

Dramaturge's Notes—Director
A Man for All Seasons
by Robert Bolt

I. Plot Synopsis

The play opens with Sir Thomas More on the rise within Henry VIII's court, though the seeds of trouble are already planted. More is concerned with Henry's desire for a divorce from Catherine of Aragon, but he underestimates how much change Henry is willing to create in England. However, More is completely aware of the trickery and espionage throughout Henry's court, and he warns others (like Richard Rich) to avoid the halls of power, while trying, for his own part, to strike a careful balance between his devotion to Catholic doctrine and his devotion to Henry. The first act largely follows More into the tangled thicket created by his refusal to support the king in declaring that the Pope has no authority over religious matters in England, and therefore that Henry can marry Anne Boleyn. More is almost universally admired in this half of the play.

The second act sees Thomas More in the decline. He gives up his position as Chancellor rather than support the Act of Supremacy declaring Henry head of the Church in England, and while he maintains a strenuous and legal silence on the subject, he is pursued principally by Thomas Cromwell, Henry's secretary and chief minister. As Cromwell proves unable to break More's silence or find a way to legally secure a conviction, Cromwell resorts to a blend of rewriting laws, passing new laws, and finally bribing Rich to perjure himself against More. For much of the second act, More is afraid and bends all of his mental powers to avoiding anything that could be used to convict him, but once Rich falsely testifies against him, More seems calm and willingly accepts his execution.

II. Character Profiles

- a. **Common Man:** According to Bolt, the Common Man is meant to represent an everyday working person, rather than some kind of essential Everyman figure. This makes sense given the wide range of roles the Common Man ends up playing, like More's steward Matthew, a boatman, a jailer, etc.
- b. **Sir Thomas More:** More is an intellectual, a philosopher, and a jurist. He is calm and cerebral at all times, which allows him to politically/legally outmaneuver those who wish to convict him. However, More is also deeply traditional, both in his religious views and his devotion to family. A staunch Catholic, More spends much of the play conflicted between his religious duty to the Church and his secular/national duty to the king, though he is secure in his own beliefs/certainty.
- c. **Richard Rich:** A young man with tremendous potential and ambition, but little patience and few prospects. His desire for a high position is his weakness, and while he is not necessarily evil or corrupt, his ambition allows Cromwell to use him against More, who had been his friend.
- d. **The Duke of Norfolk:** A stereotypical English country aristocrat. He enjoys rugged outdoor pursuits like hunting and falconry, isn't much of a thinker, and his principles



Sir Thomas More

are secondary to self-preservation. Norfolk is a solid man, both in stature and in temperament. He likes things simple and becomes frustrated with legal/theological complexity.

- e. Alice More: A simple, honest, and straightforward wife for Thomas More. While he is cerebral, she is pragmatic, and while he is deeply concerned with principles, she has a kind of war-time tenacity for getting on with the things that must be got on with and making as little fuss as possible. She can be seen as shrewish or out of her depth with her husband's philosophy, but she can also be played much more positively, as having a kind of realpolitik understanding of what hardship and suffering actually entail.
- f. Margaret More: The perfect daughter for Thomas More. She is educated and intelligent, capable of matching wits with any man in England, and cleverer than most of them. However, she is also demur and retiring, without any conceitedness. She deeply loves her father, and while she doesn't always fully understand his motives, she trusts implicitly that whatever course of action he adopts will be the best one.
- g. Cardinal Wolsey: A large man, both physically and metaphorically. Wolsey is nearing the end of an extremely powerful and influential life as one of the top political figures in England. At a time when religion dominated political and social life, Wolsey was a master of all three realms. However, by the beginning of this play, he is in decline. He has been unable to secure Papal permission for Henry's divorce, and the king is losing patience. Wolsey is somewhat like a mafia don who senses that his grasp on power is tenuous, and he is willing to do whatever is necessary to maintain it.
- h. Thomas Cromwell: If Wolsey is a mafia don, Cromwell is more in the vein of a Stalinist secret policeman. A master spy, Cromwell is devious, sinister, sadistic, and without a conscience. He is a master pragmatist, or perhaps a psychopath, in the sense that once he identifies an objective, no moral, legal, or ethical principle will stop him from single-mindedly pursuing his goal. Cromwell is an extremely dangerous man who makes the law work toward his aims.
- i. Signor Chapuys, the Spanish Ambassador: The *de jure* representative of the Catholic position in the play, Chapuys is a consummate diplomat, meaning he is both suave and plastic/pliable. He represents the interests of Spain, and will use whatever means at his disposal to secure Spain's interests—which, in this case, largely consist of Henry not divorcing Catherine of Aragon. Like Cromwell, Chapuys is a kind of spymaster, though he is not as sinister, violent, or powerful as Cromwell.
- j. His Attendant: Chapuys' assistant, a functionary without much development.
- k. William Roper: The prototype of both the Puritan and the religious shopper, Roper is deeply consumed with religious zeal but his convictions change periodically throughout his life (and the play). While he maintains a belief in the need for



Cardinal Wolsey



Thomas Cromwell



King Henry VIII (early 1530s)

reform in the Church, his is also something of a continual opponent, always opposing the powers that be, whether that is Roman Catholicism or Henry's new Church of England. Roper is enthusiastic, often overly so. He is also a good person at heart, though his enthusiasm often overshadows his goodness.

- l. King Henry VIII: Now regarded as one of England's most important monarchs, Henry VIII was the quintessential Renaissance man—a soldier, sailor, wrestler, hunter, but also a philosopher, theologian, poet, musician, scholar, etc. At this stage in his life he is relatively young, well accomplished, handsome, and increasingly in absolute control of English political, religious, and social life. However, he is also deeply unsure of himself, and constantly needs reassurance (though he is also aware that most people will praise him because he is king, so he's distrustful of flattery). His self-doubt is not just the self-doubt of a young king, but also rooted in fears that his claim to the throne is illegitimate (see the Historical Background and Selected References entry on the Yorkist Wars).
- m. The Woman: A minor character who blames More for rendering judgment against her in a court case after she gave him a silver cup as a bribe. She tries to seek revenge by helping Cromwell try to frame More.
- n. Cranmer, Archbishop of Canterbury: A leading figure in Henry's new Church of England, but rather noncommittal. Cranmer helps Cromwell, but isn't dedicated to the prosecution of More in the way Cromwell is. He also seems less spiritually centered than More, with a greater flexibility to shift his theology with the times.

Character Profiles, Bolt's descriptions

PEOPLE IN THE PLAY

THE COMMON MAN: Late middle age. He wears from head to foot black tights which delineate his pot-bellied figure. His face is crafty, loosely benevolent, its best expression that of base humor.

SIR THOMAS MORE: Late forties. Pale, middle-sized, not robust. But the life of the mind in him is so abundant and debonair that it illuminates the body. His movements are open and swift but never wild, having a natural moderation. The face is intellectual and quickly delighted, the norm to which it returns serious and compassionate. Only in moments of high crisis does it become ascetic—though then freezingly.

RICHARD RICH: Early thirties. A good body unexercised. A studious unhappy face lit by the fire of banked-down appetite. He is an academic hounded by self-doubt to be in the world of affairs and longing to be rescued from himself.

DUKE OF NORFOLK: Late forties. Heavy, active, a sportsman and soldier held together by rigid adherence to the minimal code of conventional duty. Attractively aware of his moral and intellectual insignificance, but also a great nobleman, untouchably convinced that his acts and ideas are important because they are his.

ALICE MORE: Late forties. Born into the merchant class, now a great lady; she is absurd at a distance, impressive close to. Overdressed, coarsely fashioned, she worships society; brave, hot-hearted, she worships her husband. In consequence, troubled by and defiant towards both.

MARGARET MORE: Middle twenties. A beautiful girl of ardent moral fineness; she both suffers and shelters behind a reserved stillness which it is her father's care to mitigate.

CARDINAL WOLSEY: Old. A big decayed body in scarlet. An almost megalomaniac ambition unhappily matched by an excelling intellect, he now inhabits a lonely den of self-indulgence and contempt.

THOMAS CROMWELL: Late thirties. Subtle and serious; the face expressing not inner tension but the tremendous outgoing will of the renaissance. A self-conceit that can cradle gross crimes in the name of effective action. In short, an intellectual bully.

CHAPUYS: Sixties. A professional diplomat and lay ecclesiastic dressed in black. Much on his dignity as a man of the world, he in fact trots happily along a mental footpath as narrow as a peasant's.

CHAPUYS' ATTENDANT: An apprentice diplomat of good family.

WILLIAM ROPER: Early thirties; a stiff body and an immobile face. Little imagination, moderate brain, but an all-consuming rectitude which is his cross, his solace, and his hobby.

THE KING: *Not* the Holbein Henry, but a much younger man, clean-shaven, bright-eyed, graceful and athletic. The Golden Hope of the New Learning throughout Europe. Only the levity with which he handles his absolute power foreshadows his future corruption.

A WOMAN: Middle fifties. Self-opinionated, self-righteous, selfish, indignant.

CRANMER: Late forties. Sharp-minded, sharp-faced. He treats the Church as a job of administration, and theology as a set of devices, for he lacks personal religiosity.

III. Author Biography

Robert Bolt was born in Sale, near Manchester, UK, in 1924. Prior to his playwrighting success, he served in the military from 1943 to 1947, then earned a history degree from the University of Manchester and a teaching degree from the University of Exeter. He taught English and history at the private Millfield School until 1958, when his play *The Flowering Cherry* brought him enough success on the London stage to become a full-time writer.

Bolt had a tremendous career as a writer. In 1960, Bolt's play *The Tiger and the Horse* began developing several themes that would remain central to his writing—including individual stands against social pressures, political engagement, and existential questions. This play was followed later that year by *A Man for All Seasons*, which deals with many of the same concerns. Bolt later returned to historical themes in his plays *Vivat! Vivat Regina!*, about Mary, Queen of Scots, and *State of Revolution*, about the October Revolution of 1917. He found major success with screenplays, including beloved classics like *Lawrence of Arabia*, *Doctor Zhivago*, and the screenplay version of *A Man for All Seasons*.

In the early 1960s, Bolt was a major opponent of nuclear proliferation, even being arrested and briefly imprisoned for his activist work. In 1972, Bolt was honored by being named a Commander of the Order of the British Empire. In 1979, he was paralyzed, and in 1995 he died at age 70.

Author Biography from the Vintage *A Man for All Seasons*

Robert Bolt was born in Manchester, England, and attended the Grammar School and University there. He served three years in the Army and Air Force before trying his hand as a playwright. His first work was a Christmas invention for village children, for whom he could find nothing suitable already in print. He was still teaching at Millfield School when his first play, *Flowering Cherry*, starring Ralph Richardson, was presented in London. It played for a year and its success led Mr. Bolt to renounce the classroom for the stage.

IV. Historical Background and Selected References

- a. Signor Machiavelli: Niccolo Machiavelli (1469-1527) was an Italian courtier, philosopher, and general Renaissance man. His most famous work is *The Prince*, which is what Bolt references. This book advises royals on how to gain and maintain power through any means necessary, including the famous maxim that it is better to be feared than loved, if one cannot be both. He is often seen as advocating autocratic, violent, and devious tactics to maintain rule, giving rise to the term Machiavellian. Some argue that *The Prince* is satire, but others take its argument at face value as genuine realpolitik advice, as More seems to do here.
- b. Falconry: Hunting was a major pastime for medieval and early modern nobles, and it was stratified in various ways. One hunting technique was falconry, which used birds of prey to catch small game animals. Different classes could use different types of game birds—the king carried an eagle, falcons for upper nobility, down to kestrels for lower social orders. Norfolk's interest in falconry marks him as a country noble.
- c. The Yorkist Wars: Today called the Wars of the Roses (1455-1487, on and off), this was a series of dynastic wars for control of the English monarchy. The English monarchy and aristocracy had been weakened by the Hundred Years' War (1337-1453) and decline of the Plantagenet dynasty. When Richard of York (a grandson of

Edward III) asserted his claim to the throne against the weak Henry VI, war broke out between the two factions: the House of Lancaster supporting Henry VI was symbolized by a red rose, versus Richard's House of York symbolized by a white rose. The balance of power shifted back and forth, with the Yorkists having the crown for long periods early on before the Lancastrians drove them from power. The wars devastated and destabilized England by undermining the monarchy and seeing most claimants for the throne killed or overthrown (think of this period kind of like a real-life *Game of Thrones*).

The Wars of the Roses effectively ended after the Battle of Bosworth Field (22 Aug. 1485), when the last Yorkist king, Richard III, was killed by Henry Tudor. Tudor was a minor Welsh noble with a weak claim to the throne, but because he defeated Richard, he had himself crowned Henry VII, bringing the dynastic wars to an end. However, while Henry Tudor established his house (the Tudor Dynasty, which would last until 1603), his weak claim to the throne and fears of renewed warfare raised continual questions about the dynasty's legitimacy. This insecurity, while less central for Henry VIII than for his father, would continue to mark Henry VIII's reign, particularly as he struggled to produce a male heir who would secure the succession.

- d. The chain of office: A heavy golden chain with a large pendant representing a specific governmental position. These were important elements of medieval and early modern regalia, and are still in use today in Britain (though now only for ceremonies and state events). The chains were extremely heavy, which would symbolically remind the wearers of the weight of their responsibilities.
- e. "*Dominus vobiscum*," "*spiritu tuo*": "The Lord be with you," "your spirit" (a shortened form of "And with your spirit," see entry o. below). This is a traditional Catholic greeting/blessing associated with Mass.
- f. Roper the heretic, the Church is heretical, Dr. Luther, the Pope as Antichrist: This quick series of references refer to many of the theological debates current at More's time. As the Protestant Reformation began, the Catholic Church labelled anyone who questioned or critiqued the Church a heretic, essentially meaning they were dangerous and likely bound for hell.

On the other hand, reformers sometimes went as far as arguing that the Catholic Church itself was a heretical betrayal of Christ's actual message, and that the Pope was the Antichrist or a Satanic minister. This was an extreme form of the Protestant message, though as tensions mounted and religious persecutions began, more Protestants came to espouse the belief.

Martin Luther (1483-1546) was one of the early leaders of the Reformation. A German cleric, Luther rejected many contemporary Catholic practices like the selling of indulgences (a way to buy forgiveness of sins) and the Church's vast accumulation of wealth, land, and property. In 1517, he wrote the *Ninety-Five Theses*, which proposed a plan for reforming the Church. He also argued, contra Catholic doctrine, that salvation was given only as a reward for faith, rather than works. He saw the Bible, rather than the clergy (especially the Pope), as the ultimate source of spiritual authority, and therefore advocated translating the Bible into vernacular languages that more non-clergy could potentially read for themselves. For his challenges to the Papacy, Luther was excommunicated in 1521. Luther is the founder of the Lutheran church, a branch of High Church Christianity.

- g. Leveling talk: Although not as common in the 1530s, by the 1630s there was a popular movement that sought to eliminate social class privilege and even property rights. During the Carolinian period (1625-1649) and the Protectorate (1649-1660), the Levellers, Diggers, Ranters, and other groups would advocate, in various ways, for the levelling of society into a kind of Christian communism.
- h. The Tower: The Tower of London is a multi-purpose palace/fortress originally founded by the Normans in 1066. It includes a palace where royals have frequently lived, a massive castle that defends the river Thames, and, infamously, a prison where high profile prisoners were held, tortured, and executed. The Tower was long seen as a symbol of the monarchy's absolute power.
- i. Hampton Court: Henry's main palace near London. Originally built by Cardinal Wolsey, Wolsey gave it to Henry as he began to decline in favor. Hampton Court was the height of fashion in the early 16th century, both for its ornate decorations and because it was the King's primary palace. Throughout the palace, Henry gradually put (and sometimes removed) carvings honoring his various wives.
One interesting element of Hampton Court Palace is that in the Great Hall rafters there are carved human faces with prominent eyes and ears, meant to remind guests that the King had spies everywhere to overhear plots against him.
- j. God's punishment on Henry: In order to maintain the alliance between England and Spain after his brother Arthur's death, Henry married Arthur's widow, Catherine of Aragon, in 1509. The marriage took seven years to arrange (Arthur died in 1502) because it required special dispensation from the Pope to annul Catherine and Arthur's marriage, so that her marriage to Henry wouldn't violate a Biblical commandment against marrying one's brother's widow.
However, by the mid-1520s, Catherine hadn't borne Henry a son to secure the succession, which he came to believe was a divine punishment for marrying his brother's widow. Henry thought God rejected the marriage, though the Pope refused to overturn the earlier dispensation allowing Henry's marriage in the first place. This became one argument Henry used to justify his break with Rome.
- k. Lady Anne: Anne Boleyn (1501-1536) was a member of Catherine of Aragon's inner circle until Henry fell in love with her in the late 1520s. He sought to divorce Catherine and marry Anne, which he did in 1533. When she didn't have a son and Henry fell in love with Jane Seymour, Anne was tried and convicted of (almost certainly) false charges of treason, adultery, and incest. She was held in the Tower until her execution there.
There are many different interpretations of Anne Boleyn, largely depending on what people want to see in her. Some see her as a vapid social climber, desperate to become queen. Some see her as a cunning political operator who played the same game as the men in Henry's court, deftly maneuvering to gain favor though she ultimately couldn't hold it (again, like so many men in Henry's court). Some believe she was a devoted Protestant who pushed Henry towards the Reformation. Others see her as a temptress with no real moral fiber.
- l. Parliament: Britain's popular deliberative body, consisting of the House of Lords (in which aristocrats sit) and the House of Commons (elected by voting citizens). Today Parliament is the primary legislative branch of the British government, but before 1660 it was subservient to the monarchy. In Henry's time, Parliament had

- considerably less power than the monarchy in terms of making and enforcing law.
- m. Burgundy, if your principles permit: Roper is an early Puritan (at least at this point) and many Puritans disapproved of drinking alcohol, especially wine. Roper's religious convictions do not allow him to drink Burgundy, a type of French wine.
 - n. The Act of Supremacy: In 1534, Parliament passed an Act declaring Henry VIII and his successors to be the supreme head of the Church in England. This was a radical break with tradition, where the Pope had been head of the entire Christian world. Essentially, this Act denied the Pope's authority in England. Under this Act, Henry began consolidating the power of the crown. He confiscated much Church property to become royal property—including the infamous dissolution of the monasteries—and he set his own mark on liturgy and church services. However, there many English people remains devout Catholics, as well as more radical reformers (Puritans) who wanted further changes. Both Catholicism and Dissenting religions (a catchall term for non-Anglicans/non-Catholics) were outlawed, though they were often practiced in secret. These religious divides were a leading cause of the English Civil War (1642-1649), and would see much persecution of religious dissenters.
 - o. "*Dominus vobiscum filii mei,*" "*Et cum spiritu tuo, excellencis*": "The Lord be with you, my son," "And with your spirit, your excellency." See entry e. above.
 - p. This isn't Spain: A reference to the Spanish Inquisition, a religious investigation that sought to wipe out Jews, Muslims, and non-Catholics in Spain. The Inquisition was renowned for the cruelty and inventiveness of the tortures used to extract confessions from suspects. The English did their own fair share of torturing prisoners, but during the early modern period the English often saw Spain (and Italy) as cruel and violent.
 - q. Cato: Marcus Porcius Cato Uticensis (95-46 BCE), also known as Cato the Younger, was a Roman politician who famously opposed Caesar. He was known for his stringent honesty, including his refusal to take bribes.
 - r. Sermon on the Mount: A series of Biblical teachings from the Gospel of Matthew, widely held to be one of most concise explanations of Jesus' moral teachings. In the sermon, Jesus praised piety, humility, poverty, mercy, etc. More's claim is a critique of the English nobility's moral fiber.
 - s. Thomas Aquinas: Aquinas (1225-1274) was a religious leader and philosopher, making some of the most important arguments about the nature of God, reason, morality, etc. in the Western tradition. He believed in a rational approach to religion and argued that rationality could help understand the true nature of God. He is famous for being detailed and specific in his approach to argument.
 - t. The rack: A medieval torture device used to slowly and painfully extract confessions from prisoners. It was a long, wooden platform that secured the victim's feet at the bottom, then the arms were tied above the head to a kind of ratcheting pulley system. As the ratchet was turned, the victim's body would be stretched.

Bolt's Historical Background

PREFACE

and liked one another, and Henry took his pleasures elsewhere but lightly. However, at length he wished to divorce her.

The motives for such a wish are presumably as confused, inaccessible and helpless in a King as any other man, but here are three which make sense: Catherine had grown increasingly plain and intensely religious; Henry had fallen in love with Anne Boleyn; the Spanish alliance had become unpopular. None of these absolutely necessitated a divorce but there was a fourth that did. Catherine had not been able to provide Henry with a male child and was now presumed barren. There was a daughter, but competent statesmen were unanimous that a Queen on the throne of England was unthinkable. Anne and Henry were confident that between them they could produce a son; but if that son was to be Henry's heir, Anne would have to be Henry's wife.

The Pope was once again approached, this time by England only, and asked to declare the marriage with Catherine null, on the grounds that it contravened the Christian law which forbade marriage with a brother's widow. But England's insistence that the marriage had been null was now balanced by Spain's insistence that it hadn't. And at that moment Spain was well placed to influence the Pope's deliberations; Rome, where the Pope lived, had been very thoroughly sacked and occupied by Spanish troops. In addition one imagines a natural disinclination on the part of the Pope to have his powers turned on and off like a tap. At all events, after much ceremonious prevarication, while Henry waited with a rising temper, it became clear that so far as the Pope was concerned, the marriage with Catherine would stand.

To the ferment of a lover and the anxieties of a sovereign Henry now added a bad conscience; and a serious matter it was, for him and those about him.

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The bit of English history which is the background to this play is pretty well known. Henry VIII, who started with everything and squandered it all, who had the physical and mental fortitude to endure a lifetime of gratified greeds, the monstrous baby whom none dared gainsay, is one of the most popular figures in the whole procession. We recognize in him an archetype, one of the champions of our baser nature, and are in him vicariously indulged.

Against him stood the whole edifice of medieval religion, founded on piety, but by then as moneyed, elaborate, heaped high and inflexible as those abbey churches which Henry brought down with such a satisfying and disgraceful crash.

The collision came about like this: While yet a Prince, Henry did not expect to become a King, for he had an elder brother, Arthur. A marriage was made between this Arthur and a Spanish Princess, Catherine, but Arthur presently died. The Royal Houses of Spain and England wished to repair the connection, and the obvious way to do it was to marry the young widow to Henry, now heir in Arthur's place. But Spain and England were Christian monarchies and Christian law forbade a man to marry his brother's widow.

To be a Christian was to be a Churchman and there was only one Church (though plagued with many heresies) and the Pope was its head. At the request of Christian Spain and Christian England the Pope dispensed with the Christian law forbidding a man to marry his brother's widow, and when in due course Prince Henry ascended the English throne as Henry VIII, Catherine was his Queen.

For some years the marriage was successful; they respected

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The Bible, he found, was perfectly clear on such marriages as he had made with Catherine; they were forbidden. And the threatened penalty was exactly what had befallen him, the failure of male heirs. He was in a state of sin. He had been thrust into a state of sin by his father with the active help of the Pope. And the Pope now proposed to keep him in a state of sin. The man who would do that, it began to seem to Henry, had small claim to being the Vicar of God.

And indeed, on looking into the thing really closely, Henry found—what various voices had urged for centuries off and on—that the supposed Pope was no more than an ordinary bishop, the Bishop of Rome. This made everything clear and everything possible. If the Pope was not a Pope at all but merely a bishop among bishops, then his special powers as Pope did not exist. In particular, of course, he had no power to dispense with God's rulings as revealed in Leviticus 18, but equally important, he had no power to appoint other bishops; and here an ancient quarrel stirred.

For if the Pope had not the power to appoint bishops, then who did have, if not the King himself—King by the Grace of God? Henry's ancestors, all those other Henries, had been absolutely right; the Bishops of Rome, without a shadow of legality, had succeeded over the centuries in setting up a rival reign within the reign, a sort of long-drawn usurpation. The very idea of it used to throw him into terrible rages. It should go on no longer.

He looked about for a good bishop to appoint to Canterbury, a bishop with no ambitions to modify God's ruling on deceased brothers' wives, yet sufficiently spirited to grant a divorce to his sovereign without consulting the Bishop of Rome. The man was to hand in Thomas Cranmer; Catherine was divorced,

Anne married, and the Established Church of England was off on its singular way.

That, very roughly indeed, is the political, or theological, or

V. Brief Production History

- The earliest version of the play was a 1954 BBC Radio production.
- It was expanded by the BBC into a television version in 1957.
- The first full length production of the play in its final form was 1 July 1960, at the Gielgud Theatre (at that time called the Globe Theatre). Paul Scofield played Sir Thomas More, beginning a long stretch where he played the role in multiple productions and films.
- On 22 May 1961, the play moved to Broadway's ANTA Playhouse, still starring Scofield. The show ran for 620 performances.
- Scofield starred in the 1966 film version, directed by Fred Zinnemann. The film won Academy Awards for Best Director, Best Picture, screenplay, cinematography, and costume design, and Scofield won for Best Actor.
- Charlton Heston played More in several Off-Broadway productions in the 1970s and 80s. Heston also starred in and directed the 1988 film version.