

THE  
PAGEANT  
OF  
ABINGER

In aid of the parish church preservation fund

Saturday July 14 at 3pm (1934)

Wednesday, July 18 at 7pm (1934)

Programme Notes and Text of Narrator's Speeches by  
E. M. FORSTER

Music Composed and Arranged by  
R. VAUGHAN WILLIAMS MUS. DOC.

Narrator

Wilfred Grantham

Scenario by Pageant Master  
TOM HARRISON

The Band of the 2<sup>nd</sup> Battalion West Yorkshire Regiment (Price of Wales  
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<p><b>PROGRAMME OF EVENTS</b></p> <p>SATURDAY, JULY 14TH.</p> <p>3 to 5 p.m. PAGEANT OF ABINGER in the Old Rectory Garden.</p> <p>5 to 11 p.m. GRAND FUN FAIR AND FETE. Stalls—Sports—Tug-of-war—Greasy Pole on the Village Green adjoining the Church and Abinger Hatch Hotel.</p> <p>TEAS AND REFRESHMENTS SERVED FROM 5 P.M. ONWARDS ON THE FAIR GROUND.</p>																																		
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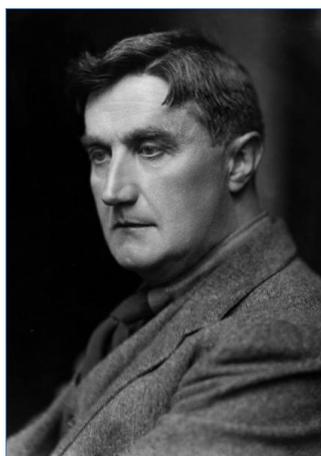
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R Vaughan Williams Mus. Doc.



E. M. FORSTER

# The Abinger Pageant<sup>1</sup>

## Foreword to Visitors

ABINGER is a country parish, still largely covered with woodland. It is over ten miles long – one of the longest parishes in England – but very narrow, and it stretches like a thin green ribbon from the ridge of the North Downs right away to the Sussex border in the South. The Old Rectory Garden, where our pageant is held, lies so to speak about a third of the way down this ribbon. To your left, as you are sitting, the parish land falls away from you towards the valley of the Tillingbourne, then it rises on to the Downs. The larger and the wilder part of the parish is on your right; here the strip of land rises over Leith Hill and Abinger Commons, then it falls steeply into the Weald.

The church, on whose behalf the pageant is held, stands a quarter of a mile beyond you, at the Hatch or entrance to the Common. It was built in the reign of William the Conqueror (about 1080) and added to in the days of Archbishop Stephen Langton (1220), and again in the nineteenth century. It is dedicated to St James, the saint of pilgrims. Close to it are the Village Stocks and the old Hatch Inn. On the farther side of it stands the former Manor House of Abinger.

You see a large house on your right. This is the Old Rectory, parts of which go back to the fifteenth century. The great tree showing behind it is a tulip tree, which according to tradition was planted there three hundred years ago by the diarist, John Evelyn.

Straight ahead of you lie the lands of Wotton parish, the Evelyns' home.

Our Pageant is not planned quite on ordinary pageant lines. It is rural rather than historical and tries to show the continuity of country life. It consists of a short Prologue and six Episodes, linked together by a Narrator. There is also, in this programme, a short explanatory note before each episode, dealing with points of local interest.

## The Pageant

### Prologue

As the audience gather, the arena is occupied by a flock of sheep. Presently they are driven away, and a Woodman appears. This Woodman is the Narrator, and he will speak between each episode, sometimes visible, sometimes behind the scenes, to link up the action. Now he speaks the Prologue:

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<sup>1</sup> This is the programme of a pageant which was performed on July 14 and July 18, 1934, in aid of the Abinger Church Preservation Fund. The people concerned in it were nearly all connected with the parish. Mr Tom Harrison was the producer; the general conception is entirely due to him. Dr Vaughan Williams wrote the music. Mr Wilfred Grantham was the narrator.

Welcome to our village and our woods. I welcome you first to our woods, because they are oldest. Before there were men in Abinger, there were trees. Thousands of years before the Britons came, the ash grew at High Ashes and the holly at Holinwood and the oak at Blindoak Gate; there were yew and juniper and box on the downs before ever the Pilgrims came along the Pilgrims' Way. They greet you, and our village greets you.

What shall we show you; History? Yes, but the history of a village lost in the woods. Do not expect great deeds and grand people here. Lords and ladies, warriors and priests will pass, but this is not their home, they will pass like the leaves in autumn but the trees remain.

The trees built our first houses and our first church, they roof our church today, they are with us from the cradle to the grave.

And that is why I speak to you this afternoon, I the Woodman. The sound of my axe is the beginning of history at Abinger. Before I came and cleared the fields he (pointing after the shepherd) could not pasture his sheep. And now the Britons are coming down the paths I have cut, then you shall see the Romans come, then the bugle will sound and, like the falling leaves, the Romans will go back to Rome. Then the Saxons will come, and after them monks and the Coming of Christ. We will show you a great battle next - and then the Normans will come, and at the end of that trouble there will be peace for a little - Domesday and its Book, and the settling of the land.

## Episode I: From Briton to Norman

Note: There are several relics of this early period in the district. The most impressive is the huge Neolithic camp on Holmbury Hill, date unknown. A small Roman villa stood near the present Abinger Hall. The Roman 'Stave Street' or Stone Street passes by the parish. The Saxons in 851 won a great victory over the Danes at Aclea, which may well be 'Ockley', just over the boundary. The nave of the church dates from Norman times, and the church itself is mentioned in Domesday.

The opening episode does not deal directly with any of these scattered facts, but you might bear them in mind - more particularly the great fact of the camp on Holmbury Hill.)

Scene: The Woodland. Time: From the beginning of history to the Norman Conquest. A rapid imaginative survey, passing by with music. When the Woodman has finished his Prologue, Ancient Britons appear, collecting fire-wood, hunting. 'The Romans, the Romans,' they cry, and the Roman legions enter, take possession, and make themselves at home. Soldiers, formed into a line, symbolize the straight Roman Road. Then the bugle sounds retreat, and the Romans retire to Rome.

The Saxon invasion follows. The Saxons and Romanized Britons are hostile to each other at first, then fraternize. A priest arrives, Christianity is established. The Saxon leader moves with his men into battle, while the women await the event. He is brought back dead. The priest comforts the mourners.

Finally the Normans enter with triumphant music. Grouping themselves round a Saxon scribe, they make the Domesday Survey and the episode closes.

After a short pause the Woodman re-enters to introduce the second episode which

consists of two scenes from the Middle Ages:

The trees are growing, the trees are cut down, but there is one great tree that shall not be cut down. It is the Kingdom of England. We will show you a king - King John. He will break into our peace to do evil, you will see him down there (pointing north) at our Manor House of Paddington, and the Lord of the Manor will escape him, but the Lady and her son he will put to death. King John is evil; he will fall like a rotten branch, but the tree of the Kingdom of England remains.

And when John has passed and his crimes with him, you shall see another great tree, the tree of the Church. Stephen Langton, Archbishop of Canterbury, comes. Peter des Roches, Bishop of Winchester, comes. Pilgrims come from Canterbury along the Pilgrims' Way. Our own church of St James, the patron of pilgrims, receives them. Here again there is strife and ill-will and the wind stirs the branches. But the tree of the Church stands firm.

The Kingdom and the Church are high matters, and Abinger only a village. Listen for a moment to some of our local names, the names of our fields and woods and roads. They came to us, these names, through centuries of Surrey speech, they are dear to us, they are with us still.

*(Raises his hand; a voice recites as if calling a Roll):*

The nine acres, the ten acres, the thirteen acres, the old twenty acres, Shoulder of Mutton Field, Hogs Ham, Hellicon Ham, Roundabouts and Upper Chalks, Frogberry Lane, Starve Street and Friday Street, Hackhurst, The Shiffolds, The Dial, The Tolt, Canterbury Field, Great Spleck, Fillebar, Middle Maggots, the Dolly and Shaw in Dolly, Rainbow Field, Crooked Shy Field, Samsatchull, Trumpets, Great Slaughter Field, Angry Field, Ellix and Volvens.

*(Woodman continuing):* The seven acres, the eleven acres, the thirty acres; and Paddington down by the Tillingbourne, where we wait for King John.

## Episode II The Middle Ages

### Scene 1: King John at Paddington

*Note:* Paddington Farm lies down the slope on your left near a big mill pond on the Tillingbourne. There was a Manor House here in the Middle Ages, and in 1188 – that is to say, about thirty years before the incident to be played – the then Lord of the Manor had forfeited his lands for sheltering an outlaw, Avice Wykclin. John, King of England, is also hostile to the actual Lord, William de Braose, and has determined to destroy him.

*Scene:* Before the Manor House of Paddington in the year 1210. Lady de Braose urges her husband to depart before the King's vengeance falls. His horse is ready saddled. He refuses to leave. Then, from the trees, comes Avice Wykchn the outlaw, dressed in green. Out of gratitude to the house which has sheltered him he brings warnings that the King himself is approaching.

De Braose now takes leave of his wife and two sons, and rides away. The villagers beg her to hide. She refuses, and she and her elder son remain to confront the King, but the younger son, Giles, is taken away into safety.

Enter the King and his train. Enraged at the escape of de Braose, he seizes Lady de

Braose and her son, and carries them away to their death. Giles, the younger son, will appear in the next scene as a novice, and in after years he will become Bishop of Hereford and be installed as Lord of the Manor of Paddington in his father's place.

## Scene II: Stephen Langton at Abinger Church

Note: The previous scene followed history, but this scene is an imaginative reconstruction. An old tradition connects the great Cardinal-Archbishop of Canterbury, Stephen Langton, with the district, and he is here shown returning to the scenes of his youth, to dedicate the new chancel of our church. Ten years have passed since the tragedy at Paddington. King John is dead, and Langton, a patriotic Englishman, represents a newer, better order. Yet still there is conflict. Abinger is in the diocese of Winchester whose Bishop, Peter des Roches, a Frenchman, belongs to the opposite faction. In the minds of the villagers, des Roches represents the vanished tyranny of John, and this explains the sullenness with which they greet him, and the coldness of the meeting between the two prelates.

Scene: In the courtyard of the Manor of Abinger, close to the church, in the year 1220. The villagers wait for their beloved Archbishop.

Pilgrims from Canterbury approach, having deviated from the Pilgrims' Way, which runs across the north of the parish. They are the types shown by Chaucer in his Canterbury Tales, and include the Knight, Squire, Yeoman, Prioress, Man of Law, Franklin or Freeholder, Webbe or Weaver, Cook,

Shipman, Wife of Bath, Parson and Pardoner. They sing the Latin Hymn to the Virgin Mary, which Chaucer himself assigns to them. The first verse speaks of the Annunciation, the second implores the Virgin to intercede with Christ so that our sins may be forgiven us and we may enjoy eternal life, after the exile of this world:

<i>Angelus ad Virginem</i>	<i>Eia Mater Domini</i>
<i>Sub intrans in conclave</i>	<i>Quae pacem reddidisti</i>
<i>Virgins formidinem</i>	<i>Angelis et homini</i>
<i>Demulcens inquitare,</i>	<i>Cum Christum genuisti,</i>
<i>Ave regina virginum,</i>	<i>Tuum exora Filium</i>
<i>Coeli terraeque Doininum.</i>	<i>Ut se nobis propitium</i>
<i>Concipies et paries intacta,</i>	<i>Exhibeat et deleat peccata</i>
<i>Salutem hominum</i>	<i>Praestans auxilium</i>
<i>Tu porta coeli facia,</i>	<i>Vita fini beata,</i>
<i>Medela criminum.</i>	<i>Post hoc exilium.</i>

These pilgrims bring news of the Archbishop's approach. Children play in the courtyard of the Manor, there is a mock tournament on hobby-horses, and a miracle play on a cart. The Archbishop is seen in the distance, accompanied by a single novice, who is Giles de Braose of Paddington; but before they arrive the unpopular Bishop of Winchester appears with his monks; he converses with a crusader, since he will himself soon be going on a crusade.

Finally the Archbishop comes and is received with joy. He and the Bishop greet one another distantly. A procession is formed and all start for the church, led by the monks, who sing a Latin Chant in Plainsong, appropriate to the dedication of a building. The first verse

celebrates the Heavenly Jerusalem, the celestial model of all earthly churches, the second gives glory to the Father, the Son, and the Holy Ghost.

<i>Coelestis Urbs Hierusalem,</i>	<i>Decus parenti debitum</i>
<i>Beata pacis visio</i>	<i>Sit usque quaqu' altissimo</i>
<i>Quae celsa de viventibus</i>	<i>Natoque patri unto</i>
<i>Saxis ad antra tolleris</i>	<i>Et inclyto paraclyto</i>
<i>Sponsae quae ritu cingeris</i>	<i>Cui laws, potestas, gloria</i>
<i>Mille angelorum minibus.</i>	<i>Aeterna sit per saecula.</i>

The entire company enter the church and the episode closes.

As the bustling third episode starts, the voice of the Woodman is heard 'off' to an accompaniment of anvils; he introduces the Elizabethan age.

The trees are growing, the trees are cut down. They are cut down now for charcoal, for the iron works, for the forge. Listen to the hammers at Abinger - Abinger Hammer. England awakes, Elizabeth is Queen, the Armada is coming, and we are part of England. Listen to the anvils, working for peace and war. We are part of the world. And when the Armada is past our trees are cut down again to build a bonfire of joy and thanksgiving.

Listen to the hammers at Abinger, Abinger Hammer!

### Episode III: The Hammer Forge

Note: [Abinger Hammer](#) is a couple of miles to your left, near Paddington but farther down the stream. There used to be a forge here connected with the iron works of the district.

The year selected is that of the Spanish Armada when George Nevin, Earl of Abergavenny, was Lord of the Manor of Paddington. It is worth noting that by this time our Parish Register has started, and that the first marriage recorded in it is that of Richard Edshue (Edser) on October 20, 1559 - a name still well known in the neighbourhood.)

Scene: The Hammer Green in the year 1588, with forge and whipping-post. After the Narrator stops, the anvils continue, and the Surrey-Sussex Smiths' folk-song, "Twankydllo", is sung 'off':

*Here's a health to the jolly blacksmith, the best of all the fellows, Who works at his anvil while the boy blows the bellows; Which makes my bright hammer to rise and to fall,*  
*Here's to old Cole and to young Cole and to old Cole of all, Twankydllo, Twankydllo,*  
*A roaring pair of bagpipes and of the green willow.*  
*If a gentleman calls his horse for to shoe*  
*He makes no denial of one pot or two,*  
*Which makes my bright hammer to rise and to fall,*  
*Here's to old Cole and to young Cole, and to old Cole of all.*  
*Here's a health to good Bess, our glorious Queen And to all her loyal subjects*  
*where'er they are seen, Which makes my bright hammer to rise and to fall, Here's to*  
*old Cole and to young Cole and to old Cole of all.*

Charcoal-burners, apprentices, etc., enter, small boys play, a lady of position walks

about.

Enter Lord Abergavenny's steward with a man who is dragged to the whipping-post in spite of the protests of the villagers and the intercession of the Rev. Richard Dean, the Rector. But a hunting-horn is heard, and Abergavenny himself arrives and has the man released. Quickly on this comes the news of the defeat of the Armada, and general rejoicing. There is a country dance, "Gathering Peascods", and the scene closes to the strains of "Twanky-dillo", and to the building of a bonfire.

Before the next episode, the Woodman again speaks 'off', to introduce the troubled times of the seventeenth century.

The trees are growing, the trees are cut down, their branches entangle, and this time we show you in passing the tangle of the Civil Wars, and how Puritans and Cavaliers intertwine in our village life.

Arguments and brawls, strokes and counterstrokes, plots and counterplots – but the trees are growing all the time, and we shall end with, the planting of a tree. But before we begin, remember once more we are only a village, and listen once more to some local names: to the names of some of our people. They come down to us through the centuries, not as old as the woods and fields, but very old, and many of them are with us this afternoon and playing to you in our pageant. Listen to a few of our Abinger names.

*(A voice recites):* Edser, Smallpiece, Longhurst, Overington, Etherington, Jelly, Tickner, Harrison, Cumper, Head, Lane, Cole, Wood, Carpenter, Stone, Evershed, Dewdney, Tidy, Worsfold, Snatchfold; and the great name Evelyn from Wotton.

*(Woodman, continuing):* And it is an Evelyn from Wotton who will plant that tree - that great tree above the house, the finest tulip tree in South England.

## Episode IV: The Days of John Evelyn

**Note:** By this time the manors of Abinger and of Paddington have both passed into the hands of the Evelyns of Wotton, who still hold them. Towards the close of the episode the most famous of the Evelyn family will appear – John Evelyn, the diarist, author of *Sylva*, a book about trees. The woods had been destroyed owing to the iron works, and he induced people to replant. There is a fine farmhouse of this period in the parish, Crossways Farm, on the Dorking-Guildford road. George Meredith introduces it into his novel, *Diana of the Crossways*.

**Scene:** Outside Abinger Church. **Time:** From 1643 to 1660. Another rapid survey. As it opens, two villagers are about to be married by the rector, the Rev. Anthony Smith, but the Puritans prevent them from entering the church, and marry them at a table instead, much to their bewilderment. The Rector is deprived of his living, and the Puritans and the villagers, now in black, sing the old metrical version of the 68<sup>th</sup> Psalm:

*Let God arise and then his foes will turn themselves to flight: His enemies then will run abroad and scatter out of sight.*

*And as the fire cloth melt the wax and wind blow smoke away, so in the presence of the Lord the wicked shall decay. But let the righteous be glad, let them before God's sight.*

*Be very joyful; yea, let them rejoice with all their might.  
To God sing, to His name sing praise. Extol Him with your voice. That rides on  
Heav'n by his name JAII (sic) before His face rejoice.*

While they are singing, a solitary horseman – John Evelyn – rides slowly across the stage. When the Psalm is over, there is a sudden change in the music, to symbolize the Restoration of Charles II, and the villagers, glad enough of the change, throw off their black cloaks and reappear in colours. They sing a song of the period:

*Here's a health unto His Majesty;  
Conversion to his enemies.  
And lie that will not pledge his health,  
I wish him neither wit nor wealth,  
Nor yet a rope to hang himself,  
With a fa, la, la.*

and follow it by a Country Dance, "The Triumph", during which the genuine Puritans retire. At the end of the dance they form an aisle up to the church. It is a second wedding. The Rev. Stephen Geree is now Rector of Abinger, and his daughter Elizabeth is marrying Mr Francis Hammond from London. The procession comes down the aisle, followed by guests, among whom are George Evelyn of Wotton and his second wife, Lady Cotton, also John Evelyn and his wife. There is another Country Dance, "Haste to the Wedding". When it is over, a gardener hands John Evelyn a small tree.

He goes out to plant it in commemoration of the glad event, and you may, if you will, suppose it to be the tulip tree which stands by the Old Rectory today.

The Woodman, still speaking 'off', now introduces us to some rustic scenes of the eighteenth century and to some changes in the woodland.

A hundred years pass, and a newcomer welcomes you – a new tree comes to our woods: the Larch. While you look at the people whom we are next going to show you, at the smugglers, at the local gentry and their visitors, at lords and philosophers, farmers and footmen, while you watch the dancing and listen to the music – remember that people are not everything at Abinger and never will be, and that just at this moment a new tree, the Larch, has been planted a mile away. The first Larch tree to be planted in South England was at Parkhurst in this parish, and it still stands. The Silver Fir comes too, the wild commons are planted with Scots Pine, and thus the Surrey woods take the forms and the fragrance that we know.

Which is the better – that ancient royal wood of Saxon and Norman, where the oak and the ash were king? Or this later wood of ours republican, where many trees mingle? I cannot tell you. I am only the Woodman, but I know that though the trees alter the wood remains.

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## Episode V: Smugglers and Other Gentry

Note: At Abinger, as elsewhere in Surrey, a number of hollow lanes have worn down deep into the greensand. These were found useful by the smugglers, since they could move their stuff about with little chance of being seen. The smugglers were in league with the villagers, one of whom, John Lane, is going to get caught in the earlier part of this episode.

In the latter part the landed gentry will appear before you, headed by the Dowager Countess of Donegal. She has bought Paddington House, down in the valley, close to the site of the present Abinger Hall. Please also meet Mr Theodore Jacobstein, a retired Dutch merchant, and Mr John Spence, formerly a dyer at Wandsworth. Mr Jacobstein has built the artificial waterfall at Tillingbourne. Mr Spence has bought Parkhurst, where the larch trees will be planted before long; he is at present occupied in entertaining two very queer fish – the French philosopher, Jean Jacques Rousseau, who is in exile for his opinions, and in a highly nervous state, and Rousseau's mistress, Therese Levasseur.)

Scene: Outside the Inn at Abinger Hatch on a summer's day about the year 1760. Scenes of village life. A young woman (Mrs John Lane) moves over the bridge and watches. Then the Smugglers gallop on, and unload their casks. Excise men appear, the casks are hidden by various devices, but when all seems safe the excise men reappear, and John Lane is arrested, and taken off, to be deported.

The casks are now opened, the neighbourhood of the Hatch Inn becomes gay and "I'm Seventeen come Sunday" is sung.

*As I walked out one May morning, One May morning so early,  
I overtook a fair pretty maid just as the sun was rising.  
With my rum dum day, Fol de liddle day, Right fol lol de liddle lido.  
Her shoes were black, her stockings white, Her buckles shone like silver;  
She had a dark and rolling eye, And her hair hung down her shoulder.  
With, etc.  
How old are you, my fair pretty maid? How old are you, my honey?  
She answered me right cheerfully, I'm seventeen come Sunday.  
With, etc.*

which concerns our church and its needs, and hear a psalm of dedication sung, as in the days of Stephen Langton, and then (as happens in a dream) all the characters will re-enter, re-enter and vanish and leave you alone among woods and fields.

## Episode VI: Towards Our Own Times

Note: It is said that the stocks up by the church have never been used for their proper purpose, so here is an imaginary Italian refugee, Dr Riccabocca, locking himself up in them by accident. Dr Riccabocca has never existed historically. He is a fictitious character, from the pages of Bulwer Lytton's book, My Novel, and so are the rector, the squire and the

steward. After his mishap, the mood of the episode alters and passes into music. Three restorations of the church took place at this time and are here summarized and symbolized.

Scene: Outside Abinger church, during the nineteenth century. The stocks are being repaired, an Eton boy and a village boy squabble, the steward puts the village boy into the stocks. Dr Riccabocca releases him, and experiments with stocks himself until he can't get out. Steward comes out of church with squire, and is much surprised.

Meanwhile the rector arrives, with the farmers who are presenting a new porch to the church. They look at plans, and sing sonic verses of the 84<sup>th</sup> Psalm:

*How amiable are Thy dwellings, thou Lord of Hosts! My soul hath a desire and longing to enter into the courts of the Lord. My heart and my flesh rejoice in the living God.*

*Yea, the sparrow hath found her an house and the swallow a nest where she may lay her young, even Thy altars, O Lord of Hosts, my King and my God.*

*Blessed are they that dwell in Thy house, they will be always praising Thee.*

The quality now begin to arrive. Rousseau and his lady are actually stopping with Mr Malthus at Westcott, but Mr Spence is responsible for them in Abinger. The Countess of Donegal drives on last. There is an entertainment of Morris Dances and of other Country Dances. Meanwhile the Curate of Abinger, who has a taste for philosophy, tries to have a little interesting talk with Rousseau. This ends badly, for Rousseau mistakes the Curate for a French spy, and finally dashes off in terror, to the concern of Mr Spence. The gentry leave, and the villagers have another drink, and strike up the Surrey Folk Song, "The Sweet Nightingale", which has been sung in these parts for generations:

*One morning in May by chance I did rove, I sat myself down by the side of a grove;  
And then did I hear the sweet nightingale sing, I never heard so sweet as the birds in  
the spring.*

*All on the grass I sat myself down*

*Where the voice of the nightingale echoed around; Don't you hear how she quivers the  
notes, I declare No music, no songster with her can compare.*

*Come, all you young men, I'll have you draw near, I pray you now heed me these  
words for to hear, That when you're grown old you may have it to sing, That you  
never heard so sweet as the birds in the spring.*

The singing dies away; the stage is left empty.

When all is silent the Woodman once more speaks 'off' to introduce the last episode:

Again a hundred years have passed, Victoria is Queen, and our Pageant is ending. Two scenes remain before you bid farewell to our woods, and they to you. The first scene is trivial and gay; an excellent Italian gentleman ... but you shall see the excellent Italian gentleman. And when that little comedy is played you shall see the second scene,

*The glorious majesty of the Lord our God be upon us. Prosper Thou the work of our  
hands upon us; O prosper Thou our handy work.*

While the Psalm is being sung all the performers of previous scenes assemble on the hill behind, and the hymn "O God our help in ages past" concludes the active part of the Pageant.

The Woodman then comes forward to speak the Epilogue, and the sheep begin to return to the arena.

## The Epilogue

Houses, houses, houses! You came from them and you must go back to them. Houses and bungalows, hotels, restaurants and flats, arterial roads, by-passes, petrol pumps, and pylons –are these going to be England? Are these man's final triumph? Or is there another England, green and eternal, which will outlast them? I cannot tell you, I am only the Woodman, but this land is yours, and you can make it what you will. If you want to ruin our Surrey fields and woodlands it is easy to do, very easy, and if you want to save them they can be saved. Look into your hearts and look into the past, and remember that all this beauty is a gift which you can never replace, which no money can buy, which no cleverness can refashion. You can make a town, you can make a desert, you can even make a garden; but you can never, never make the country, because it was made by Time.

Centuries of life amongst obscure trees and unnoticed fields! That is all our Pageant has tried to show you, and it will end as it began among country sights and sounds. Farewell! and take back its lesson with you to your houses, for it has a lesson. Our village and our woods bid you farewell.

At the conclusion of the Epilogue the arena is again occupied by the flock of sheep.

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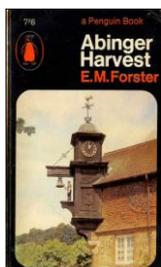
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