

EPISODE SIX - ZIGZAG

55. EXTERIOR – ROMAN RUINS - DAY

Sound: upswell of theme music

TUROLD

*Roland, Roland, you know now you're betrayed,
But in your heart is courage, and your voice is not
dismayed.
Face ye now grim battle, take your shields and raise them
high,
With honor we have lived our lives with honor we shall
die.*

QUEEN EDITH

(voice fades as she and Odo walk away)
And Lady Cynewyn, carry on.

Sound: transition music, Cynewyn's theme

56. EXTERIOR – ROMAN RUINS - DAY

N: Cynewyn walks across the ruined villa accompanied by Bardolfe.

Sound: crunching footsteps

BARDOLFE

Lady, you are well?

CYNEWYN

(taking a shaky breath)
Yes, yes, I am better, Sir Bardolfe.

A beat.

BARDOLFE

Just Bardolfe, Lady...So the stitching. You are stitching.

CYNEWYN

Yes, about to start. This piece of tile here is just what I
need for the Queen's *tenture*. I'm glad we found this place,
despite...

BARDOLFE

What are you stitching, Lady?

CYNEWYN

The story about the great Battle that brought you all here.
To England.

BARDOLFE

Oh yes?

CYNEWYN

And I'm drawing and writing, too, just a little.

BARDOLFE

I cannot read the writing, my Lady. It is a mystery to me,
what you do.

A beat.

BARDOLFE

But I do know something.

CYNEWYN

What is that?

BARDOLFE

That I will protect you always, Lady. Wherever you are. I
will protect you with my life. I swear it on our blessed St.
George.

CYNEWYN

Thank you, Bardolfe. You are a true knight.

Sound: walking steps, crunching twigs

A beat.

BARDOLFE

So *Drottning*, will you do something for me?

Sound: transition music

57. INTERIOR – ABBEY WORKROOM - EVENING

N: After supper, Cynewyn and Bardolfe pore over scrolls at the Abbey table.

Sound: scratching quill on parchment, background sounds of a busy kitchen.

CYNEWYN

Here, this is the letter of your first name "B". Downstroke with a straight line, then two round curves, like the curve of a swan. Write it for me.

BARDOLFE

I cannot, *Drottning*. The quill is slippery and my fingers are too thick.

CYNEWYN

Let me take your hand to guide you. Like this.

Sound: approaching footsteps

CAPTAIN VITAL

What's this, Bard? Holding hands with the Lady? Does the Lady Abbess know?

Sound: guffaws

BARDOLFE

Oof! Get off!

CYNEWYN

Vital, quit poking Bard! Why don't you go see Aelfgyva? Over there? Now go!

Sound: guffaws, titters from other ladies.

CYNEWYN

Ignore them. You're doing well. Here, make the next letter "A".

BARDOLFE

Oui. I understand now. Merci beaucoup, Lady.

Sound: transition music, thematic music

58. INTERIOR – CANTERBURY CASTLE - DAY

N: Spring weather promises fine fighting. William has returned from his bloody and violent campaign to stamp out the last of the Saxon rebellions in the North. He sets up temporary court in Canterbury and brings a special prisoner with him.

Sound: background crowd noise, marching footsteps, dragging feet, jangle of chains. A thud.

N: Cynewyn, the Lady Abbess, Father Nico, Queen Edith, Odo, and assorted courtiers and men-at-arms watch the spectacle.

WILLIAM

Lords, ladies, attend me well. You see here before you a grievous traitor, the Lord Morcar of Mercia!

MORCAR
(groaning)

Sound: gasps, tittering from the crowd

WILLIAM
This revolt, Lord, this rebellion, has been stamped out and you captured! What say you?

Sound: gasps from the crowd

MORCAR
(groans then whispers)
Mercy, Majesty.

WILLIAM
What was that?

MORCAR
Mercy, Lord. I beg mercy for myself and my family.

CYNEWYN
(whispers)
Don't look at me, don't look at me.

Sound: crowd noise

WILLIAM
So it's mercy you want, after your rebellion and defiance of my rule? On your knees!

Sound: growing murmurs, clanking of chains

WILLIAM
Hereward the Wake is defeated and all of England is mine. Say it.

MORCAR
(in English)
Hereward is escaped and England is not yours.

Sound: titters, sound of a blow.

WILLIAM
What did he say?

Sound: whispered translation by Odo.

WILLIAM

(incredulously)

Your father's lands are forfeit, your brother is dead, your cousin is hostage - where from comes this defiance in the face of our Norman might?

CYNEWYN

(groaning whisper)

No, no.

MORCAR

I will not bow to you. I would bow to Eustace, but never to you!

Sound: crowd in an uproar. Murmurs, shouts, staffs being pounded.

59. INTERIOR – CANTERBURY CASTLE - DAY

N: Just then, Queen Edith moves calmly through the throng, and stands between Morcar and Cynewyn.

QUEEN EDITH

Majesty, I would speak.

WILLIAM

Lady?

QUEEN EDITH

We heard of your campaign to harry the North, Majesty.

Sound: silence, then a growing murmur

A beat

QUEEN EDITH

Of the grievous lessons given to our people, men, women and children. We have heard and are greatly saddened.

Sound: crowd is in an uproar again

WILLIAM

(warningly)

Lady Edith?

QUEEN EDITH,

Majesty, we would propose another way. After so much slaughter, so much suffering. A way of peace.

Sound: the shouting dies down.

WILLIAM
Lady Edith? What is this?

Sound: clanking chains, crowd has fallen silent

QUEEN EDITH
Majesty, we have for you, I have for you, a piece of a *tenture* that I am creating for you. It was meant as a surprise, but you must know that we are recounting your legacy, your stories, even now.

WILLIAM
And?

QUEEN EDITH
And the most gifted aspect of it is this woman, Morcar's cousin, Lady Cynewyn of Drayton. Step forward, Lady.

CYNEWYN
(gasps)
Yes, Majesty.

QUEEN EDITH
She, Father Nico and our beloved Turoid have created a majestic *tenture* that will bring peace to our country.

Sound: murmur of the crowd

A beat

QUEEN EDITH
It is a record of your valiant deeds and the deeds of your knights and your brother Earl Odo and those of Count Eustace, your most loyal ally.

WILLIAM
Go on.

QUEEN EDITH
(kneeling)
I beg you, in the name of that peace, to spare the life of Morcar, for the love of this country and for the love of his cousin Lady Cynewyn, who is dear to me.

A beat

WILLIAM
Lady, I will consider this.
(to his knights)
Take him away. But carefully.

Sound: marching footsteps, dragging feet and clanking chains

WILLIAM
Leave us. I would speak in private with Lady Edith.

Sound: murmurs and shuffling feet. Then silence

WILLIAM
Well played, Lady. Well played.
(beat)
I'm feeling generous today, so you will get your wish.

EDITH
I and all your subjects are grateful, Your Majesty.

WILLIAM
But here is my price, Edith - end the dispute between Odo and Eustace by the time I return again at Midsummer. Use any means necessary. I will not have my two most loyal lords at odds with each other while the English ravage us.

Sound: transition music, thematic music?

60. EXTERIOR – CANTERBURY ABBEY - DAY

N: Back at the Abbey, Tuold, Vital and his men-at-arms are on horseback, ready to ride out for Dover Castle. The seamstresses gather round.

Sound: stamping horses, hustle and bustle.

AELFGYVA
Here, Vital. A token for you to remember me.

N: Aelfgyva hands a handkerchief embroidered with the letters “A” and “V” intertwined over Cupid’s bow.

CAPTAIN VITAL
I will cherish it, *mon couer*. And return to you swiftly.

Sound: swift footsteps, horse sounds

CYNEWYN

Sir Turolde, this is unexpected. Must you leave so soon?

TUROLDE

I must do as I'm bid, my queen. Lady Edith requests one more service from me, then I may retire to my lands in Hertfordshire.

CYNEWYN

But there was so much else to discuss! Father Nico needs your advice on the final designs before we can begin stitching! I need you!

TUROLDE

I trust your skill, *Drottning* and Father Nico's knowledge. Worry not - God has told me that Lady Edith will lead you all to something beyond you or me, a talisman, a relic. A token of joy.

CYNEWYN

(fiercely)

Come back to me soon, dearest friend.

TUROLDE

Soon, I promise. Til we meet again, *ma cherie*! Adieu!

Sound: horses clip clopping

CYNEWYN

Goodbye my friend!

Sound: transition music, thematic music

61. INTERIOR – CANTERBURY ABBEY - DAY

N: Some days pass and in the Abbey workroom the windows are open and the room is bathed in sunshine.

Sound: busy activity, looms, spinning wheels, soft conversation.

N: Vital, Bardolfe and Wadard sit with Father Nico, explaining the sequence of the Battle of Hastings.

Vital narrates the beginning of the Battle. Horses charge

Sound: horses charging through mud

archers let loose their arrows

Sound: Whinging of loosed arrows,

lancers attack.

Sound: screams and yells as men attack with lances

Charges, countercharges, the shield wall holds firm, retreats, attacks, all as the sun wheels overhead in the sky.

And finally, the Hand of God, the arrow that kills King Harold.

Sound: thematic music upswell over sounds of battle

62. INTERIOR – CANTERBURY ABBEY - DAY

N: That afternoon, Cynewyn and Aelfgyva, her newborn baby swaddled to her chest, bend over a linen strip.

CYNEWYN

That's beautiful, Aelfgyva. King William's crown at the coronation looks royal, indeed. He will be best pleased.

A beat.

Sound: contented noises sewing, spinning, weaving

AELFGYVA

Thank you, Lady.
(a beat)

You must be so relieved at your cousin's pardon.

CYNEWYN

I received a message from him today, from Normandy. He misses the fighting and the swiving, but he is resigned to a life as a privileged prisoner.

Sound: workroom hum

AELFGYVA

Drottning, I would tell you something... Sir Vital has spoken to Father Nico and the Lady Abbess.

CYNEWYN

Yes? What about?

AELFGYVA

Vital wants to give my baby his name, to make me a whole woman again! We are to be wed on the feast day of St. Edburga, just before Midsummer's Day.

CYNEWYN

Oh Aelfgyva, I am overjoyed! That is wonderful news!
Please give my congratulations and blessings to Sir Vital!

AELFGYVA

I will, thank you, *Drottning!*

Sound: kiss and cooing baby.

63. INTERIOR/EXTERIOR – CANTERBURY ABBEY - DAY

N: Just then, the sounds of stamping hooves and jingling harnesses tumble into the *tenture* workroom.

Sound: horse sounds

SEAMSTRESS #1

Drottning, it is your Lord! The handsome one!

CYNEWYN

Who? What?

THURSTAN

(from down in the courtyard)

Hallooo!

CYNEWYN

Lord Drayton has returned at last!

Sound: footsteps down the stairs, women chattering, laughing and talking.

LADY ABBESS

Hear, hear, what is all this?

AELFGYVA

It's Lord Drayton with a wagonful of birds!

Sound: footsteps then more horse sounds

64. EXTERIOR – CANTERBURY ABBEY - DAY

N: Leaner, harsher of visage but more confident, Thurstan dismounts and starts to unload his wagons.

Sound: pounding feet down the stairs

THURSTAN

My Lady Abbess, well met! I am here at last, with gifts and tokens from far-away lands.

Sound: excited crowd, creaking of wagons

THURSTAN

This is for you, Lady. I thought of you while in Byzantium.

LADY ABBESS

Lord Drayton, you have brought the light with you! This necklace of amber is very fine indeed. I thank you!

THURSTAN

It is my pleasure, Mother. And Father Nico, I picked this particularly fine bird for you. And I'll help you train it to your hand, if it's to your liking.

FATHER NICO

Thank you, Lord Thurstan! That is most generous!

Sound: murmurs and exclamations

CYNEWYN

My Lord, well met! You were gone a very long time. So much has happened.

THURSTAN

And with me, as well, Lady.

Sound: transition music, thematic motif?

65. EXTERIOR – FORESTS NEAR ROUEN - DAY

N: Three weeks earlier, Thurstan and King William ride on horseback in the forests near Rouen, falcons on their wrists, while beaters walk in front of them to flush game.

Sound: horses, calling of beaters

WILLIAM

I am well-pleased, Thurstan, well-pleased indeed. I received the other birds you sent, but this one is magnificent. I can see why you couldn't part with it right away.

THURSTAN

Guillame, you can't imagine the land where I found him.
The country of the Kazakhs is wild with mountains and
people strange and fantastic.

(a beat)

I was told that only a Kazakh could be master to a hunting
eagle. But I did it. I. And they said it could not be done.

Sound: clip clop of horses hooves.

WILLIAM

So, what is weighing on you, *mon frere*?

THURSTAN

You are my lord and my friend, Will, and I wouldn't
imperil either one.

WILLIAM

Speak freely.

THURSTAN

Isabelle will not return to me, Lord. I visited her in
Bayeux, at the Abbey she built with her own money and
beseeched her to return to me, but she refused.

(a beat)

I had such hopes when we first married, but now...

(a beat)

So, if I could train this most magnificent bird from the
most savage land, why can't I entice my own wife?

Sound: clip clop of horses hooves, birds singing.

A beat.

WILLIAM

Fate has been kind to me, Thurstan. Mathilda and I are like
hawk and master, strong, disciplined, certain in what we
do.

WILLIAM

I trust her with my life and my kingdom. But this, this
bond, is most uncommon.

THURSTAN

(wryly)

That I know.

(a beat)

But how do I make a marriage work when my woman has run away?

WILLIAM

Hmmm.

Sound: horses clip clop along

THURSTAN

There was nothing I could do, Will about her unhappiness.

(beat)

She birthed the babe but had no interest in it, in him. Then she left us.

Sound: horse clip clops, beaters in the distance

THURSTAN

(bitterly)

And the truth is she is too far above me, something she has never let me forget.

A beat

WILLIAM

Hmmm. That was not what I intended when I arranged the match.

THURSTAN

But *mon frere* there is more.

(a beat)

Isabelle talked to me of annulment. Odo has said that he would grant it, but then my son would be a, a...my apologies, Will.

WILLIAM

Batard, you mean. A bastard. Like me. Yes, I can see your point.

(a beat)

You wish to marry again? Not just take a concubine?

THURSTAN

Oui.

WILLIAM

Ah. Well then.

(beat)

Women are not birds to be trained, more's the pity. Life would be simpler if they were.

Sound: thematic music, transition motif

END EPISODE SIX