varying degrees of
795 concentration and relaxation within our bodies.⁵⁶

796
797 It is, then, the corporeal copresence of, and interaction between, actors and audi-
798 ences that makes engaging with live performance such a unique experience.
799 Furthermore, as the above quotation from Beckerman suggests, an actor’s move-
800 ments, postures, and gestures do not convey meaning through visual signs alone; it
801 is, of course, possible to read them as one would read the visual signs of a painting,
802 but those signs also have the potential to influence the spectator’s own muscula-
803 ture, and so the effects of the live dramatic event will, as Shepherd writes, also
804 be physically “felt in the body and [will] work powerfully to shape a spectator’s
805 sense of the performance.”⁵⁷

806 The role of the body in performance is consequently as much about the per-
807 ceiving as the performing body. The very particular scripting of bodies and their
808 occupation of space in *The Castle of Perseverance* is obviously closely connected
809 with traditional and iconographic representations of sin and vice, but perhaps it
810 also capitalized on this defining characteristic of the dramatic medium. As already
811 suggested, the performance area of *The Castle of Perseverance* can be separated
812 broadly into two types of playing space: the limited region of the raised scaffold
813 and the open, expansive *platea*. The actors performing on the scaffolds would
814 have been restricted in their movements by the limitations of space, whereas
815 those in the open place would have had greater kinesic freedom and mobility
816 and, therefore, probably displayed the more active and appealing bodily activity.
817 Significantly, it is these latter characters who would have interacted and engaged
818 most with the audience, as the Three Enemies of Man send their temptations to
819 entice Mankynde, and by association the audience, to their company. With such
820 an immediate and lively physical presence before them perhaps the audience of
821 *The Castle of Perseverance* experienced what Jill Stevenson has termed tempta-
822 tion’s “engaging and attractive body rhythms.”⁵⁸ They would see the Sins’ move-
823 ments, but perhaps would also experience those movements via a kind of
824 kinesthetic empathy.

825 As outlined above, kinesthetic empathy refers to an embodied, instinctive
826 simulative response to the movement of others. When the live movement of
827 another is perceived, the brain of the perceiver reenacts internally the experience
828 of moving, so that “during a performance an actor’s actions and reactions onstage

829 are perhaps, to some degree, literally reenacted within the spectator.”⁵⁹ What is
830 more, in doing so, the viewer can imagine, based on her own experience, the
831 thoughts, ideas, and emotions that might prompt or be a result of such movements,
832 therefore associating kinesthetic experience directly with emotional experience
833 and, crucially, with a sense of intersubjectivity.⁶⁰ Much recent work in neurosci-
834 ence has added to and supported the theory of kinesthetic empathy through studies
835 into the mirror neuron system (MNS). Mirror neurons, first described by Giuseppe
836 di Pellegrino et al. in 1992, are a category of visuomotor neuron activated in both
837 the execution and observation of movement.⁶¹ First identified in macaque mon-
838 keys, the initial study was followed by studies in humans.⁶² Like kinesthetic empa-
839 thy, this work suggests that the “observation of another individual acting triggers
840 an internal simulation of her/his actions,” and that the viewer then reflects the
841 bodily attitudes of the observed person, to some degree mirroring those attitudes
842 in his/her own musculature.⁶³ Again paralleling the development of kinesthetic
843 empathy, these neurological responses to movement are also often understood
844 to be associated with the emotional states of the perceiver, offering a means
845 through which an individual might interpret the attitudes, intentions, and feelings
846 of the observed.⁶⁴

847 The evidence for mirror neurons has, however, been disputed, and the theory
848 remains controversial. Initial reviews by Gregory Hickok and others, for example,
849 question the validity of the evidence for mirror neurons, especially as it relates to
850 humans, and observe also the complications presented by overlapping brain func-
851 tions.⁶⁵ The region of the brain in which the MNS has been identified also plays a
852 role in other brain functions, like working memory and receptive language, which
853 may account for the brain activity associated with mirror neurons.⁶⁶ As Anthony
854 D. Passaro further points out, the imaging currently used in MNS studies is still too
855 weak to be able to identify individual neurons, so there is, as yet, no way of being
856 able to distinguish mirror neurons from the other types of neurons clearly active in
857 the same region of the brain.⁶⁷ Further criticisms arise from neurological evidence
858 for the brain’s neuroplasticity, that is, its ability to change, remap, and reconfigure
859 itself in response to input from the environment or from damage caused by illness
860 or injury. Maxine Sheets-Johnstone makes such an argument, observing that the
861 “synaptic connections among neurons are not prespecified in any precise way
862 by our genes” and that “however spatially fixed and permanent the anatomical
863 parts of the brain, its neurology in a living sense in a living being is definitely
864 on the move and not bound to spatially fixed and permanent pathways.”⁶⁸ So,
865 instead of being born with mirror neurons, she argues, “*the mirroring capacity*
866 *of certain neurons derives basically from kinesthetic experiences of one’s own*
867 *moving, that is, from one’s own moving experiences*”; therefore, “mirroring
868 depends on, is contingent on, our own kinesthetically experienced human capaci-
869 ties and possibilities of movement.”⁶⁹ The MNS is then to some extent reliant on
870 cultural and familial contexts, meaning that individuals across time, cultures, and
871 family or social groups will have varying degrees of mirroring capacities and
872 ranges, different “neuronal registers” developed according to the specific move-
873 ments we learn and experience in our own particular social environment. This
874 means, in turn, that mirroring another’s movements may not be as immediate or

875 instinctive as the study results initially suggest; if the cultures of movement of per-
876 son A differ significantly from those of person B, A's mirroring of B's actions may
877 be neither instinctive nor immediate, the unfamiliar actions perhaps not mapping
878 clearly onto those learned by A's MNS. Even if A does come to then "mirror" B's
879 movements, an intersubjective exchange is not guaranteed because the connection
880 between movement and emotions is dependent on individual past experiences;
881 given the unfamiliarity of those movements it may then also be difficult for A
882 to interpret and therefore experience the emotions of B.

883 To summarize, what these criticisms highlight is, first, that though there may
884 be neuronal activity as an individual observes another's action, it is not yet clear
885 that this is evidence of unique neurons that trigger an internal "mirroring." Second,
886 even if scientists do then find that evidence, it can only ever tell us what occurs
887 physiologically, not how each individual experiences it nor how such an experi-
888 ence might be interpreted and used at a cultural level. As Hanna Järvinen has
889 already recognized, "bodies and bodily experiences are historically specific rather
890 than universally alike,"⁷⁰ and so "[w]hat spectators feel and why is highly individ-
891 ual and is linked with wider social, cultural and lived experience."⁷¹ The cultural
892 specificity of movement and gesture, then, has considerable implications for both
893 the MNS and kinesthetic empathy, and in recent years researchers in both fields
894 have tried to account for such kinesic variation. Neuroscientist Christian
895 Keysers, for example, in his 2011 book, *The Empathic Brain*, suggests that
896 "what the mirror system really does is not so much mirror the neural state of
897 whom we observe as *translate* and *reinterpret* what we see" into our own corporeal
898 language, our own bodily experiences, which allows for cultural and individual
899 difference.⁷² Guillemette Bolens has similarly argued that though:

901 I cannot directly experience another person's kinesthetic sensations . . . I may
902 infer [them] in another person on the basis of the kinesic signals I perceive in
903 her movements. In an act of kinesthetic empathy, I may then internally simu-
904 late what these sensations may possibly feel like, via my own kinesthetic
905 memory.⁷³

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907 It is possible, therefore, that the wild, energetic, and ungoverned bodies of devils,
908 Sins, and Vices in *The Castle of Perseverance* did work on the bodies of the watch-
909 ing audience so that they became kinesthetically immersed in, or had actively and
910 consciously to resist, those same patterns and rhythms. This is not to say that an
911 audience would have actually started to move like the Sins, only that such actions
912 may have prompted, for some at least, an increased bodily tension, an unconscious
913 shift in posture that echoed the movements witnessed, the dangerous reflection of a
914 devilish corporeal register in their own musculature perhaps bringing with it
915 related feelings and ideas, whatever they might be for the individual. Of course,
916 not everyone would have responded in precisely the same way, and some may
917 be more or less susceptible to this kind of movement, just as audiences are
918 today. Responses would also, of course, have been dependent on the corporeal cul-
919 ture in which each individual participated, the particular bodily actions, move-
920 ments, postures, and gestures he or she was used to making on a daily basis,

921 and would have also varied depending on an individual's proximity to the per-
 922 former, to other spectators (who may well telegraph their own energies in addition
 923 to the players'), and where they were positioned in the space. The potential for kin-
 924 esthetic engagement with evil in *The Castle* was likely increased by the quantity of
 925 bodies in the performance space all enacting their highly energetic kinesis simul-
 926 taneously. As discussed earlier, evil in this play tends to move en masse, as exem-
 927 plified in the many unscripted but presumably frenetic scenes, such as when
 928 Glotoun (Glutony), Lechery, and Slawth (Sloth) are chased and beaten around
 929 the place by Flesch, their master (s.d. 1822), or when six of the Seven Deadly
 930 Sins gather at Coveytyse's scaffold (s.d. 1009). These scenes were undoubtedly
 931 engaging because they were intentionally comic, but perhaps they were also
 932 appealing because they involved the speedy, well-timed, exaggerated movement
 933 that typically absorbs an audience. As with pantomime slapstick, perhaps part
 934 of the joy in watching Flesch chase Glotoun, Lechery, and Slawth was the phys-
 935 ical, if unconscious, effect felt in the body of the perceiver. The space in which
 936 these scenes occurred would have helped to create such an effect. The greater
 937 proximity between player and spectator in the place, along with its more fluid,
 938 ambiguous boundaries, probably encouraged a kinesthetic response to the charac-
 939 ters' activities. Furthermore, the presence of many equally frenetic bodies in the
 940 place all simultaneously performing their errant kinesis would likely have multi-
 941 plied that energy and the probability of the audience responding kinesthetically
 942 to the physical action before them. As Dee Reynolds writes, kinesthetic engage-
 943 ment "is highly infectious and does not respect individual boundaries."⁷⁴

944 Medieval theorists and commentators were certainly conscious of such
 945 embodied interactions, identifying effects akin to those proposed by proponents
 946 of kinesthetic empathy and mirror neuron theory. In the twelfth century, for exam-
 947 ple, Bernard of Clairvaux, citing Romans 1:20, suggested that souls need their
 948 bodies both to move through the world and sense "[t]he invisible things of
 949 God" and to be able to "know and influence each other."⁷⁵ On this account, not
 950 only do the senses receive information about objects external to the body; they
 951 also communicate information about the individual to the outside world in what
 952 Christopher Woolgar has called a "more open process" of sense perception, by
 953 which "the senses gave out information or affected others directly, as well as
 954 receiving information."⁷⁶ Accordingly, the soul of an individual could extend out-
 955 side the body to interact with and affect objects and other souls via the sensory
 956 organs. The much later authors of *A Tretise of Miraclis Pleyinge*, an early fifteenth-
 957 century tract on the immorality of miracle plays, base their arguments against mir-
 958 acle plays on the observation that it is "of oure fleyss, of oure lustis, and of oure
 959 five wittis" and, therefore, stirs men "to leccherie and debatis [arguments] as
 960 afir most bodily mirthe comen moste debatis, as siche mirthe more undisposith
 961 a man to paciencia [patience] and abliith [prepares the way] to glotonye and to oth-
 962 ere vicis."⁷⁷ The *Tretise* authors, then, recognize performance as a process that
 963 appeals first to the "five wittis" and, as a consequence, it encourages spectators
 964 to love "more the liking of theire body and of prosperite of the world than likinge
 965 in God and prosperite of vertu in the soule" (*TMP*, ll. 318–20).

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967 The *Tretise*'s emphasis on and anxieties about the corrupting effects of per-
968 formance show a sophisticated awareness of the corporeal nature and potential of
969 drama. This is displayed again further on when the authors outline why watching a
970 religious play is so much more dangerous than looking at religious paintings.
971 Advocates of miracle plays argue that, if it is permissible to represent in paint
972 the miracles of God, then reenacting them through performance is also justified.
973 Indeed, plays are even more effective; they are more memorable precisely because
974 where a painting "is a deed bok [dead book]," a play is "quick," that is, alive (*TMP*,
975 ll. 179–85). In this statement it is the liveness of the embodied actor, moving in
976 real time and space, that makes miracle plays so memorable. But, for the
977 *Tretise* authors, the embodiment and reenactment of God's work entails more
978 serious ethical and spiritual issues than its supporters would wish to recognize:
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980 And to the laste reson we seyn that peinture [painting] . . . ben [be] but as
981 nakyd lettris [letters] to a clerk to riden [read] the treuthe. But so ben not
982 miraclis pleyng that ben made more to deliten men bodily than to ben
983 bokis to lewid [unlearned] men. (*TMP*, ll. 373–80)

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985 By equating religious paintings with letters and reading, the authors of the *Tretise*
986 imply that paintings can speak directly to the intellect of the viewer, his reason, his
987 soul where truth lies. In contrast, miracle playing, because it is a quick book, alive
988 and of the flesh, addresses the spectator's body and senses before his intellect. As a
989 result the flesh hurts the spirit, "as in suche pleyng the fleysch is most meintenyd
990 and the spirite lasse" (*TMP*, ll. 492–3). Much as Sponsler did in the 1990s, the
991 *Tretise* authors recognize the experiential basis of medieval dramatic performance,
992 but also express anxieties about the immediate and irrepressible physical responses
993 provoked by the plays. According to them, plays "reversith dissipline" (*TMP*,
994 l. 76), an observation strikingly echoed by Shepherd, who notes that the "physical
995 contagion" of an actor's kinesis can "undo the normal behaviour of a 'civilized'
996 body, which has learnt to defer or repress involuntary body movements."⁷⁸ In
997 addition, *The Tretise* notes, performance's kinesthetic infectiousness perverts
998 not only "oon singuler persone but . . . al an hool comynte [a whole community],"
999 identifying the potential of audiences to telegraph individual excitement to their
1000 fellow spectators (*TMP*, ll. 236–40).

1001 This evidence supports the notion that medieval plays did have an embod-
1002 ied, kinesthetic effect on their audiences, and commentators like the *Tretise*
1003 authors are clearly anxious about the lasting spiritual damage this could bring
1004 about. What is not so clear, however, is that such experiences were always
1005 bound to emotional or intersubjective connections. As mentioned in the introduc-
1006 tion, current thinking about kinesthetic empathy sits oddly with the morality play
1007 format, a dramatic mode that operates allegorically through personified abstrac-
1008 tions. Moreover, unlike other forms of performance in this period (like the miracle
1009 plays discussed by *The Tretise*), morality plays were concerned with guiding and
1010 reforming individual morality to renew and ensure individual spiritual health. In
1011 that sense, an audience's kinesthetic encounters in *The Castle* can perhaps be
1012 understood as a means of learning about oneself, rather than fostering "an ability

1013 to perceive and understand other people's emotions and react appropriately."⁷⁹
 1014 This perhaps also highlights how grounded current concepts of kinesthetic empa-
 1015 thy are in nineteenth- and twentieth-century aesthetic and dramatic paradigms, a
 1016 point also raised by Dee Reynolds in a recent essay. Noting that some forms of
 1017 dance "foreground[] character, narrative and emotions," elements that are also
 1018 characteristic of modern naturalistic theatre, she reminds us of other contexts
 1019 where "these features may be of minimal importance." In these cases, Reynolds
 1020 says, kinesthetic experience is not necessarily always bound to an understanding
 1021 of the inner life of an observed mover, but can be purely an embodied response
 1022 to the movement itself.⁸⁰ In these instances, therefore, *empathy*, a word that
 1023 implies the ability to perceive and react to another's emotions, is misleading;
 1024 Reynolds instead proposes the idea of *kinesthetic affect*, emphasizing "embodied
 1025 responses which take the form of an 'affective encounter' rather than an 'emotional
 1026 identification' with others."⁸¹ *Affect* here is seen to precede "the kinds of cognitive
 1027 differentiations that separate out emotions into distinct and identifiable categories
 1028 (such as happy, sad etc.);" it is "pre-cognitive and refers to that point at which the
 1029 body is activated, 'excited,' in the process of responding."⁸² It is "felt in the body,
 1030 but not yet 'captured' in emotion."⁸³ This also means that kinesthetic affect is often
 1031 infectious, involuntary, and unconscious; like the Sins of *The Castle*, affective
 1032 responses "seek us out."⁸⁴

1033 Reynold's account of kinesthetic affect seems closer to *The Castle's* deploy-
 1034 ment of the corporeal effects of movement. As already illustrated, medieval theo-
 1035 rists, playwrights, and commentators were acutely aware of the embodied nature of
 1036 performance, and many of their observations are strikingly similar to those made
 1037 by modern critics. It makes sense, then, that playwrights and performers would
 1038 make use of kinesthetic affect, would harness it and cultivate it as both a drama-
 1039 turgical and didactic tool. *The Castle's* choreographing of devilish movement
 1040 seems designed to be engaging and absorbing, to dominate the dramatic experi-
 1041 ence, to tempt, to seduce at a "pre-cognitive" level, and highlight how easy it is
 1042 to fall in with sin. What is more, such an encounter relies on individual responses,
 1043 not collective or communal ones. The personal, lived kinesic experience of each
 1044 audience member is given room to influence the play's meaning, as every person
 1045 responds differently to the varying movements of each personified sin. This
 1046 enhances rather than detracts from the play's moral agenda, telling that individual
 1047 something about herself, about how her own body engages with and is tempted by
 1048 the world, life, and other bodies. *The Castle*, then, enacts "the process through
 1049 which . . . knowledge production takes place," only this is knowledge of the self
 1050 and individual tendencies, rather than knowledge of the world and of others.⁸⁵

1051 The innate attractiveness of demons, Sins, and Vices in morality plays and
 1052 their influence over the audience have been a constant source of concern for many
 1053 modern critics as well as medieval moralists; both perceive their charismatic pres-
 1054 ence as undermining the moral, didactic purposes of the plays. I would argue, how-
 1055 ever, that the seductiveness of such an engagement actually aided rather than
 1056 undermined the moral lessons of the plays. From the outset of *The Castle of*
 1057 *Perseverance*, it is sin that is most visible to the audience. The space is dominated
 1058 by devilish figures in both its structures and the bodies who occupy the place. The

1059 movement of the characters continues this trend as the Sins burst energetically into
1060 the *platea*, drawing the audience's attention through their exaggerated movements.
1061 Each of these elements contribute to the message that sin and temptation exist all
1062 around us, that they constantly invade our awareness, distracting us from our true
1063 goal and end with God. Evil in this play also makes it very easy to engage with its
1064 followers; not only is it pleasurable, it is effortless and perhaps subconscious. The
1065 production of the Sins' characteristic "body rhythms" capitalized on the innate
1066 responses of the audience's bodies to physical movement, their tempting charisma
1067 simulating the allure of vice in the everyday. Sin, says the play, is the simpler path
1068 and, if unmindful of the temptations present, it is easy to be seduced by its charms.
1069 But this is neither the final nor the enduring message. Although Mankynde suc-
1070 cumbs to sin for a second time and his soul, perhaps embodied by a child actor,
1071 is beaten and dragged to hell, his final plea for mercy is answered. He (and so, alle-
1072 gorically, the audience) is saved from the clutches of hell and brought back to vir-
1073 tuous order and restraint, with the heightened, palpable, memorable experience of
1074 succumbing to temptation, of being possessed by sin, foregrounding that redemp-
1075 tive possibility. The play, therefore, is not simply telling or showing the audience
1076 the potential consequences of sin; it is creating an experience that enables them to
1077 understand these for themselves, paradoxically drawing attention to the body's
1078 instinctive, unconscious responses by first allowing it to be pulled in via kines-
1079 thetic affect. Neither does it abandon its audience to the bodily allure of active
1080 vice, and to assume so perhaps underestimates the dramaturgical skills of medieval
1081 devisers and performers. The play builds on the spatial environment constructed
1082 by its scaffolds, and scripts performances that actively encourage a kinesthetic
1083 response to the players' bodies, creating within the safe space of its emblematic
1084 arena a simulated, proxy experience of the fall into sin and the route to salvation.

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ENDNOTES

1. Claire Sponsler, *Drama and Resistance: Bodies, Goods, and Theatricality in Late Medieval England* (Minneapolis: University of Minnesota Press, 1997), 80–4.

2. *Ibid.*, 80.

3. Karen Wood, "Kinesthetic Empathy: Conditions for Viewing," in *The Oxford Handbook of Screenance Studies*, ed. Douglas Rosenberg (Oxford: Oxford University Press, 2016), 245–61, at 245.

4. Susan Leigh Foster, "Movement's Contagion: The Kinesthetic Impact of Performance," in *The Cambridge Companion to Performance Studies*, ed. Tracy C. Davis (Cambridge: Cambridge University Press, 2008), 46–59, at 49.

5. "Watching Dance: Kinesthetic Empathy," legacy site of the Watching Dance project, www.watchingdance.org/about_us/index.php, accessed 13 September 2017, ¶3 of 11.

6. Susan Leigh Foster, *Choreographing Empathy: Kinesthesia in Performance* (Abingdon and New York: Routledge, 2011), 7; 74.

7. *Ibid.*, 127–8.

8. *Ibid.*, 10; 127. Cf. "projecting oneself into the object of contemplation," Dee Reynolds and Matthew Reason, "Introduction," in *Kinesthetic Empathy in Creative and Cultural Practices*, ed. Reynolds and Reason (Bristol and Chicago: Intellect, 2012), 17–25, at 19.

9. John Martin, *America Dancing: The Background and Personalities of the Modern Dance* (New York: Dodge Publishing, 1936), 117. Quoted and discussed in Foster, *Choreographing Empathy*, 7–8.

Empathy with the Devil

10. Foster, *Choreographing Empathy*, 2; Susan Leigh Foster, "Movement's Contagion," 49; see also Wood, 247.

11. For an introduction to morality plays, see Pamela M. King, "Morality Plays," in *The Cambridge Companion to Medieval English Theatre*, 2d ed., ed. Richard Beadle and Alan J. Fletcher (Cambridge: Cambridge University Press, 2008), 235–62.

12. Foster, *Choreographing Empathy*, 2; "Movement's Contagion," 49.

13. Foster, *Choreographing Empathy*, 218; Wood, 247.

14. Maurice Merleau-Ponty [1945], *Phenomenology of Perception*, trans. Colin Smith (London and New York: Routledge, 2002), 112–69; Michel de Certeau [1980], *The Practice of Everyday Life*, trans. Steven Rendall, 3d ed. (Berkeley, Los Angeles, and London: University of California Press, 2011), 91–130.

15. Janette Dillon, *The Language of Space in Court Performance, 1400–1625* (Cambridge: Cambridge University Press, 2010), 7.

16. Maxine Sheets-Johnstone, "Kinesthetic Experience: Understanding Movement Inside and Out," *Body, Movement and Dance in Psychotherapy* 5.2 (2010): 111–27, at 114.

17. Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell, 1991), 137.

18. For further discussion, see Clare Wright, "Ontologies of Play: Reconstructing the Relationship between Audience and Act in Early English Drama," *Shakespeare Bulletin* 35.2 (2017): 187–206.

19. There are similar sketches from the Continent and designs for circular staging in extant manuscripts of medieval Cornish drama. See David Mills, "Diagrams for Staging Plays, Early or Middle Fifteenth Century," in *Local Maps and Plans from Medieval England*, ed. R. A. Skelton and P. D. A. Harvey (Oxford: Clarendon Press, 1986), 344–5; Merle Fifield, "The Arena Theatres in Vienna Codices 2535 and 2536," *Comparative Drama* 2.4 (1968–9), 259–82; Sydney Higgins, *Theatre in the Round: The Staging of Cornish Medieval Drama* (North Charleston, SC: CreateSpace, 2013).

20. For discussion of *The Castle's* diagram and its issues, see Richard Southern, *The Medieval Theatre in the Round: A Study of the Staging of "The Castle of Perseverance" and Related Matters* (London: Faber & Faber, 1957); Pat M. Ryan, "Review: *The Medieval Theatre in the Round: A Study of the Staging of 'The Castle of Perseverance' and Related Matters* (London: Faber and Faber, 1957)," *Quarterly Journal of Speech* 44 (1958): 444–5; Natalie Crohn Schmitt, "Was There a Medieval Theatre in the Round? A Re-Examination of the Evidence," in *Medieval English Drama: Essays Critical and Contextual*, ed. Jerome Taylor and Alan H. Nelson (Chicago: University of Chicago Press, 1972), 292–315; William Tydeman, *English Medieval Theatre, 1400–1500* (London: Routledge & Keegan Paul, 1986); Andrea Louise Young, *Vision and Audience in Medieval Drama: A Study of "The Castle of Perseverance"* (Basingstoke and New York: Palgrave Macmillan, 2015).

21. Robert Weimann first popularized the use of the terms *locus* and *platea*, of which place-and-scaffold is a primary example. He defines them as a fixed, symbolic location and a nonrepresentational open space, respectively. See his *Shakespeare and the Popular Tradition in the Theater: Studies in the Social Dimension of Dramatic Form and Function*, ed. Robert Schwartz (Baltimore: Johns Hopkins University Press 1978), 73–84. For criticism see Erika T. Lin, "Performance Practice and Theatrical Privilege: Rethinking Weimann's Concepts of *Locus* and *Platea*," *New Theatre Quarterly* 22.3 (2006): 283–98; and Wright, "Ontologies of Play."

22. All quotations from *The Castle of Perseverance* are as in *The Macro Plays*, ed. Mark Eccles, EETS 262 (Oxford: Oxford University Press, 1969), 1–111.

23. Tydeman, 83. See Southern, 56, for an alternative interpretation.

24. A photo archive of the 1979 *PLS* production can be found at www.flickr.com/photos/plspl/albums/72157629762340360/with/7212266736/, accessed 2 May 2018.

25. Southern, 11–12.

26. Catherine Belsey, *The Subject of Tragedy: Identity and Difference in Renaissance Drama* (London: Methuen, 1985), 21–2.

Theatre Survey

1151 27. David Bevington, *Action Is Eloquence: Shakespeare's Language of Gesture* (Cambridge,
1152 MA: Harvard University Press, 1984), 8–9.

1153 28. Clifford Davidson, *Visualizing the Moral Life: Medieval Iconography and the Macro*
1154 *Morality Plays* (New York: AMS Press, 1989), 52.

1155 29. Debra Higgs Strickland notes the typical “[p]ictorial principles of opposition” in medieval
1156 depictions of demons. See Strickland, *Saracens, Demons and Jews: Making Monsters in Medieval Art*
(Princeton: Princeton University Press, 2003), 71.

1157 30. See also Sarah Carpenter, “Laughter and Sin: Vice Families in Tudor Interludes,” in
1158 “Folly’s Family, Folly’s Children,” comp. Richard Hillman, *Theta* XII (2016): 15–37, [http://](http://umr6576.cesr.univ-tours.fr/Publications/Theta12/)
1159 umr6576.cesr.univ-tours.fr/Publications/Theta12/, accessed 2 May 2018.

1160 31. Natalie Crohn Schmitt argues (300–3) that the Virtues probably descended to the ground
1161 immediately surrounding the Castle, but were defended by the ditch, which she suggests encircled
1162 the Castle.

1163 32. Tydeman proposes that the actor playing God would have been hidden by a curtain until he
1164 speaks. For further discussion see, Tydeman, 86–98.

1165 33. *The Book of Vices and Virtues: A Fourteenth Century English Translation of the “Somme le*
1166 *Roi” of Lorens d’Orléans*, ed. W. Nelson Francis, EETS, orig. ser. 217 (London: Oxford University
1167 Press, 1942), 103, ll. 4–12.

1168 34. The precise meaning of these last two lines is unclear, and depends on the transcription of
1169 *þo* (either *those* or *the*), whether *dewyls* is singular or plural possessive, and the interpretation of *wode*.
1170 *Wode* has multiple meanings in Middle English, the most common being *wood* and *madness*, both inter-
1171 connected. See Middle English Dictionary entries *wōde* (n. (2)) and *wōd(e)* (n. (3)), [https://quod.lib.](https://quod.lib.umich.edu/m/med/lookup.html)
1172 [umich.edu/m/med/lookup.html](https://quod.lib.umich.edu/m/med/lookup.html), accessed 2 January 2019. Cf. David N. Klausner’s gloss, *The*
1173 *Castle of Perseverance* (Kalamazoo: Medieval Institute Publications, 2010).

1174 35. The polysemy of *degre* in Middle English is important to this reading. It can mean, among
1175 other things: an elevated place, a platform; a stage of advancement or development; a stage in a process;
1176 and a geometric measurement of angles or circular arcs. See the entry for *degre* (n.) in the *Middle*
1177 *English Dictionary and degre* (n.) in *OED*.

1178 36. For more on the representation of devils in early English drama see John D. Cox, *The Devil*
1179 *and the Sacred in Early English Drama, 1350–1642* (Cambridge: Cambridge University Press, 2000);
1180 John D. Cox, “Devils and Vices in English Non-Cycle Plays: Sacrament and Social Body,”
1181 *Comparative Drama* 30.2 (1996): 188–219; and Max Harris, “Flesh and Spirits: The Battle Between
1182 Virtues and Vices in Medieval Drama Reassessed,” *Medium Ævum* 57.1 (1988): 56–64.

1183 37. Richard Rastall, *The Heaven Singing: Music in Early Religious Drama*, 2 vols.
1184 (Cambridge: D. S. Brewer, 1996), 1:206.

1185 38. In the fourteenth century, John Bromyard draws on this passage in his *Summa praedican-*
1186 *tium*, where he criticizes masked dancers “whose feet are swift to seek out evil.” Cited in *The Medieval*
1187 *European Stage 500–1550*, ed. William Tydeman et al. (Cambridge: Cambridge University Press,
1188 2001), 260.

1189 39. Alexandra F. Johnston, “‘At the Still Point of the Turning World’: Augustinian Roots of
1190 Medieval Dramaturgy,” *European Medieval Drama* 2 (1998): 1–9, at 3.

1191 40. *Book of Vices and Virtues*, 44, ll. 14–19.

1192 41. Simon Shepherd, *Theatre, Body and Pleasure* (London: Routledge, 2006), 11.

1193 42. *Ibid.*, 36.

1194 43. Eccles, *The Macro Plays*, xvi–xvii. For more on alliterative verse form see, for example,
1195 Ralph Hanna, “Defining Middle English Alliterative Poetry,” in *The Endless Knot: Essays on Old*
1196 *and Middle English in Honor of Marie Borroff*, ed. M. Teresa Tavormina and R. F. Yeager
(Cambridge: D. S. Brewer, 1995), 43–64; and the introduction to *The Poems of the Pearl*
1197 *Manuscript: Pearl, Cleanness, Patience, Sir Gawain and the Green Knight*, ed. Malcolm Andrew
1198 and Ronald Waldron (Exeter: Exeter University Press, 2007).

1199 44. There is no punctuation in the manuscript, but the sense and syntactical pattern of World’s
1200 lines would seem to suggest a pause after “in pes be ȝe bent” (160). For a facsimile edition of the text see

Empathy with the Devil

1197 *The Macro Plays: A Facsimile Edition with Facing Transcriptions*, ed. David Bevington, Folger
1198 Facsimiles, MS Series 1 (New York: Johnson Reprint Corp., 1972). A digitized copy of the
1199 Macro Plays can be found via the Folger's Luna Digital Image Collection: [https://luna.folger.
1200 edu/luna/servlet/view/search?q=mfhhd_repository_number%3D%22V.a.354%22&os=0](https://luna.folger.edu/luna/servlet/view/search?q=mfhhd_repository_number%3D%22V.a.354%22&os=0), accessed
1201 22 January 2019.

1202 45. For more on medieval masking traditions, see Meg Twycross and Sarah Carpenter, *Masks
1203 and Masking in Medieval and Early Tudor England* (Aldershot and Burlington, VT: Ashgate, 2002).

1204 46. The number of syllables will depend on whether final *-e* is sounded in the East Midlands
1205 dialect of this period. See Hoyt N. Duggan, "Final *-e* and the Rhythmic Structure of the B-Verse in
1206 Middle English Alliterative Poetry," *Modern Philology* 86.2 (1988): 119–45.

1207 47. For discussion of Herod's speech, see Clare Wright, "Acoustic Tyranny: Metre, Alliteration
1208 and Voice in *Christ before Herod*," *Medieval English Theatre* 34 (2012): 3–29.

1209 48. Jean-Claude Schmitt, "The Rationale of Gestures in the West: Third to Thirteenth
1210 Centuries," in *A Cultural History of Gesture*, ed. Jan Bremmer and Herman Roodenburg,
1211 (New York: Cornell University Press, 1992), 59–70, at 66–7 (quote on 67).

1212 49. Hugh of Saint Victor, quoted in Jean-Claude Schmitt, "The Ethics of Gesture," in
1213 *Fragments for a History of the Human Body*, 3 pts., ed. Michel Feher, with Ramona Naddaff and
1214 Nadia Tazi (New York: Zone, 1989), 2:129–47, at 139.

1215 50. Bernard of Clairvaux, *Five Books on Consideration: Advice to a Pope*, trans. John
1216 D. Anderson and Elizabeth T. Kennan (Kalamazoo: Cistercian Publications, 1976), bk. 2, chap. 19, 72.

1217 51. *The Book of the Knight of the Tower*, ed. M. Y. Offord, trans. William Caxton, EETS,
1218 suppl. ser., 2 (London: Oxford University Press, 1971), 28, ll. 10–13. Offord's edition maintains the
1219 punctuation of Caxton's original printed text.

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Theatre Survey

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