FROM MYTHOS TO EPOS
THE REBELLION OF TRAGEDY AGAINST THE DOCTRINES

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Hazırlayan
GÜRSEL ERKARSLAN

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ÖZET

Tüm herşey 5yy da Antik Yunan'da başladı. Kendi efsaneleri içinden, antik Yunanlılar bir dünya yarattılar. Bu efsanelerden trajedi doğdu ve bu, efsanelerin ve dinin insan hayatına giren bir tür yansımasına dönüştü. Biz neden varız? Neden çile çekmeliyiz? İyi kötü, gerçek ve yalan nedir? Eski çağlarda, trajedinin amacı insan doğasının gerçek bir anlatımıydı. Bu rol, tiyatronun ilkel formunun gelişmişi ve halihazırda günümüz tiyatrolarında ki durumdur. Bu süreç içinde yönetimler ve bazı resmi ve özel kuruluşlar neden tiyatroya ilgi duymuşlardır? Onu ne şekilde yasaklamışlardır? Belli dönemlerde politik, dini ve sosyal etkenler bazında tiyatronun gücü, işlevi ve katkısıyla bağlantılı onu kınamak ya da yasaklamak için nedenler nelerdi? Tiyatro tüm bunların üstesinden nasıl geldi?

Tiyatro, Antik Yunan'da şarap ve bolluk-bereket tanrısı Dionysos adına atfedilen ya da tapınılmak üzere düzenlenen törenlerden doğmuştur. Hatta, İÖ. 5 yüzyılda dinsel bir özelliği de mevcuttu. Dionysos festivali, kölesinden efendisine Atinalıları bir araya getiren toplumsal yaşamın en önemli parçasıydı. Dolayısıyla 'tiyatro' kamuyu etkileyen ve ilgilendiren bir etkinlikti. Dionysos festivallerinde trajedya ve komedi alanlarında yapılan yarışmalarda devletin finanse ettiği ve onun tarafından seçilen zengin kişiler yer almışlardır. Antik Yunan'da oyuncular saygın kişilerdi ve zaman zaman bu kişilere devletlerarası ilişkilerde görev verilmiştir. Ancak Romalı aktörler, ekseriya köleydiler ve yaşadıkları toplumda hiçbir mevkileri yoktu, hatta genellikle de vatandaş dahi değillerdi.

Roma'da tiyatronun din ile bir bağlantısı bulunmamaktadır. Ludi Romani halk gösterileri ve eğlencelerindeki en önemli festivaldi ve devlet tarafından desteklenmekteydi. Devlet bu ödeneği Aedil'ere verirdi. Oyunlar gösteriminden önce, birkaç kez Aedil'er tarafından izlenirdi. Bu, gösterimin nitelikli çıkmaması endişesinden çok, bir tür denetim amaçlıydı. Festivaller içinde yer alan gösterimler ve eğlenceler genellikle ücretsiz ve bütün sınıflara açıktı. Hıristiyanlık oluştuktan sonra, tiyatro Venüs'ün Türbesi ve çoktanrılı Pagan töreni olarak kabul edilmiştir. Roma İmparatorluğunun çöküşüne dek de pek çok tartışma, Paganizm ve Hıristiyanlık, tiyatro ve Kilise, imparatorluk ve ruhani sınıf arasında uzun yıllar devam etmiştir. İ.S. 5yy-10yy arası tiyatro karanlıktadır. Romanın yıkılışı ile birlikte Kilise tiyatroların

yasaklanmasına sebep olmuş ve 10yy da Kilisenin doktrinlerini öğretmek amacıyla tiyatroyu kullanmıştır. İ.S. 963'de Winchester papazı ekinde Quem Quaeritis adında kilise personelinin rol aldığı dinî bir oyun olan Regularis Concordia adında bir kanun yayınladı. Bunun anlamı Katolik Kilisesinin 600 yıl boyunca sürecek, didaktik amaçlı bir tür dinsel tiyatro türünü başlatmasıdır. Bu tamamiyle tiyatroyu toplumdaki etkinliğinden ötürü Kilisenin egemenliğine almaktı. Kilise 1300 yılına dek kendi sansürü içinde dinsel oyunları oynamıştır.

1210 yılında Papa Innocent III'ün genelgesi oyunlardaki değişik karakterlerin kilise personeli için uygun olmayışı, oyunların sekülere dönüşmesi, tiyatronun kilise dışına çıkması ve Kilisenin etkinliğinin azalması nedenleri ile ruhban personelin kiliselerdeki oyunlarda yer almasını yasakladı. Ancak Mucize ve Sır Oyunları kilisenin kendi amaçları doğrultusunda oynanmıştır. İngiltere'ye baktığımızda, Hıristiyan Kilisesinin ve Kraliyetin tiyatro üzerindeki baskısı devam etmiştir. 1534'te, VIII Henry Katolik Kilisesi'nin yetkisini reddetmiş ve Egemenlik Yasası ile İngiltere'de Papalık hakimiyetini feshetmiştir.

Bu çalışma, tiyatronun doğuşundan 'tiyatro' olarak kabul edildiği tarza kadar genel bir bakıştır. Geleneksel anlamda türler trajedi, komedi, tarihi, destan, pastorali kapsar. Günümüzde ise tür bölümlemeleri saçma tiyatro, çocuk tiyatrosu, opera, avant-garde, melodram ve radyo oyunlarını içine alır. "Tiyatro" bedensel bir gösteri alanını ifade ederken, bir tür/tarz olarak (günlük hayatı anlatan) insanlar arasındaki dramatik bir anlatıma da işaret eder. Oyuncular tarafından bir hikayenin sahnedeki bu çeşit gösterimleri, insan kaygılarına yöneliktir. Tiyatro, ancak ve ancak oyuncular ve seyirciler arasında iletişimi sağlayan dramatik bir çalışmanın seyirciler önünde sunulmasıyla var olur. Bir tiyatro gösterimi sadece oyunculardan ve seyircilerden değil yazarlar, yöneticiler, özel efektler-ışık ve müzik gibi- tasarımcılar, kostümler, makyaj ve yönetmenlerden de oluşur. Buna ilaveten, tiyatro etkin bir iletişimci ve eleştirel bir filozof gibi olmalı ve toplumsal, politik ve kişisel meselelere cevap vermelidir. Dramatik gösterimi kullanarak insanın duyguları, fikirleri ve ruh hallerini ifade eder ve ortaya çıkarır. Keza tiyatro bilgiyi biraraya getirir ve sorunları çözme becerilerini kullanır.17 yy İspanyol tiyatro yazarı Lope de Vega tiyatroyu "sahne, iki oyuncu ve ihtiras" şeklinde tanımlamasına rağmen tiyatro ancak 16 yy da loncalar tarafından devir alındıktan sonra bu özelliklerini kazanmaya başlamıştır.

ABSTRACT

Everything began in Ancient Greece in 5th century. Through their myths, the ancient Greeks built up the world. From these myths, tragedy was born and it became a reflection of myths and religion into people's lives. Why do we exist? Why do we have to suffer? What were the good and evil, truth and untruth? In ancient times, its purpose was a true expression of the human nature. This role is still present today in our contemporary drama which is a development of that primitive form of theatre. In that process, why were the state government and some official or public institutions interested in the theatre? How did they ban it? What were the reasons to condemn or ban the theatre in connection with its own strength, function and contribution due to political, religious and social factors in certain times? How did the theatre overcome all these obstacles?

Theatre was created from the rituals dedicated to or worshipping the god of wine and fertility, Dionysus in Ancient Greece. It also had a theological characteristic in 5th BC. The City of Dionysia is an important part of the social life putting the Athenians together from servants to masters. So 'theatre' was an activity that affects the whole public. Some wealthy patrons whom the government selected took part in the competitions of tragedy and comedy in Dionysos festivals. In Ancient Greece, the players were noble persons and sometimes they were charged with the relationship of interstate. But Roman actors were usually slaves and had no standing in a society in which, by and large, they were not even citizens.

In Rome, the theatre had no interrelation with religion. Ludi Romani was the most important festival in public demonstration and entertainment and was supported by the government. The government financed Aediles, who were the masters of the troupes. Before the performance of the plays, they were watched by Aediles several times. It is an intent on a kind of supervision more than worrying about the quality of the plays. Demonstrations and entertainments in festivals were usually free and open to all classes of public. After the establishment of Christianity, theatre was accepted as the Shrine of Venus and a pagan ritual which was polytheistic. Until the fall of the Roman Empire, many struggles between paganism and Christianity, theatre and the Church, emperors and clergy continued for a long time. Theatre was in dark between 5th – 10th century.

The church, which caused the theatres to be outlawed as the Roman Empire, declined and in the 10th century the theatre was used as a way to teach the church doctrine. In 963 AC, Bishop of Winchester proclaimed a law called <u>Regularis Concordia</u> attached with a religious play called "<u>Quem Quaeritis</u>", in which the clergy took part. This meant that the Catholic Church started performing a kind of theatre – liturgical theatre – with a didactic goal, which lasted for about 600 years. That was exactly getting theatre under the church's supreme authority due to the great influence of theatre on public. The church performed its religious plays within its own censorship until 1300 AC.

As the plays got secular and stepped out of the church, in 1210 Pope Innocent III's edict forbade the clergy to act in churches because of the type of characters in these plays which were not proper for the clergy. But the Miracle and the Mystery plays were acted by the Church in the direction of its religious aim. When we look at Britain, the suppression of the Christian Church and Monarchy on theatre went on. In 1534, Henry VIII rejected the authority of the Catholic Church and abolished the Papal power in England with the Act of Supremacy.

This research is a glance in general over the theatre from its birth as a ritual till the time it was accepted as 'theatre' as a genre. Traditionally, genres include the tragedy, comedy, epic, lyric, pastoral. Currently, genre divisions might also include absurd theatre, children theatre, opera, avant-garde, melodrama and radio play. While "theatre" can mean a physical performance, as a genre "theatre" refers to dramatic representations between human beings. Such presentations of a story by actors on a stage address human concerns. Theatre exists only when a dramatic work is presented in front of an audience which obtains communication between performers and spectators. A theatrical performance does not have only actors and audiences but also playwrights, directors, lighting, designers, costumes, makeup, managers and musicians. In addition, being an effective communicator and a critical thinker, it has to respond to social, political and personal issues. The theatre also incorporates knowledge and uses problem solving skills. It describes, compares, analyzes, interprets and evaluates diverse examples of the performing act. Only after the stage was taken over by the guilds in about 16th century that it started to acquire these important characteristics although the 17th century Spanish dramatists Lope de Vega described theatre in general as "three boards, two actors, and a passion."

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Sosyal Bilimler Enstitüsü Müdürlüğüne

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Başkan   Doç. Dr. Mehmet Sivas İnanç

Üye   Yrd. Doç. Dr. Nilgün ARITÜRK

Üye   Yrd. Doç. Dr. Behçet ORAL

Onay

Yukarıdaki imzaların, adı geçen öğretim üyelerine ait olduğunu onaylarım.

....../....../......

Enstitü Müdürü

Prof. Dr. Abdurrahman TAYRAN
Müdür

PREFACE

The study of research requires knowledge of contexts as well as of accumulation of datum. We usually read a lot of theoretical knowledge about drama chronologically, but they don't tell anything about the difficulties that the theatre experienced. For this reason, I preferred to research them in whole beyond the basis of the drama. Why were all acts issued to ban the theatre? What is the historical, the political, philosophical, cultural and religious background of theatre? Were there any interactions between theatre, theology, society, architecture and royalty?

Such questions which were the concern of theatre, its power and historical survey prompted me to expose the realities which were usually in dark. The history of the theatre encouraged me to make this research and to understand the purposes of the prejudice. In sum, its development can be better understood with some knowledge of the background of its time.

Thus I sincerely believe that this thesis may perform much needed service and will be of great use to readers who are interested in theatre and the prejudice against it throughout its history.

Firstly, I would like to thank and pay my particular respects to my supervisor, Assistant Professor Doctor N. Nilgün ARITÜRK for her kind and necessary collaboration in the preparation of this thesis. She made very special contributions to this research.

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Gürsel ERKARSLAN

CONTENTS

ABBREVATIONS

A.C/A.D.	: after the birth of Christ (Anna Domini)
adapt.	: adapted
alter.	: alternate
B.C.	: Before Christ
c. (ca.)	: circa, or around (used with approximate dates)
ch.	: chapter
com.	: commercial
dept.	: department
ed.	: editor, edition, edited by
e.g.	: for example
Eng.	: England
esp.	: especially
etc.	: and so forth
Exod.	: Exodus (Old Testament)
fig.	: figure
Gk.	: Greek
html	: hypertext Markup Language
http	: hypertext transfer protocol
ibid. (ibidem)	: in the same place; in the work, chapter, etc., just mentioned
i.e.	: that is
inc.	: incorporated
loc. cit.	: in the place cited (L loco citato)
N.S.	: new series, not specified
org.	:organization
p.	: page, pages
prob.	: probably
ref.	: reference
sec.	: section
St.	: Saint, Saints
trans. (tr.)	: translator, translated by

univ.   : university

vol.   : volume

www   : world wide web

INTRODUCTION

In the classical world, theatre was in origin a religious ritual associated with the god Dionysus, whose temple is often adjacent to the theatre building. In that respect, it constitutes an important part of the society's life at the day. The theatre, above all, has gone through some developments for centuries. Basically, it is a performance formed by three basic elements. The first of the three is the playwright, second is the spectator and the last is the acting company- shareholder, householder and hireling.

Theatre begins with the Greeks, whose annual festivals in honor of the god Dionysus included competitions in tragedy and comedy. These evolved from choral songs concerning the death and resurrection of Dionysus. As the time passed, the songs and dances acquired a more serious form. In the Roman Empire, the Middle Ages and the other centuries, the different styles of theatre were performed.

From time to time, the theatre was accepted as an instrument to teach and spread out the doctrine of the dominant forces; during the Roman Empire, magnificent parades were performed on the grand stages of the pompous Roman theatres. In the Medieval Age, the Church, formerly considering the theatre as a product of Pagan culture, used it to teach the Church doctrine-Christianity because theatre has been accepted as a way of educating people from the ancient ages up to now. One of the reasons why so many nations have been interested in theatre is that progress in fine arts is an indication of civilization.

When we look back to the timeline of the theatre within its historical chronology, we can see some attacks, prohibitions or ban (either individual or official) from formal organizations. Sometimes, while the states were giving licences to some plays or theatres to support them, they were also supervising all the performances. Hence the monopoly was created. They censored directly and ban the stages as well. Some historians, pamphleteers, philosophers, bishops, kings and queens condemned the theatre by their efforts like books, pamphlets, proclamations, sermons, edicts and acts from Ancient Greece until the first quarter of 19th century in Europe.

Why were the state governments and some official or public institutions interested in the theatre? How did they ban it? What were the reasons to condemn or ban the theatre in connection with its own strength, function and contribution due to political,

religious and social factors in certain times? How did the theatre overcome all these obstacles? This thesis argues that two dominant forces existed right alone with individual oppositions: the Catholic Christian Church and its doctrine against the theatre (as it was a pagan ritual) and the Kingdom with its objection based on theatre's criticism of the government and royalty.

Theatre faced many difficulties but it was powerful enough to overcome all. Influential church members denied the theatre as being part of their society. For instance, Tertullian denounced that drama is untrue and forbade Christians to attend theatre performances. The basis for Tertullian's writings was not new. The Greek philosopher, Plato also emphasized the effects the theatre has on the audience in the Republic. Plato offered a prescription to control those effects arguing that theatre should have a moral and instructive function in society. Plato's ideas served as a basis for attack against theatre throughout history by the Christian community. Horace also contributed his support for Tertullian's attack on the theatre. In Ars Poetica, Horace talks about some rules based on the effects the theatre has on the audience: to instruct as well as delight. Tertullian's writings increased the prejudice against the theatre within the Christian community.

In Rome, the persecution of Christians by the Roman government diminished under the reign of Constantine, who issued the Edict of Milan. This edict supported the complete tolerance of all religions including Christianity. This resulted in favour of the Christian community. In 395 A.C., St. Augustine's writings about the theatre had great influence during the Medieval Age. In this age, theatre was condemned for three criteria: acting on stage does not show a moral action leading to righteousness in terms of morality, drama is untrue in terms of reality and drama has no practical usage in terms of utility.

For a long time, allegorical and vernacular drama was performed. Morality plays dominated the theatre scenes. The moral teachings of drama was sought in the hidden meanings. Even the Pagan classical drama which has the references to Greek and Roman rituals was accepted. During the English Renaissance, theatre was used both by Queen Elizabeth to make a religious and political statement and by the Puritans, who claimed that the theatres were houses of Satan and thus tried to ban them. In Elizabethan Age, there were many censors and controls of the authorities on stage. In addition to

many pamphleteers and writers who attacked the theatre individually by sermons and writings, Queen Elizabeth and her courtiers limited or banned some plays and players by some acts or proclamations. She set up an office in charge of this censorship. Privy Council, the Master of Revels, Lord Chamberlain, Act of Punishment, acting troupes belonging to wealthy and noble people, Indoor and Outdoor Playhouses, the lord mayor: all of them were the indicators of royal injunctions and limitations of the theatre. Elizabethan theatre was quite popular in origin despite the patronage of the court. After the death of Elizabeth, the condition of the playing companies changed. Licensing and patronage were withdrawn from the nobles and instead given to the king. It became more fashionable as court masques. As the seventeenth century came along, some religious feelings against the theatre appeared. As the difficulties between the crown and Parliament increased, the old arguments about the stage were revived. In 1642, the Parliament issued an ordinance suppressing all stage plays. Finally, in 1648 all playhouses were ordered to be pulled down and all players whipped. So in effect, the playhouses were closed from 1642 until the Restoration in 1660.

In Restoration Drama, the theatres were separated from the public with a wall. It was like a sort of Stuarts' Toy reflecting the pleasure of the King and the crown. Theatres were licensed as "legal" or "unlicensed" theatres by the Licensing Act in 1737. This was the product of hostility towards drama and theatres. Political drama plays a great role in this act. Many theatres, except two, were moved out of the city of London. In the Victorian Age, censorship was also tightened with the Regulation Act of 1843 superseding the Licensing Act of 1737, which abolished monopolies and privileges giving all theatres the freedom to play any kind of dramas, censorship was also tightened.

This work aims to illuminate all these oppositions and disagreements upon the condemnation and censorship of the theatre starting from its birth till its development (from Ancient Greece to the first quarter of the 19th century) in the light of some official documents and primary references. To determine the aim of the theatre, the reasons of these objections against the theatre are going to be based on some authorities as well as the royalty because of political, theological and social concerns..

CHAPTER I

THE ANCIENT GREEK THEATRE

1.1. The God Dionysus and Dionysus Festivals

In Webster's dictionary tragedy is described as " Tragedy is the ancient Greek tragedy having been influenced by the Peloponnesian satyr play, in which the satyrs were represented as goat like rather than horselike creatures."[1]. Twenty-five hundred years ago, Western theatre was born in Athens, Greece. Between 600 and 200 BC., the ancient Athenians created a theatre culture whose form, technique and terminology have lasted two millennia, and they created plays that are still considered among the greatest works of the world drama. The greatest playwright of Elizabethan England was Shakespeare, but Athens produced at least five great playwrights. The Twentieth Century produced thousands of fine plays and films, but their form and often their content are based on the innovations of the ancient Athenians.

Nietzsche says: " [...], but the origin of Greek tragedy is necessarily a double one, where Apollonian and Dionysian are fused."[2] The theatre of Ancient Greece evolved from religious rites which date back to at least 1200 B.C., during the golden age, around 500-300 BC. Reiner says: "[...] Here we have to draw two important distinctions. Distinction (1), simply put, is that between: (1a) *drama uses rituals;*and (1b) *drama is ritual.*"[3] First, the Greeks used drama as part of their religious festivals. They were an agricultural society, therefore, they worshipped the god of wine and fertility, Dionysus. The God Dionysus is known for bringing the cult of the vine (and therefore, the gift od wine) to all the ancient world. He is reluctantly accepted by the Olympian gods and he is permitted to join them on Mount Olympus. Freidrich says :

> In all confusion, one of the few certainties about Dionysos is that he was
> the god of the theatre and that his festival provided the institutional framework

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[1] Friedrich Nietzsche, The Birth of Tragedy: A New Translation by Douglas Smith, (New York: Oxford UP, 1997), p. Xxii.

[2] Marriam Webster-Könemann, Webster's Third New International Dictionary, (Germany: Könemann, 1993), p.2423

[3] Rainer Friedrich, "Everything to Do with Dionysos," Tragedy and the Tragic: Greek Theatre and Beyond, Ed. M.S.Silk (New York: Oxford UP, 1996), p.269

for the tragic performances. Yet this certainty is somewhat obscured by the fact that most tragedies had, as the old Greek saying goes, 'nothing to do with Dionysos' (*ouden pros ton Dionuson*).[1]

But Porter approaches in a different way:

> "Behind Appollinianism,....there seems to lurk vast ruse that the Greek spirit perpetrates upon itself in the name of its self-glorification. The aim here, which is perhaps largely unconscious, is that the Greek might 'feel himself a god,' as through a kind of physical investment (a transference) and imaginary 'acting', and so might 'walk about enchanted, in ecstasy, like the gods he saw walking in his dreams', 'no longer an artist' but 'a work of art"[2]

The vital facts about this strange god which relate to his place is as patron of the theatre. The best source of Dionysus story is Euripides' play The Bacchae. Dionysus is associated with a number of attendants and symbols. His main symbol is :

Thyrus a staff wound with vine leaves, ivy, and a pine cone on top. *Silenus* a horse demon of the Ionian woodlands, the leader of the satyrs and foster father of Dionysus. He is shown as a fat, old, big-bellied drunkard riding a donkey. *Satyrs demons* of the woodland with horses' tails and legs. *Maenads* (literally "madwomen") female followers of Dionysus, possessed by the spirit of the god, inspired by music of tambourine and flute. They always danced with great abandon, loose and flowing hair, wore ivy wreaths and carried the thyrus.

Dionysian Festivals were performed as :

The Rural Dionysia- The oldest kind of festival. This is held in, and organized by, rural towns all over Greece in December. Originally this was an agricultural fertility festival with, drinking, feasting and games. When play contests are introduced in the sixth century the plays are mainly comedies. Later the prize winning plays from the City's earlier years are put on here and new playwrights try out their work before submitting it to the City of Dionysia.

The Lenae- A winter festival in January-February. The contest is similar in all respects to the City of Dionysia except that it is a more local affair and it occurs during

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[1] Rainer Friedrich, "Everything to Do with Dionysos," Tragedy and the Tragic: Greek Theatre and Beyond. Ed. M.S.Silk (New York: Oxford UP, 1996), p.259

[2] James I. Porter, The Invention of Dionysus (California: Stanford UP, 2000), p.148

respects to the City of Dionysia except that it is a more local affair and it occurs during that part of the year. It is originally all comedy.

The City of Dionysia- It is a spring festival in March-April. It occurs after the winter is over when ships can begin sailing regularly. Consequently, at this time, Athens is normally full of visitors from all over the Mediterranean. The audiences at this festival are cosmopolitan. In the week of the festival all trade is suspended, government offices closed and even the law courts shut down. Prisoners are released from jail to attend it. The festival was a six day event beginning with two days of dancing (dithyramb), then three days of tragedies and one satyr play (the ½ man ½ goat), then finally on the last day of festival, a day of comedies. The plays consisted of all male chorus until one day, Thespis stepped out of the chorus and spoke the first line of dialogue. Playwright, Sophocles, wrote dialogue for two actors and then a third as a referee. Friedrich explains tragedy as the chorus may be called, at this primitive stage of the original tragedy, as a reflection of Dionysiac man for his own contemplation and tragedy is originally chorus and not drama.[1]

For Neitzsche " Dionysos remains the sole dramatic protagonist and that all the famous characters of the Greek stage, Prometheus, Oedipus, etc., are only masks of that original hero. The fact that a good hides behind all these masks."[2]

An essential part of the rites of Dionysus was dithyramb. The word means 'choric hymn'. This chant or hymn was probably introduced into Greece early accompanied by mimic gestures and, probably, music. It began as a part of a purely religious ceremony, like a hymn in the middle of a mass describing the adventures of Dionysus. Smith says: " Neitzsche argues that Greek tragedy is born of music.... It is music and the Dionysian spirit embodied in it which for Nietzsche establishes the link between Greek and German culture."[3] In its earliest form it was a group of dancers, probably dressed as satyrs dancing around an altar. It was performed by a chorus of about fifty men dressed as satyrs—mythological half-human, half-goat servants of Dionysus. They may have

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[1] Friedrich Nietzsche, The Birth of Tragedy Out of the Spirit of Music. Trans. Shaun Whiteside (London: Penguin Classics, 1993), p.44

[2] Friedrich Nietzsche, The Birth of Tragedy & The Geneology of Morals. Trans. Francis Golffing (New York: Anchor Book, 1956), p.66

[3] Friedrich Nietzsche, The Birth of Tragedy: A New translation by Douglas Smith (New York: Oxford UP, 2000), p.xvi

played drums, lyres and flutes, and chanted as they danced around an effigy of Dionysus. It was introduced into Athens before 500 B.C. and dithyramb was soon recognised as one of the competitive subjects at the various Athenian festivals. The dithyramb attracted the most famous poets of the day. By this time, it had to concern with the adventures of Dionysus and begun to choose its subjects from all periods of Greek mythology. In this way, over time the dithyramb would evolve into stories in 'play' form: drama (meaning 'to do' or 'to act'). Below is the example of dithyrambs from Bacchylides, Greek lyric poet in 470 B.C. :

> We are both sons of gods, then war lord of Knossos,
> and I bid you cease and desist. Restrain yourself
> from what you intend.
> If you assault one of these youngsters
> or force yourself on one of them, the dawn
> and its lovely light is something you'll hate to see,
> for that will be the day that you and I
> will try the force of ours and let the gods
> decide between us....[1]

1.2. Thespis (c.536 B.C.)

The origins of Western drama can be traced on celebratory music of 6th century B.C. in Attica, the Greek region centered on Athens. It was here that the Rites of Dionysus evolved into what we know today as theatre. Since Athens was located in a region called Attica, Greek and Athenian theatre are sometimes referred to as Attic Theatre. *In 525 years, Thespis added an actor as himself who assumed the role of the god and interacted with the chorus.* This actor was called the protagonist, from which the modern word protagonist is derived, meaning the main character of a drama. *This is a step from dithyramb through the tragedy.* Rossiter says that "The invention of the tragic mask by the half-legendary Thespis in which the *human* took the centre of the stage, barring out all those monstrous faces which savages have made to themselves to shadow

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[1] Bacchylides, Epinician Odes and Dithyrambs of Baccylides. Trans. David Slavitt (Philadelphia: Pennsylvania UP, 1998), Dithyramb III

forth the features of divinity-[...]: these by themselves bore the tragedy far into a new world."[1]

The birth of theatre is finally here with the arrival on the scene in 560 B.C. of the tyrant (a self-appointed despot who claimed to rule in the people's interest) Pisistratus who launched the cultural revolution. He established the first religious Panathenaic (all Athenian) games and brings the annual festivals of Dionysus to Athens. It is in connection with these Dionysian festivals that *the first public contest and competition for a tragic play is set up in Athens*. Thespis won the first competition in 534 BC. In the ensuing 50 years, the competitions became popular annual events. A government authority called the archon to choose the competitors and wealthy patrons who financed the productions. In ancient Greece, the funding of the arts was a way of tax avoidance. In return for funding a production, the Choregos would pay no taxes that year. During this time, major theatres were constructed, especially the Attic Theatre and the Theatre of Dionysus in Athens. The Theatre of Dionysus, built at the foot of the Acropolis in Athens. The words theatre and amphitheatre derive from the Greek word theatron (seeing place), which referred to the wooden spectator stands. Similarly, the word orchestra is derived from the Greek word for a platform between the raised stage and the audience on which the chorus was situated. Plays were performed in the daytime. The annual drama competitions in Athens lasted several, entire days. Actors wore little or no make up. Instead, they carried masks with exaggerated facial expressions. Initially, most of the action took place in the orchestra. Later, the action moved to the stage.

Between 600 B.C. and 500 B.C., the dithyramb had evolved into new forms, as the tragedy and the satyr play. Tragedy, derived from the Greek words tragos (goat) and ode (song), told a story that was intended to teach religion and tragedies were designed to show the right and the wrong paths in life. Tragedies were not simply plays with bad endings. It was viewed as a form of ritual purification, Aristotle's catharsis (see Aristotle). On the other hand, in tragedy Greek religion had dictated how people should behave and think for centuries; on the other, there was free thought and intellectual

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[1] A.P. Rossiter, English Drama from Early Times to the Elizabethans; Its Background, Origins and Developments (London: Hunchinson of London, 1962), p.24

inquiry. Athens in the fourth and fifth centuries B.C. was full of radical ideas like democracy, philosophy, mathematics, science and art. In essence, the ancient Athenians had begun to question how nature worked, how society should work, and what man's role was. Tragedy was the answer to some of these questions—how should one behave? How can one accept the injustices of life? What is the price of hubris?

1.3. Aeschylus (458-6 B.C.)

Greek tragedy, at any rate from the time of Aeschylus, took a different way. The essential movement of the ritual drama of the fertility-god can be discerned. As Professor Gilbert Murray showed, the tragic pattern usually contains the following sequence:

> (1) A contest (*agon*), as of Life and Death, or summer plenty and winter dearth.
> (2) A death or scene – of – suffering (*pathos*), perhaps even with the hero torn to pieces, narrated (3) by a messanger.
> (4) A lamentation (*threnos*), followed by (5) a recognation (*anagnorisis*), and
> (6) an apotheosis .... The recognition may be that of the justice of Fate.[1]

Aeschylus created the possibility of developing conflict between characters by adding a second actor. Until 484 B.C. the Athenian drama competitions consisted of a trilogy of dithyrambs and a satyr play. Their style of presentation was choral rather than dramatic. In 484 BC, a playwright named Aeschylus appeared. *Aeschylus turned the dithyramb into drama. He added a second actor (the antagonist) to interact with the first.* He reduced the chorus from 50 to 12. Aeschylus' Persians, written in 472 B.C., is the earliest play. Aeschylus' crowning work was The Oresteia, a trilogy of tragedies first performed in 458 B.C. The trilogy is about the tragedy of human pride, arrogance or hubris. This hubris is required to murder a person for personal gain. Thomson says about the 2nd actor: "Aeschylus' responsibility and problem was that he added the

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[1] A.P. Rossiter, English Drama from Early Times to the Elizabethans; Its Background, Origins and Development (London: Hutchinson of London, 1962), p.24

second actor to direct the actors to each other apart from the chorus. He made a reform by overcoming this problem and improve the plot by the way of actors without the interruption of the chorus."[1]

The Greeks have a very strong sense about what a person should be, and what makes up the character of a hero. The conflicts are in the form of old myths and legends. A hero is the embodiment of the society's ideals, a model for good or an example of the bad. The Greeks started with two actors and so the earliest plays deal with only two characters on stage. They called the first character the **protagonist** and the second one the antagonist because the play is seen as a contest. The plot concerned the actions of the protagonist and the forces opposing these actions are handled by the **antagonist**. In the earliest plays the hero can be the chorus, as it is seen in Aeschylus's plays. When the chorus became less important, the chorus no longer functions as a major character, a hero. At this stage Greek heroes are ideas, not real people. The most obvious idea that shows up as a hero is hubris. Another range of ideas show up in Aeschylus last play, the **trilogy** Orestia. There are religious and political ideas at play.

Aeschylus' death in 456 B.C. coincided with the beginning of Periclean Age, its government embraced democracy (although two-thirds of its population were slaves), and the arts flourished. In 60 years, Thucydides and Herodotus wrote their histories; the sophists, Socrates and Plato expounded their philosophies, and Sophocles, Euripides and Aristophanes wrote some of the world's best plays.

1.4. Sophocles (496-406 B.C.)

Until Sophocles' time, dramatists wrote plays as trilogy. Sophocles broke with tradition by writing single plays as a drama. *Sophocles' contribution to drama was the addition of a third actor* and an emphasis on drama between humans rather than between humans and gods. Aristotle used Sophocles' play, Oedipus Rex for his classic

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[1] George Thomson, Aeschylus and Athens. Trans. Mehmet H.Doğan (İstanbul: Payel Yayınevi, 1990), p.211

analysis of drama, <u>The Poetics</u>. Sophocles' plays are full of irony. Sophocles believed in the Greek gods, but his plays are suffused with existential insights that have been voiced many time.

He defeated Aeschylus in a dramatic competition. In 441 B.C., Euripides defeated Sophocles in one of the annual Athenian dramatic competition (the City Dionysia). According to Aristotle, "Aeschylus first introduced a second actor; he diminished the importance of the chorus, and assigned the leading part to the dialogue. Sophocles raised the number of actors to three, and added scene-painting."[1] The third actor allowed more complex characterization. It is said that he performed some of the roles in his early plays, but was unable to continue as an actor due to problems with his voice. One of the great innovators of the theatre was that he also abolished the trilogic form. Aeschylus had used three tragedia to tell a single story. Sophocles chose to make each tragedy a complete entity in itself. He put all the actions into the shorter form.

130 plays are attributed to him. His first play Triptolemus is staged about 468 BC and won first prize. He won first or second prize 24 times. He is supposed to have introduced the third actor. Sophocles, as noted, is the humanity of his characters. The Golden Age of Greece is seen in the changing Greek characters in his plays, the real-life tragedies. The theme of blindness leaps out from the Oedipus story and is the key to the hero's character. As a man who has done all the right things, he is blind to the cause of terrible plagues which has descended on his city and his part in it. These are trying times for Greek society and the reflection in the plays. Silk defines blindness as follows; "The self-blinding in particular is interpreted as the 'annihilation of identity' at the moment of knowledge, as well as the negation of theatrical logic."[2] Seven of his plays survive. This is because in 200 A.D., when Greece was under Roman rule, somebody chose seven plays of Aeschylus and seven plays of Sophocles and ten of Euripides and put them together in a book which was thought in Roman schools.

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[1] Aristotle, <u>The Poetics</u>. Trans. Malcolm Heath (New York: Penguin, 1956), 1449a,4

[2] M.S.Silk, <u>Tragedy and The Tragic: Greek Theatre and Beyond</u> (New York: Oxford UP, 1996), p.13

1.5. Europides (480-406 B.C.)

In all, Sophocles won 20 competitions. Although far behind Sophocles, Euripides has since eclipsed both Sophocles and Aeschylus in popularity. His plays were not about Gods or royalty but real people. He placed peasants alongside princes and gave their feelings equal. He showed reality of war, criticised religion, and portrayed the forgotten of society: woman, slaves, and the old. *Euripides added the prologue to the dramatic form which "set the stage" at the beginning of the play, and the **deus ex machina**, which wrapped up loose ends at the close.* He died in 406 B.C., two years before Sophocles.

Today he is regarded as the realist among Greeks. His plays have survived because they were copied and transported to everywhere in the world where the Greek culture existed. He is a Socratic playwright, questioning the wisdom of the past, the truth of legends and the value of the gods. His chorus' importance decreases. He also needs to explain things before the main action starts and his prologues are distinctive. He puts kings in rags and the king's daughter in common clothes. He makes full use of the machinery of the theatre and he is known as the playwright who depends on the "deux ex machina", because the "god from the machine" ends many of his plays.

It starts with Greek tragic writers with Aeschylus, whose early play Prometheus dealt with a god as a hero, and ends Greek tragedy with the Bacchae, produced after the author's death, which also features a god as a major character, so the god seems surprisingly human and casually parades throughout the play disguised as a human.

1.6. Old Comedy and Aristophanes (c.448-380 B.C.)

Old Comedy satirizes the life of the city. For this reason Old Comedy is called political comedy. The chorus is its central feature. Tragedy was not the only product of Athens' theatre culture; comedy also thrived. Not only the Greeks produced many comedies; they also cast many Roman, Elizabethan and modern comedies. The historical development of comedy was not as well recorded as that of tragedy. Aristotle

notes in The Poetics that before his own time comedy was considered trivial and common.[1] Greek comedy had two periods: Old Comedy, written before 400 B.C. represented by Cratinus and Aristophanes; and New Comedy, written after 400 B.C. and whose main playwright was Menander.

When comedy began its association with Dionysus there wasn't much shape to the thing. It started with a **comus.** This is a ritual that can be described as a Greek version parade with dirty songs. Performers dressed up in masks and costumes, as all kinds of animals: horses, birds, frogs, etc. They danced, sang, cracked jokes with the audience, which is the whole point of the thing. As the rural festivals grew, they added the farces and mimes, some satire on current events, and gradually evolved Old Comedy. Aristophanes' theatrical works were presented at the Athenian festivals. Aristophanes and Cratinus used three actors, a chorus that sung, danced, and sometimes participated in the dialogue. The Chorus's address to the audience reveals the author's opinion. In these speeches, he ridicules the Gods, Athenian institutions, popular and powerful persons, including Aeschylus, Sophocles and Euripides.

1.7. New Comedy and Menander (342-291 B.C.)

Comedy developed along with as tragedy, *becoming more aimed at the common people and less concerned with its religious origins.* By 317 B.C., a new form came up that was similar to modern farces. This period is called New Comedy, and its two main playwrights were Menander and Phlyates. Lowe describes him as "In Menander, we do usually know by the end of the first act how the configuration of relationships has to come out....There are, as in tragedy, gods know more than the humans, and the audience who has access to both."[2] A lot of effects can be seen into Shakespeare's Comedy of Errors. Menander's main contribution was to create a comedy model that greatly influenced later comedy. Unlike Aristophanes, his characters were

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[1] Aristotle, The Poetics. Trans. Malcolm Heath (New York: Penguin, 1956), 1449b,5

[2] N.J.Lowe. "Tragic and Homeric Ironies," Tragedy and The Tragic: Greek Theatre and Beyond. Ed. M.S.Silk (New York: Oxford UP, 1996), p.523

not celebrities but ordinary people. The chorus in Menander's plays was a modern chorus—singers and dancers between acts; Menander sometimes portrayed them as drunken audience members. His characters were classic comedy which depend on mistaken identity, romance and situational humour, became the model for subsequent comedy, from the Romans to Shakespeare. New Comedy dealt with domestic affairs: Boy meets girl, boy loses girl, boy gets girl back again. New Greek Comedy is the beginning of the 'Sit Com.' Silk determines that "Taplin and Greedly place tragedy against its Attic 'twin', Aristophanic Old Comedy." and Silk continues:

> Taplin pinpoints three important indicators that distinguished the two theatrical forms and so helped to establish their self definition: chorus, gods, and closures. The tragic chorus ('not unlike the tragic mask') is distinctively 'serious but blank; the tragic gods are distinctively inhuman; the tragic closure ...is characteristically and distinctively open-ended,....[1]

"Both genres have a *chorus;* the chorus in comedy comes on much later in the play and the arrival of the chorus in comedy is also far more anticipated and built up to than in tragedy, and it is more of an event when it does come. In comedy the gods are all too human, in tragedy all too unhuman. Finally, *closures,* the Old Comedy tends towards closed, wrapped-up, reassuring endings, while tragedies tend to reach open disturbing, unsetttled ending,"[2] says Taplin.

1.8. Plato and The Republic

Plato (c. 428–347 B.C.), the Greek philosopher, was one of the most creative and influential thinkers in Western philosophy. Plato's extant writings are all in the form of dialogues, sometimes framed by a narrator. His ideas were discussed and criticized in a conversation between two or more people.

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[1] M.S. Silk. Tragedy and the Tragic; Greek Theatre and Beyond (New York: Oxford UP, 1996), p.183

[2] Oliver Taplin, "Comedy and the Tragic," Tragedy and the Tragic; Greek Theatre and Beyond. Ed. M.S.Silk (New York: Oxford UP, 1996), p.191,194,196

Plato's question to Adeimantus in *The Republic* shows his view of art:

'... **should all imitation be prohibited?**' and Adeimantus asks '**You mean, I suspect, to ask whether tragedy and comedy shall be admitted into our State?**'[1]. Plato argues that physical objects (such as flowers) are one step away from the reality of the forms (such as beauty) and pictures and artistic representations of the flowers are two steps away from reality. Artists are therefore estranged from knowledge, even though they may be inspired by a kind of madness.[2]

In Plato, the mimetic art is fundamental: what is the relation between art and what art imitates, copies, or mimes? Reality is the imagination or the idea. The thing is a copy of that imagination. Writing about the thing is a copy of a copy. Because God and the imagination are One. In the Republic "...who is this imitator? One existing in nature, which is made by God,...—for no one else can be the maker? And the tragic poet is an imitator,...and therefore, like all other imitators, he is thrice removed from the king and from the truth."[3] He characterised mimesis **as over-emotional and morally harmful, which is why poetry is banned (except for 'poetry which celebrates the praises of the gods and of good men').**[4] In Republic Book 10, **he denied that poets had knowledge (*episteme*) of reality.** His interest in dialogue as an argument has many points of contact with drama. Plato is also suspicious of the idea of pleasure or the idea that art serves pleasure.

Plato's influence on later history of philosophy has been great. His Academy continued in existence with very different teachings until 529 A.D., when it was closed by the Byzantine Emperor *Justinian I* for conflicting with Christianity. In England Platonism was revived in the 17th century by someone who became known as the Cambridge Platonist. British thinkers got engaged with Plato in the 19th century as a source for Victorian values and beliefs in education. According to Plato's philosophy of Idea, the reality under the universal basis is ideas. Each image which we perceive in the world has its own idea. In the following dialogue, Plato has determined his thoughts about art while he was researching the position of art in social and political situations:

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[1] Plato, The Republic. Trans. Benjamin Jowett. Original, 1871. Ed. Francis Cornford, Oxford, 1945 <http://www.plato.evans-ville.edu.>,sec.10, [394d]

[2] Ibid. sec.10, [396a]

[3] Ibid. sec. 39, [597b-597e]

[4] Ibid. [394d,396c]

And so, when we hear persons saying that the tragedians, and Homer, who is at their head, know all the arts [598e] and all things human, virtue as well as vice, and divine things too, for that the good poet cannot compose well unless he knows his subject, and he who has not this knowledge can never be a poet, we ought to consider whether here also there may not be a similar illusion. Perhaps they may have come across imitators and been deceived by them; they may not have remembered when they saw their works [599a] that **these were but imitations thrice removed from the truth, and could easily be made without any knowledge of the truth, because they are appearances only and not realities?** Or, after all, they may be in the right, and poets do really know the things about which they seem to many to speak so well?

-The question, he said, should by all means be considered.

-Now do you suppose that if a person were able to make the original as well as the image, he would seriously devote himself to the image-making branch? Would he allow imitation to be the ruling principle [599] of his life, as if he had nothing higher in him?

-I should say not.

-The real artist, who knew what he was imitating, would be interested in realities and not in imitations; and would desire to leave as memorials of himself works many and fair; and instead of being the author of encomiums, he would prefer to be the theme of them.[1]

Plato, in his *The Republic*, says that art points at our senses and enthusiasm and reveals our pessimistic aspects:

Hear and judge: The best of us, as I conceive, when we listen to a passage of Homer, or one of the tragedians, [605d] in which he represents some pitiful hero who is drawling out his sorrows in a long oration, or weeping, and smiting his breast - -the best of us, you know, delight in giving way to sympathy, and are in raptures at the excellence of the poet who stirs our feelings most.

-Yes, of course I know.

-But when any sorrow of our own happens to us, then you may observe that we pride ourselves on the opposite quality—we would fain be quiet and patient [605e] this is the manly part, and the other which delighted us in the recitation is now deemed to be the part of the woman.

-Very true, he said.

-Now can we be right in praising and admiring another who is doing that which any one of us would abominate and be ashamed of in his own person?

-...

-[...?] There are jests which you would be ashamed to make yourself, and yet on the comic stage, or indeed in private, when you hear them, you are greatly amused by them, and are not at all disgusted at their unseemliness;-- the case of pity is repeated;--there is a principle in human nature which is

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[1] Sevda Şener., <u>Dünden Bugüne Tiyatro Düşüncesi</u>. (Ankara: Dost Kitabevi, 1998), p.20

disposed to raise a laugh, and this which you once restrained by reason, because you were afraid of being thought a buffoon, is now let out again; and having stimulated the risible faculty at the theatre, you are betrayed unconsciously to yourself into playing [606d] the comic poet at home.[1]

In short, Plato says that reality is located in idea or forms, not appearances. Objects we perceive through the senses are copies of ideas. God and the imagination are one. After that, it is the physical world, the world of sense, and the copy of these ideas. Then, we have art, a copy of that copy. According to Plato, trees, stones, human bodies, and other objects that can be known by our senses are unreal, copies of the ideas. These objects are not completely real. So, the art that expresses moral values is the best art (the idea of good). Plato supported the censorship of art, accepting art as an instrument for the moral education of youth.

1.9. Aristotle and Poetics (440s-322 B.C.)

Aristotle's discussion of the structure of plot, then, proceeds his general defence of mimesis against the Platonic condemnation:

> The instinct of imitation is implanted in man from childhood, one difference between him and other animals being that he is the most imitative of living creatures, and through imitation learns his earliest lessons; and no less universal is the pleasure felt in things imitated. We have evidence of this in the facts of experience. Objects which in themselves we view with pain, we delight to contemplate when reproduced with minute fidelity: such as the forms of the most ignoble animals and of dead bodies. The cause of this, that to learn gives the liveliest pleasure, not only to philosophers but to men in general;[....] Thus the reason why men enjoy seeing a likeness is, that in contemplating it they find themselves learning or inferring, and saying perhaps, 'Ah, that is he.' For if you happen not to have seen the original, the pleasure will be due not to the imitation as such, but to the execution, the colouring, or some such other cause.
>
> Imitation, then, is one instinct of our nature. Next, there is the instinct for 'harmony' and rhythm, metres being manifestly sections or rhythm. Persons, therefore, starting with this natural gift developed by degrees their special aptitudes, till their rude improvisations gave birth to poetry.[2]

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[1] Plato, The Republic. Trans. Benjamin Jowett. Original, 1871. Ed. Francis Cornford, Oxford, 1945. 29 March 2001 <http://www.plato.evans-ville.edu/texts/jowett/republic.htm>, sec.41, (605d, 605e, 606d).

[2] Aristotle, The Poetics. Trans. Malcolm Heath (New York: Penguin, 1956),1448b, 3.1

In the century after Sophocles, the philosopher Aristotle analyzed tragedy as follows:

> Tragedy then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative (mythos); through pity and fear affecting the proper purgation of these emotion (catharsis).[1]

Similarly, Charles Segal says, "In recent years G.F. Else and Lean Golden, among others, have argued strongly that catharsis refers to an *intellectual* clarification, either of the events or the emotions, rather than to emotional, medical, or ritual purification or purgation."[2] Aristotle identified six basic elements of tragedy:

> Every tragedy, therefore, must have six parts, which parts determine its quality – namely, plot, character, diction (the choice of style, imagery, etc.), thought (the character's thoughts and the author's meaning), spectacle (all the visual effects; Aristotle considered this to be the least important element), song. Two of the parts (diction, song) constitute the medium of imitation, one (spectacle) the manner, and three objects (plot, character, thought) of imitation. And these complete the list.[3]

Aristotle defines plot as the first principle, the most important feature of tragedy. The plot must be 'a whole,' with beginning, middle, and end. The beginning must start the cause and effect chain but not be dependent on anything outside the compass of the play. The middle (climax) must be caused by earlier incidents and itself cause the incidents that follow it. The end (resolution) must be caused by the preceding events but not lead to other incidents outside the compass of the play.[4] The plot must be 'a certain magnitude'. Aristotle argues that plots should not be too brief. The more universal and significant meaning of the play is the better the play will be.[5] The plot may be either simple or complex, although complex is better. Simple plots have only a change of

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[1] Aristotle, Poetics. Trans. Malcolm Heath (New York: Penguin, 1956), 1450a,6

[2] Charles Segal, "Catharsis, Audience, and Closure." Tragedy and The Tragic: Greek Theatre and Beyond. Ed. M.S.Silk (New York: Oxford UP, 1996), p.153.

[3] Aristotle, Loc. cit.

[4] Ibid. 1450b, 7

[5] Ibid. 1450b, 7, 1451a, 8-9

fortune (catastrophe). Complex plots have both reversal of intention (peripeteia) and recognition (anagrorisis) connected with catastrophe.[1] He argues that the best plots combine the chain as the peripeteia leads directly to the anagnorisis and this creates the catastrophe. The character has the second place in importance. In a perfect tragedy, the character will support the plot. The protagonist should be renowned and prosperous, so his change of fortune can be from good to bad. This change should come as a result, not of vice or depravity, but by some error or frailty in a character. Such a plot is to generate pity and fear in the audience, for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. The term Aristotle uses here, hamartia, is the tragic flaw. In the ideal tragedy, Aristotle claims, the protagonist will mistakenly bring about his own downfall. This is not because he is sinful or morally weak, but because he does not know enough.[2]

Characters in tragedy should have the following qualities:

1. Good or fine. He says ' even a woman may be good, and also a slave, though the woman may be said to be an inferior being, and the slave quite worthless.'
2. Propriety (true to type); e.g. valor is appropriate for a warrior but not for a woman
3. True to life. (realistic)
4. Consistency (true to themselves)[3]

Beyond this, Loftis makes clear that drama also tragedy is history, more preciously social history. Despite the difficulties and dangers in using it for social history, the potential value of that evidence cannot be ignored.[4] The following concepts and opinions of Aristotle's have tremendously influenced drama in the Western World:

a. Tragedies should not be episodic. That is, the episodes in the plot must have a clearly probable or inevitable connection with each other. This connection is best when it is unbelievable but unexpected.[5]

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[1] Aristotle, Poetics. Trans. Malcolm Heath (New York: Penguin, 1956), 1452a,13, 1452b,11
[2] Ibid. 1453a,13
[3] Ibid.,1454a,15
[4] John Loftis, "The Limits of Historical Veracity in Neoclassical Drama." England Restoration and Early Eighteenth Century, Essays on Culture and Society. Ed. H.T. Swedenberg Jr. (Los Angeles: California UP, 1972), p.30
[5] Aristotle, Op. cit., 1452a,9

b. Complex plots are better than simple plots. Complex plots have recognitions and reversals. Aristotle determined that "A recognition (anagnorisis) is a change from ignorance to knowledge.... This recognition, combined with reversal,..."[1] A reversal, Aristotle says, is "a change of a situation to its opposite ."[2] just like in Oedipus (the beginning versus the end).

c. Suffering / Pathos (some fatal or painful action) is " the third part of the plot – after reversal and recognition "[3]

d. Catharsis ('purification' or 'purgation') of pity and fear was a part of Aristotle's definition of tragedy. The meaning of this phrase is extremely debatable. Among the many interpretations possible, consider how well the following apply to our plays:[4]

1) Purification of the audience's feelings of pity and fear so that in real life we understand better whether we should feel them.

2) Purgation of our pity and fear so that we can face life with less of these emotions or these emotions or more control over them.

3) Purification of the events of the plot, so that the central character's errors or transgressions become 'cleansed' by his or her recognitions and suffering.

Charles Segal said that the spectator or reader of the play is "the judge *in whose sight* the tragic act must be 'purified', so that *he may pity* instead of execrating the doer."[5] According to tradition, the first tragedian, Thespis, performed his plays on wagons with which he travelled, and seats were set up for performances in the agora or market place of Athens. By the end of the sixth century BC, however, a permanent theatron of 'watching place' was set up in the precinct of Dionysuson the south slope of the Athenian Acropolis. Since at first any construction above ground was made of wood, and since the theatre was later rebuilt many times, the surviving remains of this

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[1] Aristotle, Poetics. Trans. Malcolm Heath (New York: Penguin, 1956), 1452a,10, 1452b,11
[2] Ibid. 1452a,11
[3] Ibid. 1452b,11
[4] Ibid. 1449b,6
[5] Charles Segal, "Catharsis, Audience and, Closure." Tragedy and the Tragic: Greek Theatre and Beyond. Ed. M.S.Silk (New York: Oxford UP, 1996), p.154

earliest Theatre of Dionysus are extremely scanty. It has therefore to be reconstructed on the analogy of other Greek theatres and on the evidence of the plays performed there. The only features which necessarily existed in the early fifth century are wooden seats for spectators on the hillside, and a level earth-floored orchestra, or 'dancing area' in the centre. The orchestra is usually believed to have been circular, like a threshing floor. The orchestra at Epidaurus, for example, has a diameter of just over 20 metres. If the spot chosen necessitated another shape, it could be rectangular like that at Thoricus.

In the Architecture by Vitruvius, the theatres of the Greek are described as:

> 1.In the theatres of the Greeks the design is not made on the same principles as those above mentioned (as Roman). First, as to the general outline of the Plan: whereas, in the Latin theatre, the points of four triangles touch the circumference, in the theatres of the Greeks the angles of three squares are substituted, and the side of that square which is nearest to the place of the scene, at the points where it touches the circumference of the circle, is the boundary of the proscenium. [...] 2. Thus describing it from three centres, the Greeks have a larger orchestra, and their scene is further recessed. The pulpitum, which they call logei'on, is less in width: wherefore, among them, the tragic and comic performers act upon the scene; the rest going through their parts in the orchestra. Hence the performers distinguished by the names of Scenici and Thymelici. The height of the pulpitum is not less than ten feet, nor more than twelve. The directions of the stairs, between the cunei and seats, are opposite to the angles of the squares on the first praecinction. Above it the other stairs fall in the middle between the lower ones, and so on according to the number of praecinctions.[1]

The ancient Greek theatre had a different set up. Originally the theatre was made to perform religious ceremonies. The theatre was constructed of three major parts: skene, orchestra and koilon (or Theatron). The skene was the place where the actors performed. It was originally a hut, tent or booth. It was the background for the play. Inside a permanent skene, were machines which enabled the gods appear on the stage. The skene faced the audience. The orchestra was the main part of the stage where the chorus was located. The orchestra was in front of the skene and was the center of

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[1] Marcus Vitruvius Pollio. The Architecture. Trans. Joseph Gwilt (London: Priestley and Weale, 1826), Book V, ch.7

the theatre. The koilon (or Theatron) was the auditorium of the Greek theatre. At first the spectators were sitting around the orchestra. Later, the Greeks started building the koilon with stone instead of wood. The outside of the theatre was made of stone. The seats were stone. In front of the theatre, the priests who were the most honorable person had a sit as well. (Fig. 2-4)

CHAPTER II

THE ROMAN THEATRE

2.1. Comedy and Terence (175-159B.C.)

Plautus and Terence composed New Comedies which was composed in $4^{th}/3^{rd}$ century B.C. Athens adopted from the Old Comedy written by Aristophanes. The Romans borrowed extensively from Greek theatre. The Roman theatre derives the word 'play' from the Latin word *ludus*, which means recreation or play. Roman theatre took two forms: *Fabula Palliata* (Greek-cloaked) and *Fabula Togata* (of Roman Manners).[1] *Fabula Palliata* were translations of Greek plays into Latin. Terence (109-159 B.C.) introduced the subplot, enabling us to contrast the reactions of different sets of characters to the same events or circumstances. The *Fabula Togata* were of native origin, and were based on more farcical situations and humor of a physical nature. An author of some of the better examples of this type of drama is Plautus (250-184 B.C.). As a reflection of the society itself, drama was performed in Rome which consisted primarily of *Fabula Togata,* as well as the spectacles of the gladiators and chariot races in Roman Empire. Plays of a more serious literary nature continued to be written, but these were not intended to be performed so much as read or recited. The greatest impact Rome may have had on the theatre was to lower it in the esteem of the Church – an impact that was to delay the growth of the dramatic arts for several centuries.

One of the most important influences on Roman Comedy, the *Fabula Palliata* in Latin was the Atellan Farce, a non-scripted theatrical form which made use of stock masks (characters) and slapstick characters which was very similar to the *commedia dell'arte* of the Italian Renaissance .[2] Rossiter determines that;

> The normal attitude of the noble Roman towards players was one of contempt. Though the ritual games of the circus had been established by Romulus, permanent theatres were not allowed before the declining days of the Republic, and the gradual infiltration of actors into influential position was regarded by the Roman satirists as a disgraceful mark of decadence.[3]

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[1] A.P. Rossiter, <u>English Drama from Early Times to the Elizabethans; Its Background, Origins and Development</u> (London: Hutchinson, 1962), p.29

[2] Ibid. p.30

[3] Ibid. p.29

These slapstick characters were united in the tradition of Greek New Comedy, which was imported into Rome after its conquest of Greece. New Comedy is the ancestor of SitComs, with plots focusing on domestic issues, usually involving boy-meets-girl and parents-forbid-marriage. Plautus (254-184 B.C.) and the other early Roman comic playwrights added lively action, rude jokes, and lots of physical comedy. The actors (called *histriones*) of Roman comedy were all men, and about five of them acted all different roles in the play. The costumes were fairly simple, consisting of a tunic and a *pallium* (square cloak), which was long for female characters and short for male characters. Özdemir Nutku explains the idea behind this: "Plautus apologizes to the spectators for choosing ordinary everyday characters in his play, Amphytrion; it is not suitable to put gods, kings into a comedy from the beginning to the end of the play. But what shall we do? As there is a slave in the play; so I write it half in tragedy and half in comedy."[1] The actors also wore masks, not very realistic, but funny. These plays were performed at religious festivals sponsored by junior officials in the Roman government. Drama competed for the attention of the audience with tightrope walkers, jugglers, and gladiatorial combats. Permanent stone theatres were forbidden by the uptight Roman government, so the plays of Plautus and Terence were performed on temporary wooden stages. Titus Maccius Plautus is remembered for farcical comedies. Most of his plays were based on Greek New Comedy. Plautus' most often produced play is *The Menaechmi*, also known as the *Twin Menaechmi*, or simply *The Twins*. It is the story of twin brothers who are separated at birth. One travels with his father to Sycracuse, the other with his mother to Epidemus. After his twenty first birthday, The Syracuse boy sets out in search for his long lost brother. They finally meet after two hours of misunderstandings and mistaken identity. Shakespeare and Moliere also "borrowed" plots and characters from Plautus' comedies. Shakespeare's *The Comedy of Errors* is based on *The Menaechmi* and Moliere adapted Plautus' *Pot of Gold* into *The Miser*. Here is the seven stock characters Plautus used in his comedies:

An old man, probably a miser –Pappas.
A young man, possibly the miser's son, who rebels against authority.

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[1] Özdemir Nutku, Dram Sanatı, Tiyatroya Giriş (İstanbul: Kabalcı Yayınevi, 1990), p.59

Usually a pair of slaves. One smart, the other less smart. The two slaves are the source of most of the humor.

The parasite. The eternal brother in law, he comes for a visit, and stays forever.

The courtesan. The live in maid who knows how to "put out."

The slave dealer. Often trades in women. Today we would call him a pimp.

Miles Gloriosus, the braggart soldier. He talks a mighty battle, but runs at the first sign of conflict-Bucco.[1]

Also Dr. Eric W. Trumbull mentions the characteristics of Roman Comedy as below:

Chorus was abandoned

No act or scene divisions

Songs (Plautus – average of three songs, 2/3 of the lines with music; Terence– no songs, but music with half of the dialog)

Everyday domestic affairs

Action placed in the street (in front of three houses).[2]

2.2. Tragedy and Seneca (4 B.C.-65 A.C.)

The Romans also produced tragedies, and these were translations and adaptations of the Greek plays of the 5th and 4th centuries BC. Costumes, masks, and language were all rather inflated. Although tragedy was very popular in Rome in the heyday of the Republic. His tragedies, The Trojan Women, Media, Oedipus, Agamemnon, and so on, are all based on Greek originals. Here is the six major characteristics of Senecan drama :

- He divided his plays into five episodes / acts with choral interludes. The interludes were not part of the play's action.

- He used elaborate rhetorical speeches-forensic influence. His characters debated; they didn't converse.

- He was a moral philosopher. He believed that drama should preach a moral lesson-expressed in *sententiae* (short pithy generalizations about the human condition).

- His tragedies involved much violent action-unlike Greek. They were filled with murder, torture, dismemberment.

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[1] Eric W. Trumbull, Roman Theatre and Drama (Northern Virginia Community College, 2002) 13 October 2001 <http://www.nv.cc.va.us/home/etrumbell>, Unit III, p.4

[2] Ibid. p.6

- His tragedies respected the unity of time (plays action unfolds within 24 hours) and place (the plays actions unfolds at one location).

- Each of his characters was dominated by one passion (love, revenge, ambition, etc.) which brought about their downfall-obsession drives them to doom.

His technical devices are soliloquies, asides and confidants.[1]

In a **soliloquy**, a character, on an empty stage, speaks directly to the audience. In an **aside**, a character also speaks to the audience, but the other characters on stage do not supposedly hear him. Roman actors were mostly male but women were in mimes which were considered inferior; perhaps they were slaves. George Steiner defines that "It is the plays of Seneca which initiate the unresolved tension between physical savagery and recitation, between histrionic enactment on the stage and indirect rhetorical evocation.[2] The style of acting in Roman drama is as follows:

- Mostly Greek traditions – masks, doubling of roles

- Tragedy – slow, stately, declamatory delivery

- Comedy – more rapid and conversational

- Movements likely enlarged

- Actors probably specialized in one type of drama

- Encores if favourite speeches given (no attempt at "realism")

- Mimes – no masks

- Greek or Roman costumes and much music

2.3. Roman Dramatic Theory and Horace & Ars Poetica

Horace (Quintus Horatius Flaccus) was born in 65 B.C. and died in 8 B.C. A Roman lyric and satiric poet and author of the 'Satires' and 'Odes', all of which were published between 35 and 20 B.C. The 'Satires' (Sermons) are two books of ten poems each of which touch the public life. The 'Odes' discuss both personal and literary issues in

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[1] Eric W. Trumbull, Roman Theatre and Drama (Northern Virginia Community College, 2002) 13 October 2001 <http://www.nv.cc.va.us/home/etrumbell>, Unit III,p.6

[2] George Steiner, "Tragedy, Pure and Simple," Tragedy and the Tragic: Greek Theatre and Beyond. Ed. M.S.Silk (New York: Oxford UP, 1996), p.540

style of lyrical irony. Horace's later works form the three books of the essays. The last essay is 'Ars Poetica' (Art of Poetry), offering advice and outlining his views regarding poetic and literary method. Horace was against disorder, complexity, dimness and harmony in rhetoric:

> If a painter were willing to join a horse's neck to a human head and spread on multicoloured feathers, with different parts of the body brought in from any where and everywhere, so that what starts out above as a beautiful woman ends up horribly as a black fish, could you my friends, if you had been admitted to the spectacle, hold back your laughter? Believe me, dear Pisos, that very similar to such a painting would be a literary work in which meaningless images are fashioned, like the dreams of someone who is mentally ill, so that neither the foot nor the head can be attributed to a single form. 'Painters and poets,' someone objects, 'have always had an equal right to dare to do whatever they wanted.' We know it and we both seek this indulgence and grant it in turn. But not to the degree that the savage mate with the gentle, nor that snakes be paired with birds, nor lambs with tigers.[1]

According to Horace, a poet or a writer has to abstain from selecting words in rhetoric superficially. The writer must put away unnecessary ornament, absurd, nonsense and unimportant elements. A writer's responsibility is to take his profession seriously and not to publish the bad works:

> Just as forest change their leaves year by year and drop to the ground, so the old generation of words perishes, and new ones, like the rising tide of the young, flourish and grow strong. We, and everything that is ours, are destined to die; whether Neptune,..., all things mortal will perish; much less will the glory and the grace of language remain alive. Many terms will be born again that by now have sunk into oblivion, and many that are now held in respect will die out if that is what use should dictate in whose power is the judgement and the law and the rule of speech.[2]

It is proposed, in Ars Poetica, that the events which cannot be performed as convincing or those that are not suitable in front of public's eyes should be narrated instead of performed:

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[1] Horace, Ars Poetica. Trans. Leon Golden (Atlanta: Emory UP, 1995), Item 1-33
[2] Ibid. Item 60-72

> Either a scene is acted out on the stage or someone reports the events that have occurred. Actions that have been admitted to our consciousness through our having heard them have less of an impact on our minds than those that have been brought to our attention by our trusty vision and for which the spectator himself is an eyewitness. You will not, however, produce onstage actions that ought to be done off stage; and you will remove many incidents from our eyes so that someone who was present might report those incidents;..., nor Procne be turned into a bird, Cadmus into a snake. Whatever you show me like this, I detest and refuse to believe.[1]

According to Horace, a tragedy must have five acts. Five-act rule was also adopted by Neo-Classicists. He explains this as follows:

> A play should not be shorter or longer than five acts if, once it has been seen, it wishes to remain in demand and be brought back for return engagements. Nor should any god intervene unless a knot show up that is worthy of such a liberator; nor should a fourth actor strive to speak. Let the chorus sustain the role of an actor and the function of a man, and let it sing anything between the acts that does not purposefully and aptly serve and unite with the action. It should favor the good and the provide friendly counsel; it should control the wrathful and show its approval of those who fear to sin; it should praise modest meals, wholesome justice and laws, and peace with its open gates; it should conceal secrets and entreat and beg the gods that fortune return to the downtrodden and depart from the arrogant.[2]

First permanent Roman theatre was built in 5 A.D., 100 years after the last surviving comedy, so permanent structures, like Greece, came from periods after significant writing. There were more than 100 permanent theatre structures by 550 A.D. The general characteristics of these theatres are:

> Built on level ground with stadium-style seating (audience raised).
> *Skene* becomes *scaena* – joined with audience to form one architectural unit.
> *Paradoi* become *vomitorium* into orchestra and audience.
> *Orchestra* becomes half – circle.
> Stage raised to five feet.
> Stages were large – 20-40 feet deep, 100-300 feet long, could seat 10-15,000 people.

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[1] Horace, Ars Poetica. Trans. Leon Golden (Atlanta: Emory UP, 1995), Item 179-188
[2] Ibid. Item 189-201

3-5 doors in rear wall and at least one in the wings.
Stage was covered with a roof.
Dressing rooms in side wings.
Trap doors were common.
Awning over the audience to protect them from the sun.
Area in from of the *scaena* called the *proskene* (proscenium).
There are three sorts of scenes, the Tragic, the Comic, and the Satyric. The decorations of those are different from each other. The tragic scenes are ornamented with columns, pediments, statues, and of the royal decorations. The comic scene represents private buildings and galleries, with windows similar to those in ordinary dwellings. The satyric scene is ornamented with trees, caves, hills, and of the rural objects in imitation of nature.[1] (Fig. 2-3)

2.4. Fall of the Roman Empire and The Roman Theatre

Three major forces which led to the downfall of the Roman Theatre are:

- The decay of the empire began when Constantine established two capitals in 330 A.D. and moved his court from Rome (the western capital) to Constantinople (the eastern capital). Rome fell in 476 A.D. when the western emperor was unseated by a barbarian ruler. With the fall of Rome, *the secular* theatre died in Western Europe.

- The barbarians came down from the north (France and Germany) and plundered the cities of the western empire. The people scattered, buildings were abandoned, and soon there were no large centres of culture in the mighty Roman Empire.

- The hostility of the Christian Church increased. The theatre was considered the shrine of Venus (a Roman god). By the 5th century (the 400s A.D.) actors were excommunicated, persecuted, beaten or jailed for their efforts (this ruling held in parts of Europe till the 18th century) and many festivals abated, diminished and also no gladiators. The Roman Catholic Church, as the new power in Western Europe, banned theatre as a violent, barbaric practice.

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[1] Marcus Vitruvius Pollio, The Architecture. Trans. Joseph Gwilt (London: Priestley and Weale, 1826), Book V, ch. 6
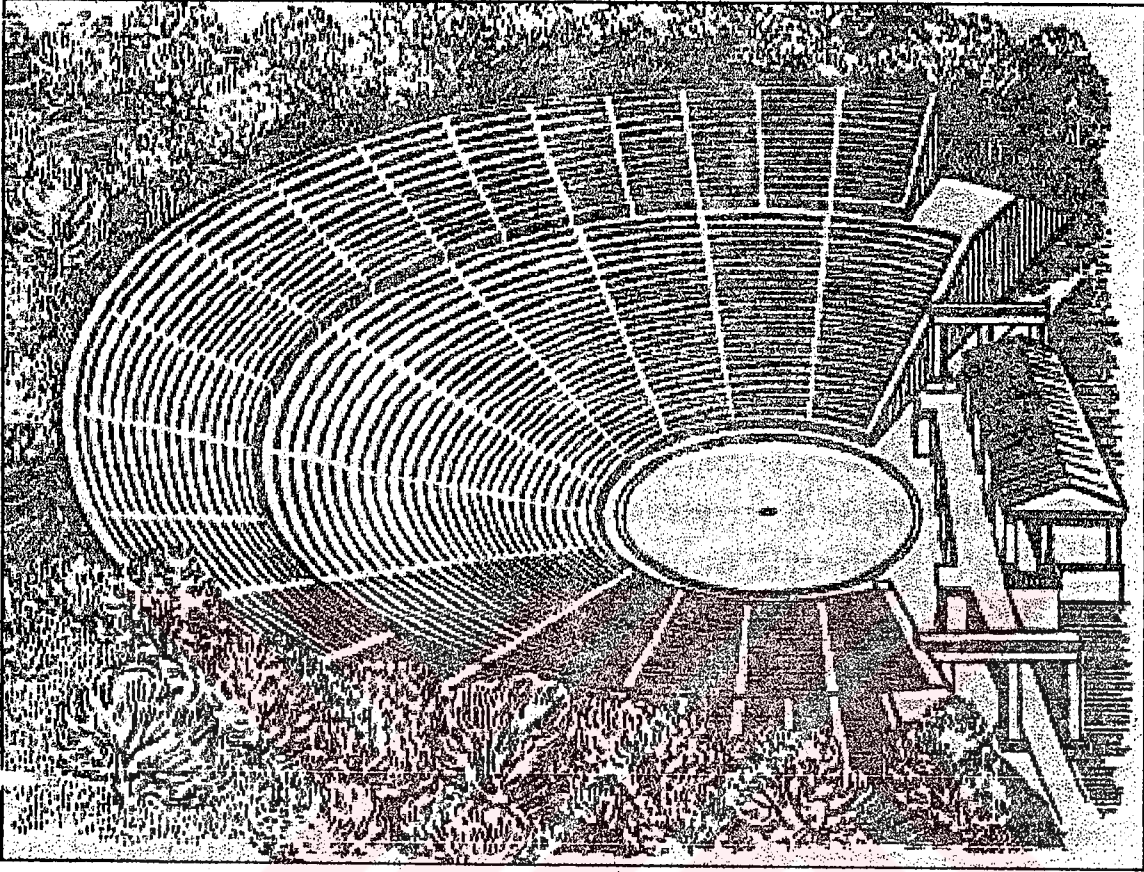
Figure 1. Greek Theatre
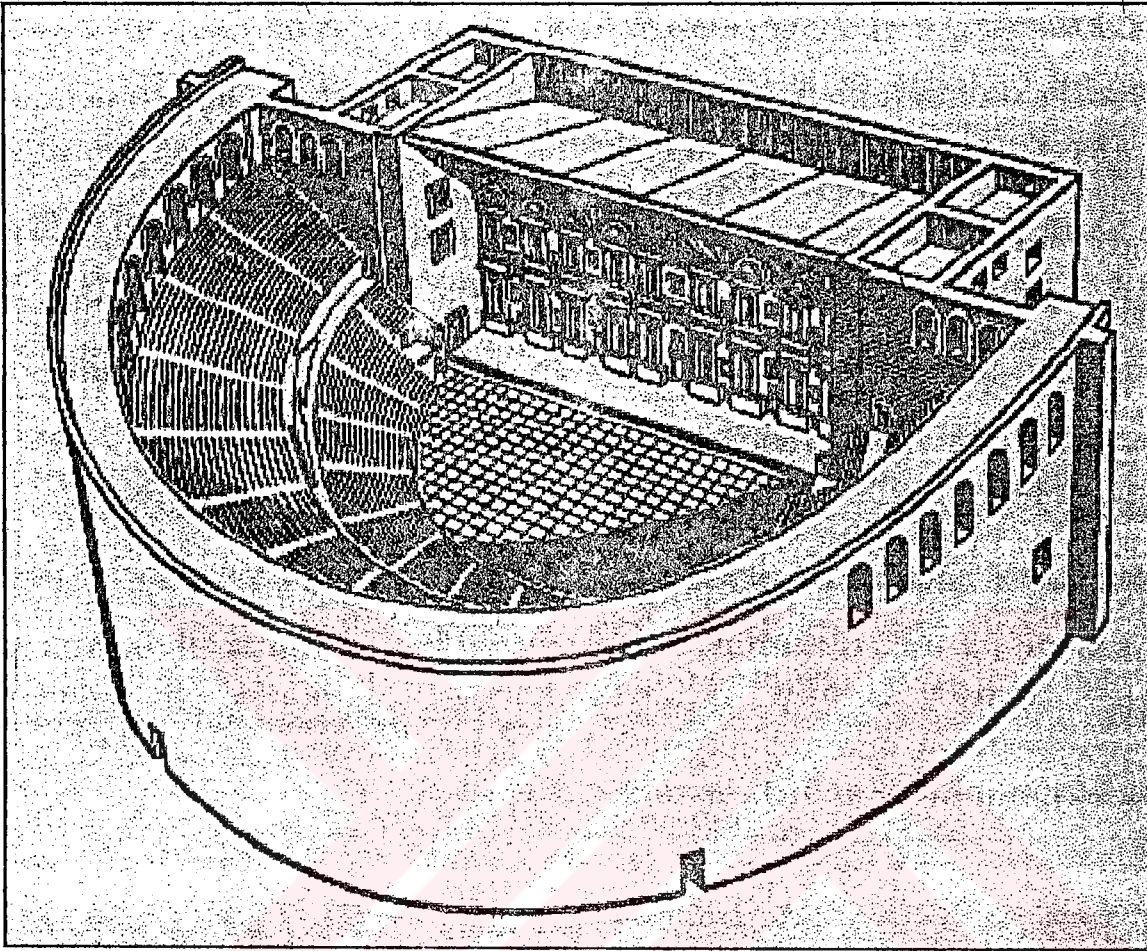
Memet Fuat, Tiyatro Tarihi (MSM Yayınları, 2000)

Figure 2. Roman Theatre

Memet Fuat, Tiyatro Tarihi (MSM Yayınları, 2000)

CHAPTER III
THE DARK AGES

3.1. Paganism/Pagan Rituals

It is ironic that the Church, which caused theatres to be outlawed as the Roman Empire declined and then fell, was one of the primary means of keeping theatre alive through the Middle Ages. This resulted from the Church's need to establish itself in the community – a community still steeped in pagan ritual and superstition which manifested itself in seasonal festivals.

Beyond the beginnings of recognizable dramatic art lies a world of rituals. The simplest and most primitive is the dance as a religious act. In this primitive religious act, the god becomes a real presence in the rite with the dancer.

Other masked pantomimes of great antiquity do not constrain the future but re-evoke past triumphs. Rossiter said:

> Pantomime began as an upper-class entertainment derived from breakdown – products of dramatic art, and became a kind of one – man ballet to the accompaniment of a choir, which had replaced both the flute and the spoken dialogue to which the earlier Pantomimus danced. Though some of the themes were satirical, most appear to have been erotic and derived from mythology. At best art of degenerate refinement, it was condemned by the satirists as by the Christians: who used against it and the stage at large the argument that the pagans dishonoured their own gods in the theatre.[1]

All pagan religions are characterised by a connection and reverence for nature, and are usually polytheistic i.e. have many Gods and/or Goddesses. To the Romans, religion was less a spiritual experience. The results of such religious attitudes were two things: a state cult, and a private concern. Most of the Roman gods and goddesses were a blend of several religious influences. Many were introduced via the Greek colonies of southern Italy. Many also had their roots in old religions of the Etruscans or Latin tribes. Often the old Etruscan or Latin name survived but the deity over time became to be seen

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[1] A.P. Rossiter, English Drama from Early Times to the Elizabethans: Its Background, Origins and Development (London: Hutchinson, 1962), p.31

as the Greek god of equivalent or similar nature. And so it is that the Greek and Roman pantheon look very similar, but for different names. Some fundamental differences between Christianity and Paganism are:

> 1. Christianity sees life and the world as linear i.e. having a beginning and an end, creation to the day of judgement. The Pagan view is circular – the endless cycle of the seasons, of death and rebirth. There will be no end of the world or the universe. The big bang was not the moment of creation but the last rebirth of the universe. For example Christmas celebrates an event which happened 2000 years ago. Yule celebrates an annually recurring event, the rebirth of the sun.
> 2. The Bible tells that people were made in the image of God.... The Pagan gods and goddesses were really made in our image which is the other way round.
> 3. Pagans have no concept of sin and no Satan. So there is no fiery hell to worry about either. They have their own values and ethics.[1]

The religion of state was in control of the *pontifex maximus*. If the pontifex maximus was the head of Roman state regarding religion, then much of its organization rested with four religious colleges, whose members were appointed for life and selected among distinguished politicians. The highest of these was the Pontifical College, which consisted of the *rex sacrorum, pontifices, flamines* and the vestal virgins. Rex sacrorum, the king of rites, was an office created under the early republic as a substitute for royal authority over religious matters. Later he might still have been the highest dignitary at any ritual, even higher than the pontifex maximus, but it became a purely honorary post. Sixteen pointifices (priest) oversaw the organization of religious events. They kept records of proper religious procedures and the dates of festivals and days of special religious significance. The flamines acted as priests to individual gods: three for the major gods Jupiter, Mars and Quirinus, and twelve for the lesser ones. The *flamen dialis*, the priest of Jupiter, was the most senior of the flamines. On certain occasions his status was equal to those of the pointifex maximus and the rex sacrorum. Also there were six vestal virgins. All were traditionally chosen from old patrician families at a

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[1] Christianity and Paganism. Written by David, 1997. 4 November 2001 <http://dspace.dial. pipex.com/robotics/pagan.html>.
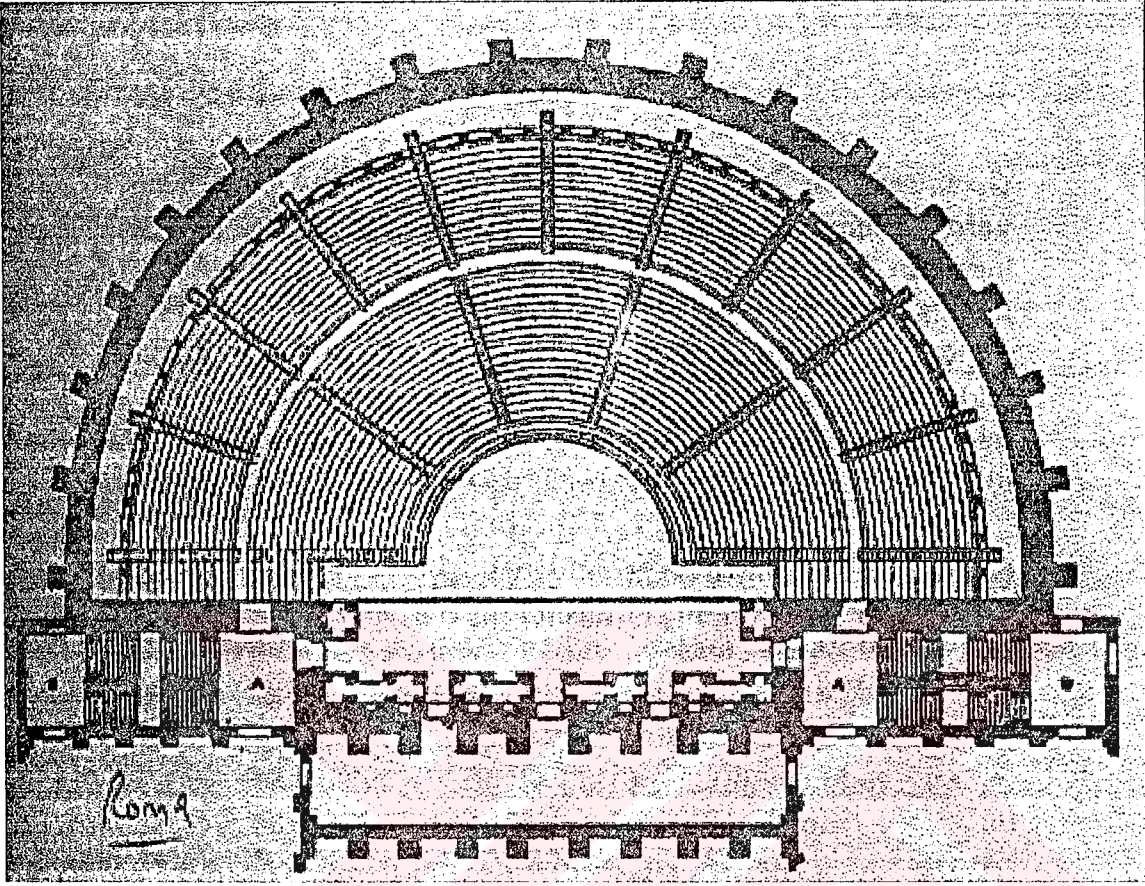
Figure 3. Roman Theatre Diagram

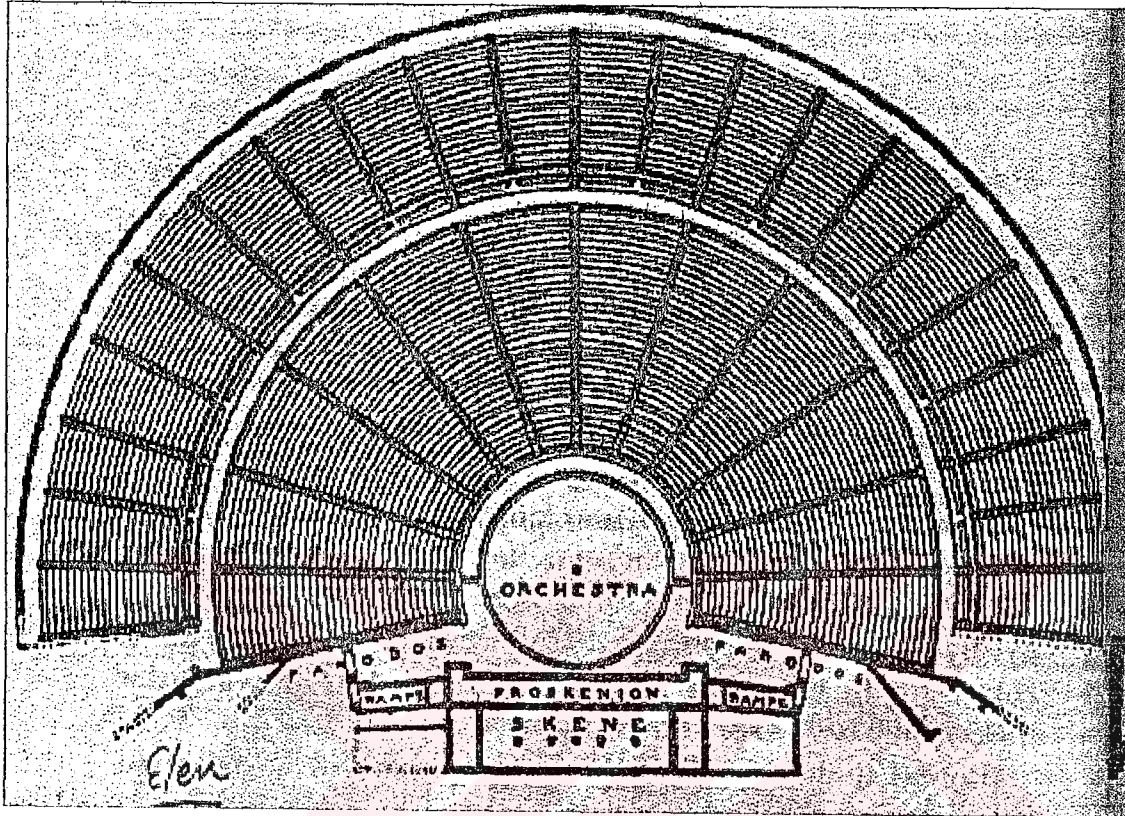Memet Fuat, Tiyatro Tarihi (MSM yayınları, 2000)

Figure 4. Greek Theatre Diagram

Memet Fuat, Tiyatro Tarihi (MSM Yayınları, 2000)

young age. They would serve ten years as novices, then ten performing the actual duties, followed by a final ten years of teaching the novices.

3.2. Festivals

In Rome, each month had its religious festivals and the very earliest festivals of the Roman state were celebrated with games. The *consualia*, which was held on 21 August, was also the main event of the chariot racing year. But apart from the *consualia August*, the sixth month of the old calendar, also had festivals in honour of the gods Hercules, Portunus, Vulcan, Volturnus and Diana. Festivals could be somber, dignified occasions, as well as joyful events. The *parentilia in February* was a period of nine days in which the families would worship their dead ancestors. During this time, no official business was conducted; all temples were closed and marriages were outlawed. But also *in February* was *the lupercalia*, a festival of fertility, most likely connected with the god Faunus. Its ancient ritual went back to the more mythical times of Roman origin. Ceremonies began in the cave in which the legendary twins Romulus and Romus were believed to have been suckled by the wolf. In that cave a number of goats and a dog were sacrificed and their blood was daubed onto the faces of two young boys of patrician families. Dressed in goatskins and carrying strips of leather in their hands, the boys would run a traditional course. Anyone along the way would be whipped with the leather strips. *The festival of Mars lasted from 1 to 19 March*. Two separate teams of a dozen men would dress up in armour and helmet of ancient design and would then jump, leap and bound through the streets, beating their shields with their swords, shouting and chanting. The men were known as the *salii*, the 'jumpers'. Apart from their noisy parade through the streets, they would spend every evening feasting in a different house in the city. *The festival of Vesta took place in June* and, lasting for a week, it was an altogether calmer affair. No official business took place and the temple of Vesta was opened to married women who could make sacrifices of food to the goddess.

3.3. The Beginning of Christianity

The beginnings of Christianity are very blurry. Roman power appointed the priests who were in charge of the religious sites of Palestine. The most effective one of the new religious teachings was Paul Tarsus, generally known as Saint Paul. St Paul, who held Roman citizenship, is famed for his missionary voyages from Palestine into the empire (Syria, Greece and Italy) to spread his new religion to the non-Jews.

The roots of the Renaissance Christian and Puritan objections against the theatre lie in the theatrical practices of the Roman Empire (27 B.C. to 476 A.D.) against Christian believers. Condemnation of the Romans lay in a **RITUAL** aspect[1] During the Roman Empire, because of the Roman intolerance, Christians were persecuted by the government and by society. Christian believers fired Roman intolerance by opposing Roman social and governmental practices. Christians considered the Roman society to be a pagan society. They refused to take part in worship. For Christians' first loyalty was to God and Christ. Romans believed Christians were law-breakers. At the beginning of the 3rd century, many upper-class citizens became Christians. In 249 A.D., Emperor Decius forced all citizens to take a part in the ceremonies of the official Roman religions. Rossiter says that there could be no peace between Christianity and the fertility – cults with their sacrificed gods, their spring festivals of resurrection, their unnatural births from magical mother-goddesses, their communion of the regenerate in sacraments of flesh and blood, their pantheon of godlets only too readily confused with saints in charge of special interests.[2]

The plays in Roman drama, were performed in religious festivals of pagan gods. The *ludi Romani* was for the god Jupiter, the *ludi Apollinares* was for Apollo. Government required Christians to attend although they hated pagan gods. Mime flourished during this time. Mimes often ridiculed Christians sacraments such as baptism. The objections against the theatre can be seen in three points: morality, reality and utility. It is considered to be immoral, untrue and not much practical use.

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[1] A.P. Rossiter, English Drama from Early Times to the Elizabethans: Its Background, Origins and Development (London: Hutchinson, 1962), p.33

[2] ibid.

The Roman authorities hesitated for a long time over how to deal with this new cult. They largely appreciated this new religion as potentially dangerous. The key moment in the establishment of Christianity as the predominant religion of the Roman empire happened in 312 A.D. when Emperor Constantine on the eve before the battle against the rival emperor Maxentius had a vision of the sign of Christ in a dream. After the victory, Constantine declared that he owed his victory to the god of the Christians. In 313 A.D. tax exemptions were granted to Christian clergy and money was granted to rebuild the major churches in Rome. Also in 314 A.D. Constantine engaged in a major meeting with bishops at Milan to deal with problems befalling the church. The persecution of Christians by the Roman government was over under the rule of Constantine, who issued the Edict of Milan in 313 A.D.:

> When I, Constantine Augustus, as well as I, Licinius Augustus, fortunately met near Mediolanum (Milan), and were considering everything that pertained to the public welfare and security, we thought, among other things which we saw would be for the good of many, those regulations pertaining to the reverence of the Divinity ought certainly to be made first, so that **we might grant to the Christians and others full authority to observe that religion which each preferred;** whence any Divinity whatsoever in the seat of the heavens may be propitious and kindly disposed to us and all who are placed under our rule. And thus by this wholesome counsel and most upright provision we thought to arrange that no one whatsoever should be denied the opportunity to give his heart to the observance of the Christian religion, of that religion which he should think best for himself, so that the Supreme Deity, to whose worship we freely yield our hearts) may show in all things His usual favor and benevolence. **Therefore, your Worship should know that it has pleased us to remove all conditions whatsoever, which were in the rescripts formerly given to you officially, concerning the Christians and now any one of these who wishes to observe Christian religion may do so freely and openly, without molestation.** We thought it fit to commend these things most fully to your care that you may know that we have given to those Christians free and unrestricted opportunity of religious worship. When you see that this has been granted to them by us, your Worship will know that **we have also conceded to other religions the right of open and free observance of their worship for the sake of the peace of our times, that each one may have the free opportunity to worship as he pleases;** this regulation is made we that we may not seem to detract from any dignity or any religion.
>
> Moreover, in the case of the Christians especially we esteemed it best to order that if it happens anyone heretofore has bought from our treasury from anyone whatsoever, those places where they were previously accustomed to assemble, concerning which a certain decree had been made and a letter sent to you officially, the same shall be restored to the Christians without payment or any claim of recompense and without any kind of fraud or deception, Those, moreover, who have obtained the same by gift, are likewise to return

them at once to the Christians. Besides, both those who have purchased and those who have secured them by gift, are to appeal to the vicar if they seek any recompense from our bounty, that they may be cared for through our clemency. All this property ought to be delivered at once to the community of the Christians through your intercession, and without delay. And since these Christians are known to have possessed not only those places in which they were accustomed to assemble, but also other property, namely the churches, belonging to them as a corporation and not as individuals, all these things which we have included under the above law, you will order to be restored, without any hesitation or controversy at all, to these Christians, that is to say to the corporations and their conventicles: providing, of course, that the above arrangements be followed so that those who return the same without payment, as we have said, may hope for an indemnity from our bounty. In all these circumstances you ought to tender your most efficacious intervention to the community of the Christians, that our command may be carried into effect as quickly as possible, whereby, moreover, through our clemency, public order may be secured. Let this be done so that, as we have said above, Divine favor towards us, which, under the most important circumstances we have already experienced, may, for all time, preserve and prosper our successes together with the good of the state. Moreover, in order that the statement of this decree of our good will may come to the notice of all, this rescript, published by your decree, shall be announced everywhere and brought to the knowledge of all, so that the decree of this, our benevolence, cannot be concealed.[1]

This edict supported the complete tolerance of all religions including Christianity. But once Constantine had defeated his last rival emperor Lucinius in 324 A.D., the last of Constantine's restraint disappeared and a Christian emperor ruled over the entire empire. He built a vast new church on the Vatican hill. Other great churches were also built by Constantine. Apart from building great monuments to Christianity, Constantine became hostile toward the pagans. Even pagan sacrifice itself was forbidden. Pagan temples (except the previous official Roman state cult) had their treasures confiscated. These treasures were largely given to the Christian churches instead. Some cults which were immoral by Christian standards were forbidden and their temples were razed. But in the same year as Constantine achieved supremacy over the empire (and effectively over the Christian church) the Christian Church continued to grow and rise in importance under Constantine. Within his reign the cost of the church became larger

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[1] Constantin Augustus and Lucinius Augustus, The Edict of Milan. Trans. in University of Pennsylvania, Dept. Of History: Translations and reprints from the Original Sources of European History (Philadelphia: Pennsylvania UP, 1907), vol. 4, p.28-30

than the cost of the entire imperial civil service. In 361 A.D. Julian ascended to the throne and officially renounced Christianity. In fact in the east of the empire Christian mobs ran riot and vandalized the pagan temples which Julian had reinstated. Julian was not a violent man of the likes of Constantine, and his response to these Christian outrages were never felt, as he was already dead in 363 A.D.

CHAPTER IV

THE EUROPEAN DRAMA OF THE MEDIEVAL CHURCH: LITURGICAL DRAMA

After the triumph of Christianity within both Eastern and Western parts of the Roman Empire, a closing of theatres took place in the 5th century, while ecclesiastics raised their voices against the theatre such as Tertullian, a Latin ecclesiastic author (c.160-c.240 C.E.). Tertullian wrote some issues about the arena, circus and theatre in De Spectaculus :

> There are certain people, of a faith somewhat simple or somewhat precise, who when faced with this renunciation of public shows, ask for the authority of Scripture and take their ground in uncertainty, because abstinence in this matter is not specifically and in so many words enjoined upon the servants of God. No, we certainly nowhere find it enjoined with the same clearness as; 'Thou shalt not kill,' **'Thou shalt not worship an idol,' 'Thou shalt not commit adultery' or 'fraud', - we nowhere find expressly laid down, 'Thou shalt not go to circus, thou shalt not go to theatre, thou shalt not look on the contest or spectacle.'**
> "Let us pass on to the stage plays. Their origin we have shown to be the same, the divine titles they bear identical, since they were called (ludi) from the very beginning, and were exhibited in conjunction with equestrian displays. Their equipment on that side is parallel. **The path to the theatre is** from the temples and the altars, from that miserable mess of incense and blood, to the tune of flutes and trumpets; and the masters of ceremonies are those two all-polluted adjuncts of funeral and sacrifice, the undertaker and the soothsayer, So, as we turned from the **origins of the games** to the shows of the circus, now e will turn to the plays of then stage, **beginning with evil character of the place. The theatre is, properly speaking, the shrine of Venus**; and that was how this kind of structure came to exist in the world. For often the censors would destroy the theatres at their very birth; they did it in the interests of morals, for they foresaw that the great danger to morals must arise from the theatre's licentiousness. So here the Gentiles have their own opinion coinciding with ours as evidence, and we have the preliminary judgement of human morality to reinforce Christian law. So when Pompey the Great - and there was nothing except his theatre greater than himself - when Pompey had built that citadel of all uncleanness, **he was afraid that some day the censors would condemn his memory; so he built on top of it a chapel to Venus,** and, when he summoned the people by edict to its dedication, **he called it not a theatre but a temple of Venus,** "under which" he said, we have set seats for viewing the shows." So a structure, condemned and deservedly condemned, he screened with the title of a temple, and humbugged morality with superstition. But Venus and Bacchus do very well together, demons of drunkenness and lust, two yoke-devils sworn to either's purpose. So the theatre of Venus is also the house of Liber (Bacchus). For there were other

stage plays to which they suitably gave the name Liberalia (Dionsia among the Greeks), not only dedicated to Liber and Venus, but instituted by Liber. And obviously Liber and Venus are the patrons of the arts of the stage, Those features of the stage peculiarly and especially its own, that effeminacy of gesture and posture, they dedicate to Venus and Liber, wanton gods, the one in her sex, the other in his dress; while that is done with voice and song, instrument and book, is the affair of the Appollos and the Muses, the Minervas and Mercuries. **You, O Christian, will hate the things, when you cannot but hate the authors of them.**

And now we would add a word on the arts and the things, whose authors we execrate in their very names. **We know that the names of dead men are nothing - just as their images are nothing - but we are not unaware who are at work under those names and behind the images set up for them, what joy they take in them, and how they feign deity, - I mean, evil spirits, demons.** We see then the arts consecrated to their glorification, **who usurp the names of the authors of those arts,** and that the arts do not lack the taint of idolatry when those who instituted them are as a result called gods. Further, as regards the arts we ought to have entered our demurrer at an earlier point and pled that the demons from the very beginning took thought for themselves and among the other pollutions of idolatry devised those of the spectacles for the purpose of turning man from the Lord and binding him to their own glorification, and so inspired these ingenious arts. For no others but they would have devised what should turn to their profit; nor would they have given the arts to the world at that time through the agency of any other men than those by whose names and images and legends they determined they would negotiate the trick of their own consecration. To keep to our plan of procedure to deal with the contests"[1]

Cassius Dio wrote the Roman History (229 A.D.) about Augustus Caesar's (43 B.C. -17 A.D.) actions:

[Augustus] ordered that two men should be chosen annually, from among those who had served as praetors not less than five years previously in every case,.., Augustus performed many of the duties belonging to their office. Of the public banquets, he abolished some altogether and limited the extravagance of others. **He commited the charge of all the festivals to the praetors,** commanding that an appropriation should be given them from the public treasury, **and also forbidding any one of them to spend more than another from his own means on these festivals,** or, to give a gladiatorial combat unless the senate decreed it, or, in fact, oftener than twice in each year or with more than one hundred and twenty men.[2]

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[1] Tertullian, Apology/De Spectaculus. Trans. T.R. Glover (London-New York: Loeb Christian Library, 1931), sec.3

[2] Cassisus Dio, Roman History. Trans. Earnest Cary. Vol. 8 (Massachusetts: Harvard UP, 1978), Book LIV, Item 4.2

So Augustus abolished some public feasts completely, and placed restrictions on others. He put all religious festivals under the control of the praetors, forbidding them without the Senate's permission. Augustine (354-430 A.D.), the most famous of the Church Fathers , reviews the calamities which the Romans suffered before the time of Christ, and during the worship of the false gods in his book City of God:

> *"That The Theatrical Exhibitions publishing the Shameful Actions of the Gods, Propitiated Rather Than Offended Them*: But someone will interpose, these are fables of poets, not the deliverances of the gods themselves. Well, I have no mind to arbitrate between the lewdness of theatrical entertainments and of mystic rites;...,that those same entertainments, in which the fictions of poets are the main attraction, were not introduced in the festivals of the gods by the ignorant devotion of the Romans, but that the gods themselves gave the most urgent commands to this effect,....[...] If the poets gave a false representation of Jove in describing him as adulterous, then it were to be expected that the chaste gods should in anger avenge so wicked a fiction,...**Of these plays, the most inoffensive are comedies and tragedies, that is to say, the dramas which poets write for the stage, and which, though they often handle impure subjects,.....** (Chapter 8)
>
> The Greeks, therefore, seeing the character of the gods they served, thought that the poets should certainly not refrain from showing up human vices on the stage, **either because they desired to be like their gods in this,** or because they were afraid that, if they required for themselves a more unblemished reputation than they asserted for the gods, they might provoke them to anger. (Chapter 10)
>
> It was a part of this same reasonableness of the Greeks which induced them to bestow upon the actors of these same plays no inconsiderable civic honors. In the above-mentioned book of the De-Republica, it is mentioned that schines, a very eloquent Athenian, who had been a tragic actor in his youth, became a statesman.....For they judged it unbecoming to condemn and treat as infamous persons those who were the chief actors in the scenic entertainments which they saw to be pleasing to the gods. No doubts this was immoral of the Greeks....(Chapter 11)
>
> On this point we have this testimony of Scipio, recorded in Cicero: 'They [the Romans] considered comedy and all theatrical performances as disgraceful, and therefore not only debarred players from offices and honors open to ordinary citizens, but also decreed **that their names should be branded by the censor,** and erased from the roll of their tribe.' This, then, is the controversy in which the Greeks and Romans are engaged. The Greeks think they justly honour player, because they worship the gods who demand plays; the Romans, on the other hand, do not suffer an actor to disgrace by his name plebeian tribe, far less the senatorial order...**the Greeks give us the major premise: If such gods are to be worshipped, then certainly such men may be honored. The Romans add the minor: But such men must by no means be honored. The Christians draw the**

conclusion: **Therefore such gods must by no means be worshipped.**
(Chapter 13)[1]

Hopper and Lahey claims that "Councils and Synods also condemned the theatre and its players, from the Council of Nicea in 325 to the Council of Paris in 829."[2] As the barbarian invaders from the North and the East possessed no regular drama of their own and spoke languages distant from Greek and Latin, the influence of the Greek and Latin theatrical tradition spread widely within the vast Roman Empire, in Austria, Germany and Britain. It was impossible to fully eliminate the theatre, so the Church chose to appropriate it. The Christian community affected the theatre during the Medieval Age. The Church had problems explaining beliefs in society. Most of common people could not speak or understand Latin and also the **Mass** was in Latin. The Church realized that people did not know very much about the doctrine of the Church. Wiles said: "Quasi-theatrical performances were a constant part of Church services from the 9th to the 16th century."[3] The Christian liturgy was the source of a revival of theatre: the celebration of Easter and of Christ's resurrection included a dramatic performance with Mime, dialogue and representations of persons and places. The same soon happened with Christmas. At first, these dramatic representations took place in Latin, within the ritual of the Mass and were enacted by the choir.

Hopper mentioned that "Around year 1000 appeared the *tropes,* invented by Tutilon, a monk from the St. Gall monastery in Switzerland. They consisted of an unofficial literary addition, in dramatic form, to the ordinary Church liturgy, involving dramatic impersonation and scenic setting."[4] At Christmas such a trope might tell the story of Joseph or Herod, the Three Shephards, The Magi, and at Easter the story of Lazarus, the Three Marys or Christ in the Garden of Gethsemone. Each trope would end with a song of praise, like the *Te Deum Laudamus.* Liturgical dramas were written in Latin and performed by the clergy during church services. St.

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[1] St. Augustine of Hippo, City of God. The Catholic Encyclopaedia, Vol. 2. Original 1907, Robert Appleton Company. Online Edition 1999. Trans. Dave Ofstead, Arvada, Colorado: New Advent/Kevin Knight. 3 April 2002 <http://www.newadvent.org/fathers/120102a.htm>.
[2] Vincent F. Hopper and Gerald B. Lahey, Medieval Mysteries, Moralities and Interludes (Great Neck, New York: Barrons' Educational Series, 1962), p.7
[3] David Wiles. "Theatre in Roman and Christian Europe." The Oxford Illustrated History of Theatre. Ed. John Russel Brown (Oxford: Oxford UP, 1998), p. 66
[4] Vincent , Loc. cit.

Ethelwold, who became bishop of Winchester in 963 A.D., in his *Regularis Concordia* (c.965-975), drew up rules for the acting in his diocese of the *Quem Quaeritis* ceremony, i.e. the trope concerning the visit of the *Marys* (*The Three Marys*- Mary, the mother of Jesus; Mary, the sister of Martha and Lazarus of Bethany; and Mary Magdalene) to the empty sepulchre/tomb of Christ and angel asks them who they are looking for; it dealt with gesture, vestment and means of suggesting locale. This is the oldest extant example in European Literature of the theatrical recital of an alternating song in church.

4.1. Regularis Concordia and Quem Quaeritis (975 A.D.)

The problem was how to educate people as part of the Mass experience. *Quem Quaeritis* from the *Regularis Concordia* is the earliest trope which includes staging directions and was written by Bishop Ethelwold (St. Aethelwold) of Winchester:

> While the third lesson is being chanted, let four brethren vest themselves; of whom, let one, vested in an alb [Latin Albus, white], enter as if to take part in the service, and let him without being observed approach the place of the sepulchre [i.e., near the altar], and there, holding a palm in his hand, let him sit down quietly. While the third responsory is being sung, let the remaining three follow, all of them vested in copes, and carrying in their hands censers filled with incense; and slowly, in the manner of seeking something, let them come before the place of the sepulchre. These things are done in imitation of the angel seated in the monument, and of the women coming with spices to anoint the body of Jesus. When therefore that one seated shall see the three, as if straying about and seeking something, approach him, let him begin in a dulcet voice of medium pitch to sing:

> Whom seek ye in the sepulchre, O followers of Christ?

> When he has sung this to the end, let the three respond in unison:

> Jesus of Nazareth, which was crucified, O celestial one.

> To whom that one:

> He is not here; he is risen; just as he foretold. Go, announce that he is risen from the dead.

> At the word of this command let those three turn themselves to the choir, saying:

Alleluia! The Lord is risen to-day.

The strong lion, the Christ, the Son of God Give thanks to God.

This said, let the former, again seating himself, as if recalling them, sing the anthem:

Come, and see the place where the Lord was laid Alleluia! Alleluia!

And saying this, let him rise and let him lift veil and show them the place bare of the cross, but only the cloths laid there with which the cross was wrapped. Seeing which, let them set down the censers which they carried into the same sepulchre, and let them take up the cloth and spread it out before the eyes of the clergy; and as if making known that the Lord had risen and was not now therein wrapped, let them sing this anthem:

The Lord is risen from the sepulchre. Who for us hung upon the cross.

And let them place the cloth upon the altar. The anthem being ended, let the Prior, rejoicing with them at the triumph for our King, in that, having conquered death, he arose, begin the hymn:

We praise thee, O God.

This begun, all the bells chime out together.[1]

Schweikert determines that the tremendous popularity of these Easter tropes naturally developed and elaborated; so they were lengthened, new characters were introduced, and songs were interpolated. It means that the plots developed, the staging of the plays became more elaborate. The entire performance was in Latin. The words were chanted, never spoken.[2] As they grew more elaborate, the performances began to extend physically down the nave, using appropriate portions of the church as needed. However, they were still confined to the church, both physically and in subject matter (Passion Plays).

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[1] A.M. Nagler, <u>A Source Book in Theatrical History</u> (New York: Dove-Publications, 1952), p.39

[2] H.C. Schweikert, <u>Early English Plays 900-1600</u> (Missouri: Harris Teachers College Press, St. Louis, 1928), p.14-15

4.2. Miracle (Saint) Plays

Miracle plays and *mystery plays* also originated in the liturgy. By the 11th century, the number of service books necessary to perform the religious office had become high and a condensation called the Breviary was made. It was divided into two parts: the *Sanctorale,* containing services in commemoration of the Saints and Martyrs, and the *Temporale,* devoted to events recorded in the Bible. The miracle plays belong to the **Sanctrole,** while the mystery plays belong to the **Temporale.** The third great kind of medieval drama is the *morality play,* which developed around 1400 and is a dramatised allegory, dealing not upon biblical events, but illustrating ethical issues bearing upon conduct and salvation.

The distinction between miracle and mystery plays was little known when they appeared and developed. Hopper says that "It appears to have been introduced in the middle of 18th century to distinguish between religious plays based on the lives and legends of the Saints, and those based on Biblical stories and factual narratives."[1] Originally, the word 'miracle' referred to any medieval play and meant anything of religious character in general.

According to the distinction between miracle and mystery plays, the miracle plays are those presenting the lives, miracles and martyrdoms of the Roman Catholic Saints. Coleridge thought the drama as "The drama recommended in England as it first began in Greece, in religion. The people were not able to read; the priesthood were unwilling that they should read and yet their own interest compelled them not to leave the people wholly ignorant of the great events of sacred history. They did that, therefore, by scenic representations, which in after ages. They presented Mysteries, and often at great expense."[2]

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[1] Vincent F. Hopper and Gerald B. Lahey, <u>Medieval Mysteries, Moralities and Interludes</u> (Great Neck, New York: Barrons' Educational Series, 1962), p.9

[2] Samuel Taylor Coleridge, <u>Shakespearean Criticism.</u> Vol I (New York: Everyman's Library, 1967), p. 170

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4.3. Mysteries (Cycle) or Bible Plays

Medieval religious drama existed primarily to give religious instruction, faith, and piety. There were two dramatic forms used by the church: mystery (miracle) plays and morality plays. Mystery plays derive their name from the French *mystere* or *ministere* because the *ministerium*, derived from the Latin and means "act", and the clergy were the first actors. Mystery plays are primarily concerned with Scripture narrative with the story of Man's Fall and Redemption; miracle plays deal with the lives of the saints and martyrs. Kermade evaluates the medieval drama: "When a medieval author speaks of a comedy or tragedy he does not mean a play: he usually means a poem intended to edify and instruct, which ends happily or unhappily. The poem may be a sophisticated presentation of character and motive, often through dialogue."[1]

Plays in the church were very popular on holy days (holidays) and fairs. The church reacted by throwing out all those kinds of actors and troops and instead produced full and complete performances themselves. The short liturgical dramas were more common and had more subjects with monks playing certain kinds of roles. For some plays, some roles forced the monks to deal with several potential problems: a character like a murder or an evil should not be portrayed and it was not proper for a monk to perform such a terrible crime in the church. The difficulties posed by encouraged the development of more elaborate plays than could be accommodated within the structure of the liturgy. The tropes, performed in Latin by clerics in church vestments and using sacred music, are not similar to the mystery plays, which were performed in English (vernacular)by secular performers in secular dress and accented by folk music and dance. In addition, the tropes never died out, but continued to be included in the mass even as the mystery cycles developed. The church building was too small to contain the crowds so plays moved from the altar to the porch (the church yard) and to public streets and open spaces. Every step the plays moved from the church weakened the ability of the clergy to control the performances; as a result, more and more comedy and buffoonery were

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[1] Frank Kermade and John Hollander, The Oxford Anthology of English Literature. Vol. 2 (New York: Oxford UP, 1973), p. 363

introduced and the church eventually withdrew its support for the plays. **By 1210 Pope Innocent III's edict forbade the clergy to act in churches.**

Rossiter mentions:

> Uncertainties about the 'removal' of the evolving drama from the Church give a certain value to glimmering sidelights, even if they are literally ignes fatuorum or will–o'-the–wisps.
>
> ....
>
> In 1207 Innocent III issued a decree against some kind of ludi in church; but a gloss of c. 1263 makes it clear that devotional Christmas and Easter plays are not intended. None the less, William of Waddington distinguishes between 'representations made modestly in the office of Holy Church' and 'miracles' done by 'foolish clerks' and , the decree is applied to all outdoor playing 'in weyys or greuys', all 'miracles' being 'a gaderyng, a syght of synne'.- 'that brought about the secularization of drama.[1]

Comedy gradually became more and more a part of these plays as the various guilds sought larger audiences. Nevertheless, it must be underscored that within the mystery plays comedy was almost always incidental. The comic elements of these plays passed into Elizabethan and Shakespearean drama are written below:

1) The simplest and most primitive form of comedy is that of action-sudden, incongruous, and laughter-moving (eg., Chevy Chase's falls, the old pie-in-the-face play, etc). The action is for the most part naively realistic, emphasizing a kind of rough and tumble, almost slapstick mode.

2) Action combined with the spoken word, in particular, dirty language. Indeed, many of the plays are filled with profanity, much of it having to do with oaths and inappropriate swearing. Language, like the action described above, tends to be simple and realistic. There is no attempt to play with the subtitles of the spoken word.

3) Social and political satire on commonplace topics: the miseries of married life with special reference to shrewish wives; oppression of the poor by the gentry; ill-treatment of servants by stingy masters.

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[1] A.P. Rossiter, English Drama from Early Times to the Elizabethans: Its Background, Origins and Development (London: Hutchinson, 1962), p.55

4) A higher form of comedy appears when the playwright's art enables him to present amusing and laughable characters. Here we have the beginning of the clownish comic character, perhaps best typified by Mak from *The Second Shepherd's* play.

Once rejected by the church, the plays came under the care of the guild societies and were produced as a cycle on feast or holy days. For instance, the cycle of plays would begin early in the morning with a play (e.g. the Fall of Lucifer or the creation of the world) put on by a specific guild society. They move through the day with plays concerning the chief events of the Biblical narrative (Abraham and Isaac, Noah's flood, the Nativity, the Harrowing of Hell, the Crucifixion, the Resurrection, Adam and Eve, Cain and Abel, Passion and so on).[1]

It would move towards a final, climaxing play concerning the day of last judgement or doomsday. The connection between each guild and the play is often obvious, as can be seen below in a list of the guilds that staged the various plays:

The Play assigned to	*the guild*
The Creation of the Earth	The plasterers
Building the Ark	The shipwrights
Noah and the Flood	The fishmongers and mariners
Adoration of the Shepherds	The chandlers [candle-makers]
The Adoration of the Magi	The goldsmith and goldbeaters
The Flight into Egypt	The marshals [stablemen and farriers]
The Last Supper	The bakers
The Crucifixion	The pinners [nail-makers] and ainters
The Mortification of Christ	The butchers and poulterer[2]

The four great cycles of plays are the York, Wakefield, Chester, and Coventry plays. (Fig. 5)

York Cycle

- date from 14th-16th century

- performed by members of guild societies

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[1] H.C. Scheweikert, Early English Plays, 900-1600 (Missouri: Harris Teachers College, St. Louis, 1928), p.16

[2] J.L. Styan, The English Stage, A History of Drama and Performance (New York: Cambridge UP, 1996), p.23-24

- sanctioned and supervised by city fathers

-48 to 57 plays with Northumbrian dialect

- tend to be reverent, full of dramatic life

- the cycle was presented on the day of the feast of Corpus Christi, (Latin for the Body of Christ) a "moveable" feast since the day occurred the first Thursday after Trinity Sunday and could fall on any date between May 23 and June 24; theologically, the feast celebrated the Real Presence of the Body of Christ in the Host at Mass, sacrament of the Eucharist; the cycle was thus intended to be seen as a coherent and unified work of art. A spiritual statement of communal belief in God's relationship to man, its spiritual purpose was to glorify God and its didactic purpose was to instruct the illiterate in the historical basis of the faith. Intention of the plays was to exhibit the nature of man and the purpose of life, resolved at the last on the Day of Judgement.

- obviously for a city to take on such a task was formidable; for instance, the text of the cycle calls for over 300 speaking parts; however, the city willingly did this, not only or even primarily for spiritual reasons, but also because doing so reflected the wealth and the prestige of the city of York.

Wakefield Cycle

- also known as the Towneley, Widkirk, and Woodkirk plays

- date from early 15th century

- more rural in origin and dialect than York cycle

- more comedy and vulgarity than York cycle

- little reverence or feeling; emphasis on freedom from restraint and humour; for instance, the "Second Shepherd's Play" is nearly all slapstick and has been called to first real farce in the English language contains 32 plays covering creation through doomsday.

Chester Cycle

- more serious in tone than either York or Wakefield

- shows a real effort to serve the religious purposes for which the plays were designed

-25 plays dating from mid 13th century

Coventry Cycle

- these plays were acted by clergy, not guilds, so they tended to be very serious with a higher and more religious tone than the others. 42 plays dating from mid 15th century; but, not all plays acted each year. For Sanders by the 1560s, "the civil and ecclesiastical authorities were clearly intent on a wholesale extinction of the plays, regarding their performance as offensive to the dignity of God and his saints. The York cycle was last performed in 1569, the Chester cycle in 1575, and the Coventry plays in 1580."[1]

The Methods of Staging and the ways of setting up the large number of stages is described as follows:[2]

Processional staging. Pageant wagons would travel a set route, and the play would be performed at various locations (Similar to today's parades). The pageants could be mounted on wagons and pulled round the town. The idea was borrowed from the customary procession of both Church and state, in which allegorical tableaux were displayed in a parade for all to see. By this method the spectators remained in their places and the plays would pass in sequence in front of their eyes (thereby incidentally requiring the doubling of major characters like God, Satan and Jesus, who appear in more than one play.

Mansion staging. If the stages were set horizontally in a semicircle (possibly in a full circle with the audience inside), they were 'mansions' [houses or booths], possibly arranged in the market-place or against the great west door of the church. In this way the plays could be viewed more mobile than the wagons. This system originated from the way houses were set round the walls inside the church, or on either side of the nave. *Staging in the round,* with the actor at the centre of the circle. This was a third arrangement, found chiefly in Cornwall, that associated with the 'rounds', the earthworks that may still be seen in St Just. The Cornish rounds were great stone and earthen amphitheatres, some 120 feet across, which may have been built in the first place as military fortifications. Arranged with scaffolds and tents set around a central *platea* for

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[1] Andrew Sanders, The Short Oxford History of English Literature (London: Oxford UP, 1996), p.76

[2] J.L. Styan, The English Stage, A History of Drama and Performance (New York: Cambridge UP, 1996), p.21

the actors, and with terraces on the sides of the circle for the spectators, they provided a convenient theatre. Kathleen Campbell points that;

> Productions of the mystery cycles died out in the mid-16th century. Because of their association with popery, the playing of the mysteries was discouraged in England after the divorce of Henry VIII. Some plays were subjected to censorship, and some disappeared entirely after being called in for perusal by local censors.(The plays dealing with the death, assumption and coronation of the Virgin are missing from the Wakefield cycle.) The Reformation also contributed to the abandonment of the cycles. Interestingly, the Catholic Church, at the Council of Trent, also called for an end to productions of religious plays, which they considered secular and ant-clerical.[1]

4.4. Morality or Allegorical Drama

The Morality Play was an allegorical theatrical presentation of Christian doctrine. It depicts a central character called Everyman who is tempted by various figures with names like Lust, Greed, Avarice, and so on. Two angels stand by Everyman, the Good Angel and the Bad Angel (Devil); the Good Angel urging him to be true to his Christian morality, the Bad Angel urging him to take the luscious and tempting offers as they walk with. The conflict emerges from Everyman's struggle to resist temptation.

The purpose of such a play is to illustrate, often in a theatrical way, the central moral struggle of the Christian soul to follow the teachings of the Christianity. The Morality Play was a major form of popular instruction in an age when most people were illiterate; it put very popular public art in the service of orthodox doctrine. The unadorned stage of indefinite time and place can be smooth and quick in operation, seamless in scene building and powerful in impact. Any attempt at reconstructing a performance of an *outdoor morality play* (for example, *The Castle of Perseverance*) or an *indoor one* (for example, *Mankind*) have the first principles of staging, with few of the scenic devices needed for certain of the mystery plays contemporary with them. Yet morality staging also constitutes an invitation to be loose and flexible in performance, and modern notions of theatrical illusion are out of place.

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[1] Kathleen Campbell. Notes on the English Mystery Plays. Austin College, Texas, US. 1998. 13 November 2001. <http://artemis.austinc.edu/acad/HWC22/Medieval/english_mystery_plays.html.>

4.4.1. The Castle of Perseverance and Allegory-Outdoor Morality

For Styan,[1] The Castle of Perseverance is the earliest extant and complete morality play. It dates from the early years of the fifteenth century and was evidently played in Lincolnshire. The most popular and influential figure in the Morality Play was the figure of the Devil (or Vice). His task in the play was to make things theatrically interesting, and he makes various tricks to get Everyman to commit a sin. The typical Vice figure seems as a fat clown with a wooden dagger or sword. He brings into the play a good deal of comic details, often fights between him and his associates (all the different sins). But his main attraction is that he is the source of the action. The defeat of the Vice at the end of the Morality Play was obviously a highlight of the show. He was dismissed back to hell or beaten from the stage. Christianity is a monotheistic religion and God created all things.

Stan adds The style of The Castle of Perseverance is generally one that is solemn and dignified, as befits an account of man's soul torn between good and evil and preparing to face the Judgement Day.[2] The term 'allegory' derives from a Greek word meaning 'saying something in another way', and literary criticism has led us to think of allegory as a verbal metaphor pointing to a meaning beyond that of the obvious one; in its literary form, it has been applied particularly to poetry and shorter fiction, since in a true allegory the whole work must be written in the chosen mode of double meaning, and all of it perceived on the assumed level of literary obliqueness.[3] In The Castle of Perseverance, the conflicts in the story are those between the Good and Bad Angels, between man's greed and his hope of Heaven. Allegorical doubleness worked well for drama and the stage. (Fig. 6)

4.4.2. Mankind

Mankind is a morality play, and dates from about 1470. In morality plays, a character who represents humanity (and thus is named Mankind or Everyman) falls into

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[1] J.L. Styan, The English Stage, A History of Drama and Performance (New York: Cambridge UP, 1996), p.42

[2] Ibid. p. 47

[3] Ibid. p. 48

sin and is redeemed. But the term 'morality play' does not begin to describe *Mankind*. The play is a fight for the soul of Mankind between good represented by Mercy, Alms, Charity and Clemency and bad represented by the sinful characters led by New Guise, Nowadays, Nought and Mischief. Although *Everyman* and *Mankind* are both morality plays, they are different. Not all the moralities are as somber and unrelieved as Everyman, which is perhaps the most famous of them. The morality Mankind, of about 1475, has some lighter elements, including comic characters such as Mischief, Naught, and New Guise. It is sometimes satiric and comic as well as moral. Tobin argues thus:

> Where *Everyman* is reverent, *Mankind* bubbles with bawdy humor. Of seven characters, five are evil. Nowadays, Nought, and Newguise engage in the kind of slapstick comedy. They ridicule Mercy, and encourage the audience to sing a raunchy 'Christmas song.' Yet all this randy humor has a point. It is seen the much-abused Mankind fall into sin, and then seen that he can be saved anyway. Early on, Mischief tries hard to lure the audience as well as Mankind into evil. The vices encourage the audience to laugh at Mankind when he resists their temptations, which implicitly puts the audience on the side of the vices. Later, the vices solicit the audience for money before they bring out Titivillus, thus getting audience to pay to see the devil. Through humor, *Mankind* shows humanity-both the representative Mankind within the play, and the audience –falls into sin but Mercy is able to overcome it. *Mankind* offers a unique opportunity for contemporary actors. Medieval acting techniques are considerably different than those of modern drama; for example, direct contact with the audience is frequent and encouraged."[1]

4.5. Indoor Morality-The Tudor Interlude

Some of the plays known as moralities were also 'interludes'. The occasion might be a celebration in the private house of a noble lord or a city gentleman, or in a mayoral hall; or it might mark a feast day for a college or an Inn of Court. Many of the plays presented during the middle of the sixteenth century are lumped together as interludes, even though they display a variety of staging elements that persisted from earlier religious and morality drama. Their authors wrote from outside the Church. The type is to be defined by its individual constituents, sometimes moral, sometimes allegorical,

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[1] Thomas J. Tobin, <u>Medieval and Renaissance Players</u> (Pittsburgh, PA: The Duquesene UP, 1999), p..501, c.3
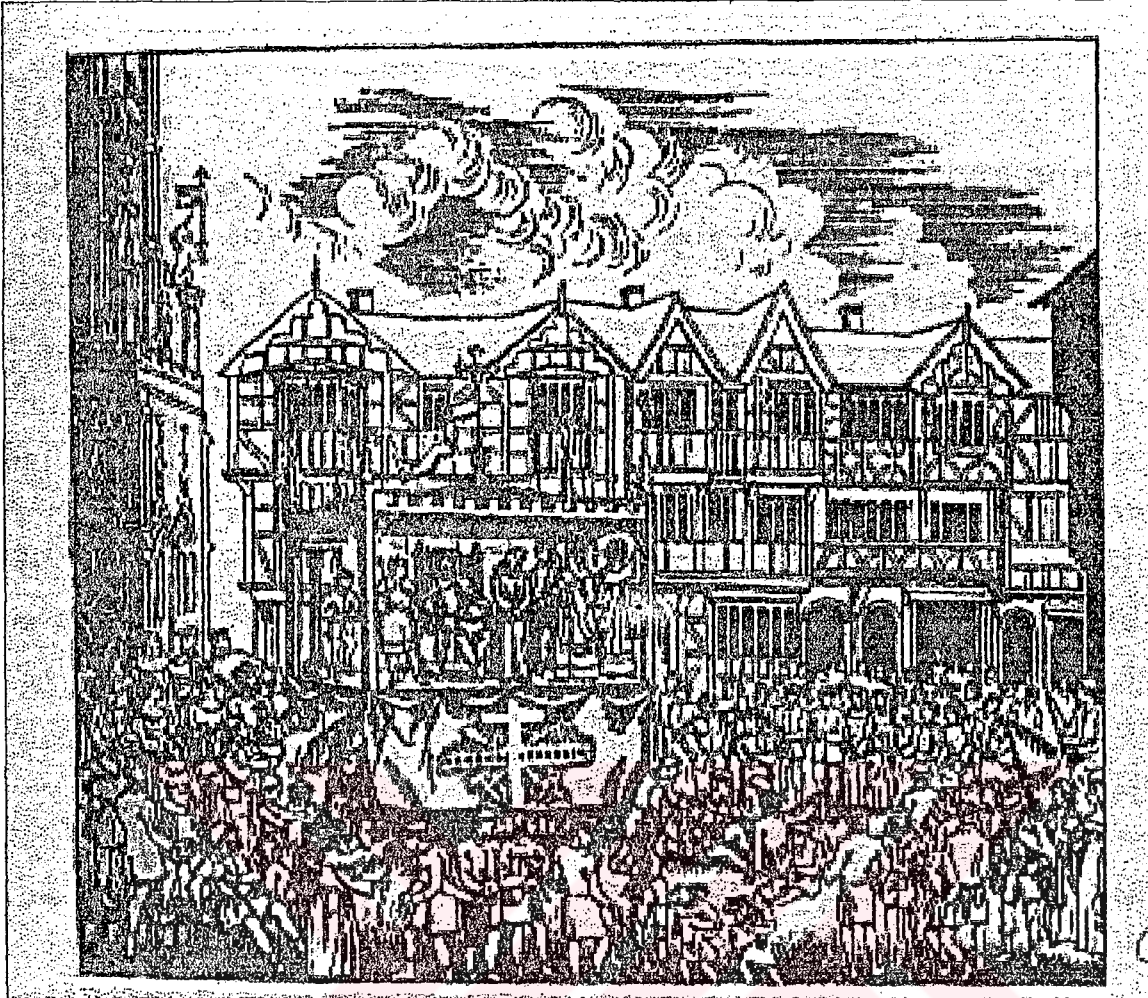
Figure 5. The Cycle Plays

Memet Fuat, Tiyatro Tarihi (MSM Yayınları, 2000)

sometimes neither. It may be said that 'interlude' is a term under which any secular Tudor play is found.

There is more that complicates any picture of the Tudor interlude. It can take its nourishment from a variety of accessible dramatic forms, any of which may affect its stagecraft :

1. *The English morality play*, whose patterns are still to be seen in plays as late as Marlowe's *Doctor Faustus (c.1588)*.

2. *The native folk drama*, with its mumming tradition of plays about champions, challenges and combats, and its joyful inclusion of ballad singing and rustic dances.

3. *The Roman drama* of Plautus, Terence and Seneca, the familiar classics read and performed in Latin by boys and young men in school and university

4. The material of *French farce*, mixed freely with a native knockabout, clowning performance. A certain quality of hearty realism is especially present in the plays of John Heywood, for example, in *The Pardoner and the Friar* and *John John*[1].

Fulgens and Lucrece and Magnificence were labelled interludes, but John John and Gammer Gurton's Needle were offered as comedies, and Cambises and Gorboduc as tragedies. These plays reflect the capricious diversity of the drama that falls into the sixteenth century. Burges determines interlude as: "In the last days of the fifteenth century, there is a little hard difference which can be distinguished. The main difference is in place and occasion not in theme. An interlude was, a short play performed in the middle of something else, perhaps a feast – a sort of incidental entertainment"[2]. Two dramatic traditions, an aristocratic one - the interlude, and a plebeian or lower-class one are seen in this century. While the lords were watching the refined morality play in their castles, the common people were watching a rather cruder kind of morality play in the streets.[3]

4.5.1. Ralph Roister Doister and Gammer Gurton's Needle

The Tudor period was comedy. Nicholas Udall was the author of the first English comedy. Classic influences came to England from Italy. Imitation and adaptation of classic school of drama arose in England. He was a Protestant, a student at Oxford.

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[1] J.L. Styan, The English Stage. A History of Drama and Performance (New York: Cambridge UP, 1996), p.61-62

[2] Anthony Burges, English Literature (Hong Kong: Longman, 1974), p.59

[3] Ibid.

Fletcher introduced that Ralph Roister Doister was arranged in the five-act form, with the proper preparation, climax, and close like the classical play with the time which is limited to one day and the scene which is the usual Roman comedy scene of a street before several houses, but characterizations and plot is English.[1]

The second example of comedy is Gammer Gurton's Needle performed in 1566. Also Fletcher determines that it is in five acts; the action takes place within one day, and the scene is the conventional street with houses like Ralph. Beyond these details, he adds that Gammer owes nothing to the classic model but it is a lusty farce, with very little plot.[2]

4.5.2. Thomas Norton & Thomas Sackville -Gorboduc

Gorboduc is considered the first English tragedy written in blank verse and three acts. The playwrights were two university students, Thomas Sacksville (1536-1608) and Thomas Norton (1532-1584). They took both characters and plot from the English history, as Gorboduc is the early British king mentioned by Geoffrey of Monmouth. In his lifetime he divided his kingdom between his sons Ferrex and Porrex. Because of this, a civil strife was created in which two sons were killed. The play is acted in Senecan tragedy. Jessica L. Winston says about the function of drama at the early modern Inns of Court that:

> Between 1550 and 1640, Inns of Court students produced a number of dramas that were performed for the monarch and a large courtly audience. These plays were usually funded by one, or all four, of the law schools and were often performed by the Inns of Court men themselves....the play Gorboduc in order to illustrate one way that the Inns used drama to define themselves before the Court. This discussion suggests that one way to trace

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[1] Martha Fletcher Bellinger, A Short History of the Drama (New York: Henry Holt & Company, 1927), p.186-9

[2] Ibid.

the connections among law, literature, and politics in early modern England is to examine the way that drama helped to mediate between and define the relationship of centers of legal and political power.[1]

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[1] Jessica L. Winston, Renaissance Law and Literature (London-New York: Oxford UP, 1998), p.1
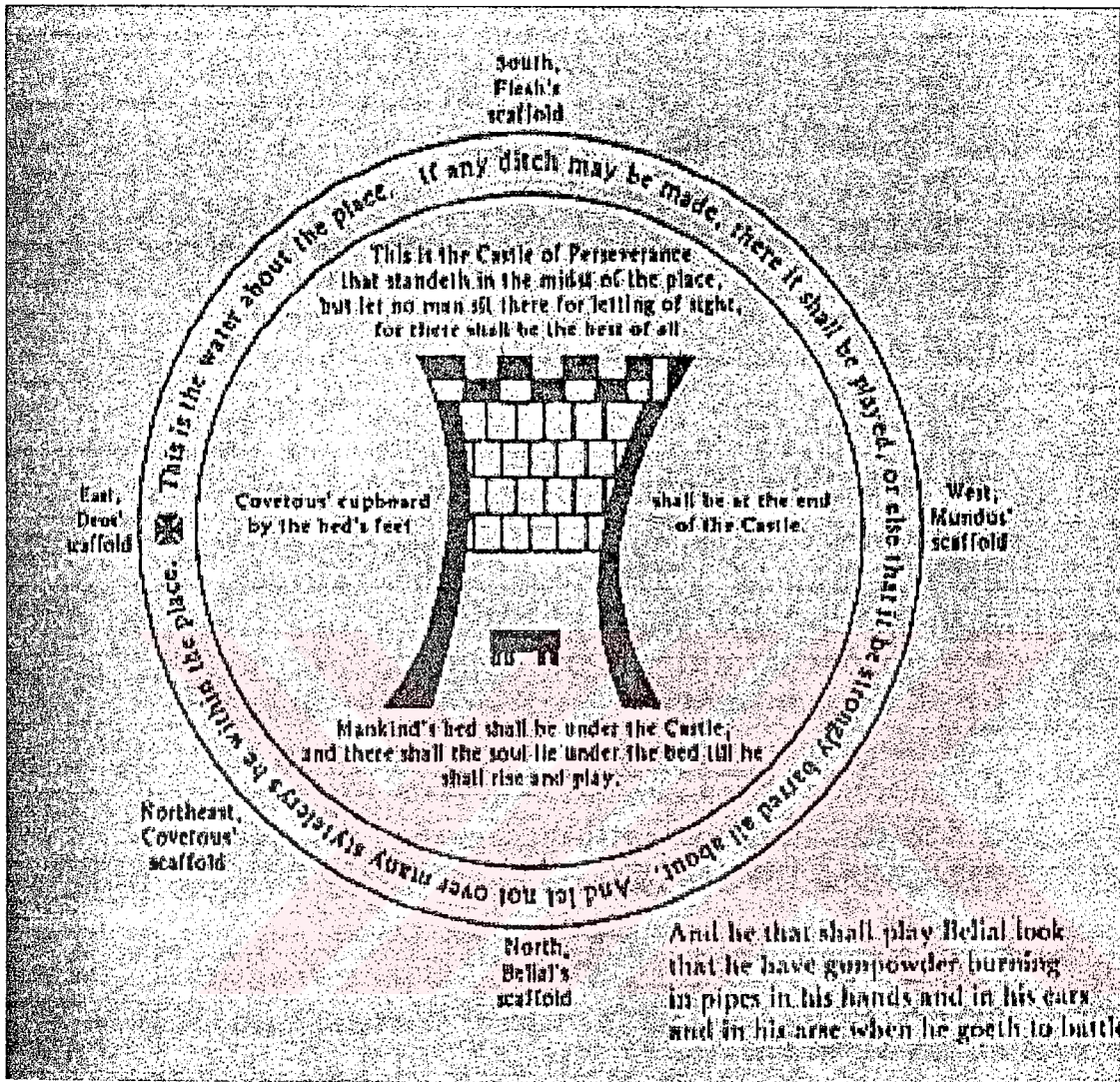
Figure 6. The Plan for The Castle of Perseverance

J. L. Styan, The English Stage (Cambridge Univ. Press, 1996)

CHAPTER V
ELIZABETHAN DRAMA

In Medieval Age the raw materials for Elizabethan drama were gathered. The noble houses have their groups of interlude players. These are the Elizabethan companies, with names like the Lord Admiral's Men, the King's Men, and so on. The decline of Medieval theatre resulted because of:

1.increased interest in classical learning – affected staging and playwriting

2.change of social structure – destroyed feudalism and 'corporate' nature of communities

3.dissention within the church - led to prohibition of religious plays in Europe (Queen Elizabeth, the Council of Trent, 1545-1563 religious plays outlawed) and by the late 16th century, drama of medieval period lost its force. The Council of Trent which is the ecumenical council of the Roman Catholic church, was held in Italy. It attacked against the Protestant-Lutheran-Reformation. The Council of Trent appointed a committee to study church control of literature. As well, this Council created a new index of forbidden books.

It published an edict with an appendix including the censored books **Index Expurgatoris** (1545-1563) in Rome. In the Twenty-Fifth Session, On The Invocation, Veneration, and Relics, of Saints, and on Sacred Images section, it says;

"...but that they think impiously, who deny that the saints, who enjoy eternal happiness in heave, are to be invocated; or who assert either that they do not pray for men; or, that the invocation of them to pray for each of us even in particular, is idolatry...and that the places dedicated to the memories of the saints are in vain visited with the view of obtaining their aid; are wholly to be condemned, as the Church has already long since condemned, and now also condemns them. More over, that the images of Christ, of the Virgin Mother of God, and of the other saints, are to be had and retained particularly in temples, and that due honour and veneration are to be given them; not that any divinity, or virtue, is believed to be in them...or, that trust is to be reposed in images, as was of old done by the Gentiles who placed their hope in idols...And the bishops shall carefully teach this,-that, by means of the histories of the mysteries of our Redemption, **portrayed by paintings or other representations....But if any one shall tech, or entertain sentiments, contrary to these decrees; let him be anathema. And if any abuses have crept in amongst these holy and salutary observances,... in such wise that no images, (suggestive) of false doctrine...nor the celebration of the saints, and the visitation of relics be by any perverted into revellings and**

> drunkenness; as if festivals are celebrated to the honour of the saints by
> luxury and wantonness....that no one allowed to place, or cause to be
> placed, any unusual image, in any place, or church, howsoever exempted,
> except that the image have been approved of by the bishop.[1]

The first official censorship had come in 1559 with the publication of the Index Auctorum et Librorum Prohibitorum under the direction of Pope Paul IV. The purpose of these indexes was to guide censors in their decisions of what publications to authorize and which to disallow, for printers were not free to publish without official permission. In 1562 the Council of Trent made the index. In chronological order of the works are:

[CW= complete works, 1948=was in the edition of 1948]

Rabelais (CW), Monteigne (Essays), Descarts (Meditations Metaphysiques et 6 autres livre, 1948), La Fontaine (Contes et Nouvelles), Pascal (Pensees), Montesquieu (Lettres Persanes, 1948), Voltaire (Lettres philosophiques), Jean-Jacques Rousseau (Du Contract Social), Balzac (CW), Victor Hugo (Notre Dame de Paris; Les miserable jusqu'en 1959), Gustave Flaubert (Mmme Bovary), Alexandre Dumas (divers romans), Erasmus, Nicholas Machiavelli, John Calvin, John Milton (The State Papers), John Locke (essay concerning human understanding), Jonathan Swift, Joseph Addison (remarks on sev. Parts of Italy account of the state of the Roman Catholic Religion), Oliver Goldsmith (an Abridged History of England).[2]

At the time of Queen Elizabeth's accession to the throne, there were no buildings that had been built for entertaining. The last of those buildings dated back to Roman times. Performing groups were travelling the country and playing temporary stages. In London, there were two different facilities which were Inn-yards (Outdoor-Public) and Great Halls (Indoor-Private). The inn-yards are described as "large open unroofed space surrounded by galleries giving access to bedchambers".[3] Great halls were a roofed space

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[1] Council of Trent, Canons and Decrees. Ed. and Trans. J. Waterworth (London: Dolman, 1848)

[2] Council of Trent, "Index Librorum Prohibitorum." (Index of Prohibited Books) Ed. and Trans. Paul Halsall Mayl. 1998. 7 April 2002 < http: //www.fordham.edu/halsall/mod/index librorum.html>.

[3] Phyllis Hartnoll and Peter Found, The Concise Oxford Companion to the Theatre (Oxford: Oxford UP, 1996), p.143

in noblemen's houses. Both spaces "may have been converted, or merely equipped with a trestle stage at one end of the yard,"[1] So these stages were not permanent.

These conditions changed in 1576 and the first public playhouse, the Theatre, opened. It was built by James Burbage and company called 'Leicester's Men'. During the following years, seven new playhouses were built, including the 'Rose', the 'Swan' and the 'Globe'. Performances in London usually started in late August. Until Christmas they were playing six days a week. During the Christmas season some plays were performed at court and this was very important for the companies. In January and February they played in the playhouses again.

All the companies were in competition to play at court and Queen Elizabeth was one of the audience. Hyland argues that the audience who went to see plays in the private playhouses consisted of "members of the aristocracy, the gentry and the newly rich merchant citizenry, and students at the Inns of Court".[2]

Actors were called players in those days, since they were "skilled at singing, dancing, playing drums and whistles, juggling, wrestling, sword-fighting, tumbling and clowning".[3] Later aristocrats became chairmen of acting groups and financed some of the playhouses. Players were a kind of status-symbol. There were also companies made up of boy actors who tried to develop acting skills to a high degree in the middle of 1570s they got prestige with court performances. There were two main groups: the St Paul's Boys, who had own theatre near St Paul in 1576 and the Children of the Chapel Royal, who were performing in a theatre in 1576.

Stanley Wells[4] determines that the Elizabethan theatre depended almost entirely on the actors and most of the period, including Shakespeare's, have far fewer female than male roles. Hence, Shakespeare must have had confidence in the boys who played them.

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[1] Phyllis Hartnoll and Peter Found, The Concise Oxford Companion to the Theatre (Oxford: Oxford UP, 1996), p.235

[2] Peter Hyland, An Introduction to Shakespeare (London: Palgrave Publication, 1996), p.90

[3] Ibid. p.64

[4] Stanley Wells and Gary Taylor, William Shakespeare, The Complete Works. Compact Edition (New York: Oxford UP, 1998), p. Xxv-xxvii

The English stage owes a great deal to the so-called **'University Wits'**, the name given to a group of young men from Oxford and Cambridge who in the years 1585-95 chose to experiment with a range of different kinds of play from pastoral comedy to revenge tragedy. The University Wits included *Christopher Marlowe, Robert Greene, Thomas Nashe* (all graduates of Cambridge), and *Thomas Lodge* and *George Peele* (both of Oxford). Another of the wits, though not university-trained, was *Thomas Kyd.* Preceded by *John Lyly* (an Oxford man), they prepared the way for William Shakespeare. The greatest poetic dramatist among them was Marlowe, whose handling of blank verse gave the theatre its characteristic voice for the next 50 years. Also Miles pays attention the University Wits that the combination of the deftness of classical drama with the free vigour demanded by English taste was achieved by a group of young men came to be known as the 'University Wits'.[1]

A typical feature of the Elizabethan drama was anachronism. The Elizabethan stage was not without the control of the authorities. In fact, theatres could be closed and players imprisoned and their plays might be recognised as offensive. The playhouses worked within the tension between the court and the city and church authorities. Also the church authorities accepted the theatres as spreading of diseases such as the plague. So this is one of the reasons that any playhouses was allowed within the city walls (London) and playhouses could only be built on 'liberties' which were out of city control areas owned by aristocrats.

Censorship on political grounds in Britain was at first operated through the Stationer's Company (incorporated 1557). Siebert writes of the Tudor policy of strict control of the press:

> From Henry VII to Elizabeth, the English sovereigns acted upon the principle that the peace of the realm demanded the suppression of all dissenting opinion and furthermore that the crown itself through its prerogative was the only instrument capable of carrying through such a programme...The 'liberties' of the British subject were for an entire century submerged. Dynasties were wiped out, the old nobility despoiled, the clergy made dependent on the crown; sects were persecuted and opinions punished as

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[1] Dudley Miles and Robert C. Pooley, Literature and Life in England (Chicago: Scott, Foresman and Company, 1943), p.79

treason, all under rules contrary to the medieval common law and the liberties of the subject.[1]

Siebert mentions Elizabeth's policy as systematic:

- Licensing of all publications, even pre-press
- Printing monopolies of certain texts
- Limiting printing to London and away from provinces
- Control of right to print in the hands of very few individuals
- Strict penalties for infringements – burning of books, fines, imprisonment, torture, even execution.[2]

In 1559, a proclamation (The Book of Common Prayer-The Elizabethan Prayer Book) by Queen Elizabeth was issued forbidding plays dealing with "...either matters of religion or of the governance" and in 1581 she created a control authority called the Master of the Revels which was there "...to ensure the quality of entertainments" and "...to control any controversial content."[3] From that time on, all plays had to be licensed. There was censorship on "...pass ages that contained material relating to religious or political issues,... material that might give offence to foreign allies or that appeared to satirise influential interest."[4]

Also in 1559, the Parliament enacted two-part edict; the Act of Uniformity and the Oath of Superiority. Both will give Elizabethans unheard of religious freedom within reasons. Elizabeth wants to retain and build on her political power. It says:

> And it is ordained and enacted by the authority aforesaid, that if any person or persons whatsoever, after the said feast of the Nativity of St. John Baptist next coming, shall in any interludes, plays, songs, rhymes, or by other open words, declare or speak anything in the derogation, depraving, or despising of the same book, or anything therein contained, or any part thereof, or shall, by open fact, deed, or by open threatenings, compel or cause... or that by any of the said means shall unlawfully interrupt or let any parson, vicar, or other minister...that then every such person, being thereof lawfully

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[1] Fredrick S. Siebert., The Freedom of the Press in England, 1476-1776 (Urbana: Illinois UP, 1965), p. 24
[2] Ibid.
[3] Peter Hyland, An Introduction to Shakespeare (London: Palgrave Publication, 1996), p.65
[4] Ibid. p.96

convicted in form abovesaid, shall forteit to the queen our sovereign lady, her heirs and successors, for the first offence a hundred marks.[1]

Statute of the Realm 1597-8 (also called Tudor Poor Law of 1572, Vagabond's Act, The Poor Relief Act, Act for the Relife of the Poore) was published by Queen Elizabeth and acting in her reign was not considered an occupation, therefore, if an actor was not a servant to a noble or royal family (the patron) he could be classed as a 'rogue or vagabond' under the this act and could be whipped or put to death:

Chapter IV. An Acte for Punyshment of Rogues Vagabond and Saturdy Beggars.

And be it also further enacted by the auctority aforesaid, That all psons calling themselves Schollares going about begging, all Seafaring-men ptending losses of their shippes or Good and the Sea going about the Country begging, all idle psons going about in any Contry eyther begging or using any subtile Crafte or unlawfull Games and Playes, or fayning themselves to have knowledge in Phisiognamye Palmestry or other like crafty Scyence, or ptending that they can tell Destenyes Fortunes or such other like fantasticall Ymagynacons; all psons that be or utter themselves to be Practors Pcurors Patent Gatherers or Collectors for Gaoles Prisons or Hospitall; **all Fencers Beareward comon Players of Enterlude and Minstrell wandring abroade, (other then Players of Enterlude belonging to any Baron of this Realme, or any other honorable Psonage of greatreDegree, to be auctoryzed to play, under the Hand and Seale of Armes of such Baron or Psonage);** all Juglers Tynkers Pedlers and Petty Chapmen wandring abroade; all wandering psons and comon Labourers being psons able in bodye using loytering and refusing to worcke for such reasonable Wages as is taxed or comonly gyven in such Part where such psons do or shall happen to dwell or abide, not having lyving otherwyse to maynteyne themselves; all psons delivered out of Gaoles that begs for their Fees, or otherwise do travayle begging; all such psons as shall wander abroade begging ptending losses by Fyre or otherwise; and all such psons not being Fellons wandering and ptending themselves to be Egipcyans, or wandering in the Habite Forme or Attyre of counterfayte Egipcians; **shalbe taken adjudged and deemed Rogues Vagabond and Sturdy Beggers, and shall susteyne such Payne and Punyshment as by this Acte is in that behalfe appointed.**[2]

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[1] Act of Uniformity of 1559, Statutes of the Realm, IV, 350f.: c.1. Elizabeth I
[2] Poor Relief Act of 1597-98 , Statute of the Realm, Eliz 39, czj4, p.89. Elizabeth I

In 1577, after The Theatre opened in 1576, Thomas White (vicar of St. Dunstan's –
in-the West) gave a sermon and said:

> Behold, the sumptuous Theatre houses, a continuall monument of
> London's prodigalitie and folly. But I vnderstande they are nowe forbidden
> bycause of the plague. I like the pollicye well if it holde still, for a disease is
> but bodget or patched up that is not cured in the cause, and the cause of
> plagues is sinne, if you look to it well: and the cause of sinne are playes:
> therefore the cause of plagues are playes....theft and whoredone; pride
> and prodigality; villanie and blasphemie; these three couples of
> helhoundes neuer cease barking there (in the playhouse), and bite manye,
> so as they are vncurable ever after.[1]

John Northbrooke, a Gloucester minister, printed a sermon in 1577. In his Treatise
against Idleness, Idle Pastimes, and Plays:

> ...to bring men and women into his snare of concupiscence and filthie
> lustes of wicked whoredome;...necessarie that those places, and players,
> should be forbidden and dissolued, and put downe by authoritie, as the
> brothell houses and stewes are. [2]

In 1578, John Stockwood, Master of Tonbridge Grammar School, gives a sermon at
Paul's cross; *"Wyll not a fylthye playe, wyth the blast of a Trumpette, sooner call thyter
a thousande, than an houres tolling of a Bell, bring to the Sermon a hundred ?"*[3] These
were the pamphleteers attacking the stage.

In 1579, Stephen Gosson (English satirist 1554-1624) wrote Schoole of Abuse
which includes condemnation of stage plays, a pleasant invective against Poets, Pipers,
Plairs, Jest and such like Caterpillars of the Commonwealth (1579).[4] In 1582, Gosson
comes back in *Playes confuted in fiue Actions;*

> The argument of Tragedies is wrath, crultie, incest, iniurie, murther
> eyther violent by sworde, or voluntary by poyson. The persons, Gods,
> Goddesses, furies, fiendes, Kinges, Quenes, and mightie men. The grounde
> work of Commedies, is loue, cosenedge, flatterie, bawderie, slye

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[1] W. Bridges-Adams, The Irresistible Theatre: From the Conquest to the CommonWealth
Vol. I. (London : Secker & Warburg, 1957), p.348
[2] ibid.
[3] Ibid., p. 349
[4] Ibid.

> conueighance of whoredome; The persons, cookes, queanes, knaues, baudes, parasites, courtezannes, lecherous olde men, amorous young men....Sometimes you shall see nothing but the aduentures of an amorous knight, passing from countrie to countrie for the loue of his lady, encountring many a terible monster made of brown paper, & at his retorne, is so wonderfully changed, that he cannot be knowne but by some posie in his tablet, or by a broken ring, or by a handkircher, or a piece of cockle shell. **What learne you by that** ? when ye soule of your playes is eyther meere trifles, or Italian baudery, or wooing of gentlewomen, what are we thought?[1]

In 1590, there were two important companies. The Lord Admiral's Men under Philip Henslowe (the Rose) and The Lord Chamberlain's Men under James Burbage (The Globe) (Fig. 8). In 1598, the two companies were the only ones which got a license to play in London by the Privy Council. But also the other companies went on their performances, four years later, 'Worchester's Men' got the license.[2] The Privy Council regulated government matters, but the executive instrument for public entertainment was the Revels Office with the Master of Revels on top. **The theatres were closed for a long period during the plague which reigned from 1592 to 1594 and in 1603.**

5.1. The Master of Revels

Since Henry VII established a permanent office in 1545, the Master of Revels has been in charge of all pageantry and entertainment for the ruler. The Master of Revels in 1581 comes to be the official censor of plays. Anyone involved in the production of plays in Elizabethan reign, from the playwright to the theatre owners, knew that the Master of Revels was the man to fear, because he auditioned acting troupes, selected plays they would perform, and controlled the scenery and costumes in each production. During the reign of James I, the Master of Revels reached the top of his power and had complete authority over the production and publication of plays.

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[1] W. Bridges-Adams, The Irresistible Theatre: From the Conquest to the CommonWealth Vol. I. (London : Secker & Warburg, 1957), p.350-351

[2] Memet Fuat, Tiyatro Tarihi (İstanbul: MSM Yayınları, 2000), p.127

In Committees of the Council (1554), in Mary's reign, some appointments were mentioned as:

> The names of all such as be appointed for the purposes following. To call debts and provide for money: my lord chancellor, my lord Paget, my lord chamberlain, Mr. Comptroller. To give order for supply of all wants at ...;[...] To consider what laws shall be established in this parliament and to name men that shall make the books thereof: my lord chancellor, [left blank]. To appoint men to continue in the examination of the prisoners:[left blank]. To consider what lands shall be sold and who shall be in commission for that purpose: [left blank]. To moderate the excessive charges: my lord steward, etc., for the household; my lord chamberlain, etc., for the chamber. To consider the patents and annuities payable in sundry places,....[1]

English court official from Tudor times until the Licensing Act of 1737, controlled the production and financing of court entertainments. Later, he became the official issuer of licenses to theatres and theatre companies and the censor of public plays.

The Master of Revels, deputy of the lord Chamberlain, headed the Revels Office. The department was responsible for the coordination of theatrical entertainment at court. To perform at court was the basic goal of every Elizabethan theatre company. Gurr said that practising to perform at court "give for Monarch's entertainment was the only officially accepted excuse the playing companies could give for playing regularly in London."[2] When the Master of Revels organized an upcoming season of plays, he would invite the acting troupes so that they could perform before him and his subordinate officers – Master chief, a Clerk Comptroller (or head-account) and a clerk.[3] The Master would choose which companies would perform and which plays they were allowed to produce. If the master saw the necessity, he would delete lines or passages and even insert a whole scene into the original play. W. Bridges-Adams argues that:

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[1] Committees of the Council of 1554. Acts of the Privy Council N.S., IV, 397 f. Mary I.

[2] Andrew Gurr, The Shakespearean Playing Companies (Oxford: Clarerdon Press, 1996), p.19

[3] W. Bridges-Adams, The Irresistible Theatre: From The Conquest To The CommonWealth Vol. I. (London: Secker & Warburg, 1957), p.142

> In due course the Master of Revels became in fact the Censor. It fell to him as part of his duties to 'reform' in all plays, whether designed for the court or the public, any matter offensive to church or crown. [...] Another (previous was Elizabeth's proclamation in 1559) provided for the licensing of all printed books by herself, or by six of her Privy Council*, or by a panel of churchmen which included the Archbishops of Canterbury and York and the Bishop of London, also for the licensing of all pamphlets, plays and ballads by a sub-committee of the Ecclesiastical Commissioners. So much for the security of religion of realm.[1]

Tahsin Konur expresses his idea about censorship based on Finlater's as: "In spite of all these negativenesses, the censorship in the Elizabethan Age, functioned for the benefit of the drama relatively. Because, Shakespeare and his contemporaries found a remedy against the conservatives of the middle class as the lord mayors who were against them by the patronage of royalty, Master of Revels and Lord Chamberlain."[2]

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* It was responsible for the general administration of the country. The Privy Council were involved in an array of governmental areas, including religion, military matters, the Queen's security, economics, and the welfare of the people. Also one of its roles was to advice Elizabeth when she needed.

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[1] W.Bridges-Adams, The Irresistible Theatre; From The Conquest To The Common Wealth Vol. I. (London: Secker & Warburg, 1957), p.144

[2] Richard Finlater, "Banned!- A Review of Theatrical Censorship in Britain (Macgibbon and Kee ltd.; London, 1967)," Tahsin Konur, Devlet Tiyatro İlişkisi (Ankara: Dost, 2001), p. 176

CHAPTER VI
JACOBEAN DRAMA

Jacobus is the Latin form of the name James; the **Jacobean Age,** therefore, refers to the reign of James I of England (James VI of Scotland), from 1603 to 1625. Jacobean Drama is the term for plays written during the reign of James I, (1603-25). Elizabethan Drama is a general term for plays written during reign of Elizabeth I (1558-1603), and by extension including also those written up to closing of theatres in 1642. Those written from 1603 to 1642 are called Jacobean (from James I, 1603-25) and Caroline (from Charles I, 1625-49).

James I, son of Mary, Queen of Scots (and descended from Henry VII's daughter Margaret), had been King of Scotland for 36 years when he became King of England. So, he was King of both countries. When James succeeded to the English throne in 1603, he believed the Anglican church and the monarchy to be interdependent. The monarch chose a Privy Council among his court. It was largely composed of the chief officers of state: the Lord Treasurer who oversaw revenue; the Lord Chancellor who was the crown's chief legal officer; and the Lord Chamberlain who was in charge of the king's household.

The plays of Jacobean period became even more complex and violent than the plays of the Elizabethan age. Women in the plays who are the victims of male violence show many of the problems that Jacobean society was experiencing at the time.

6.1. Domestic and Revenge Tragedy

Aziz Çalışlar points the cultural-art and economic-social reasons which determined the Elizabethan Drama, including Queen Elizabeth and James I, in politic-historical base. They were: 1. Establishing cooperation between people and crown by the relationship between aristocratic system with its own power, profit, and values and early bourgeois system with its own power, profit, and values, 2. Replacing of the early capitalist production instead of feudal production, 3. Richness in multiform of culture, neo-classic theatre, history, literature and philosophy; assimilation of the

middle-age plays with many types of art in Renaissance.[1]

Tragedy in the period was as fertile as comedy. Much of it was employed to Italy of the high Renaissance for its sensational materials of murder and revenge. Apart from Jonson, *Jacobean Drama* (i.e. from the time of James I. 1603-1625) is characterised by *blood tragedies* or *revenge tragedies*, well illustrated by Thomas Kyd, with a strong influence of Seneca, not only, as in Elizabethan times. Authors of such plays were:

George Chapman (1559-1634) is known best as the translator of Homer, as the poet who spoke out 'loud and bold'. He came late to the writing of plays, collaborating with other dramatists in various comic productions, but *Bussy D'Ambois* and *The Revenge of Bussy D'Ambois* are his own work. The hero of both plays is a fiery gallant, quarrelsome, and amorous was murdered at the end of the first play. He appears as a ghost in the second, urging his brother to encompass his revenge on various members of the French court

Philip Massinger (1583-1639) is almost an exact contemporary of John Ford. Ford's work seems to belong to the true Elizabethan 'blood-and-thunder' tradition: it always sounds and reads if it were much earlier than Massinger. Massinger's work could not well have been produced at an earlier period. Ford shows the imprint of Shakespeare's influence, while Massinger's is a development of Ben Jonson's example. It is said that Massinger is Ben Jonson without blood, without fireworks. His finest play is a comedy, *A New Way to Pay Old Debts*. With Massinger poetry begins to disappear from the stage: a dimension has been removed from the drama, and soon and soon able to approach life in a new kind 'non-Elizabethan' way.

Cyril Tourneur (1575-1626) was another dramatist whose two important plays are *The Revenger's Tragedy* and *The Atheist's Tragedy*. It is the sophistication of these late tragedies that makes them so frightening. The early revenge plays are so crudely written that they are as little terrifying.

Thomas Middleton (1580-1627), wrote *The Changeling* is his greatest play. It is about Beatrice – Joanna, forced by her father to marry de Piracquo, but really in

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[1] Aziz Çalışlar, <u>Tiyatro Ansiklopedisi</u> (Ankara: T.C. Kültür Bakanlığı Yayınları, Türk Tarih Kurumu Basımevi, 1995), p. 191

love with Alsemero. In order to avoid this hateful marriage she employs De Flores – a man whom she hates but who she knows is passionately in love with her – to murder de Piracquo.

John Webster (1580-1638) was the greatest tragic dramatist after Shakespeare. He collaborated in comedies with Thomas Dekker (157-1632) and others, but his two tragedies, *the White Devil* and *The Duchess of Malfi*, seem to be entirely his own work. He approaches Shakespeare in his ability to create character, and the tortured, haunted creatures of his two tragedies, once known, can never leave the memory. *The White Devil*'s plot sounds unpromising-sheer blood and thunder, like an early Senecan play – but Webster's psychology and language raise it to the level of high seriousness. *The Duchess of Malfi* is another tale of many murders. Both his tragedies are visions of hell displaying an imagination that Shakespeare only could touch.

Francis Beaumont (1584-1616) and *John Fletcher* (1579-1625) paint in gentler colours, but their *Knight of the Burning Pestle* is as compelling a view of middle-class London as *The Alchemist.* These two playwrights worked together for several years, achieving a common style, so that it is hard in any given play to separate Beaumont's contribution from Fletcher's. They learned a great deal from Shakespeare, especially in the field of romantic comedy, but lacked Shakespeare's genius and Shakespeare's delicacy of touch. In *A King and No King*, incestuous love between brother and sister occurs quite casually, with no attempt to probe the moral issues of such guilty love. But *The Knight of Burning Pestle* is wholesome and charming. It stands in the shadow of Cervantes' *Don Quixote.*

John Ford (1586-1639) has something of the same sharpness of vision and the same sort of taste for horrors. His tragedy *'Tis Pity She's a Whore* deals towards the end of the play that the brother and sister in love with each other are not really brother and sister, Ford faces all the moral implications of genuine incestuous passion and produces a most moving play.

The tragedy of this period explored further than comedy. Most tragedies in this period, especially with the increasing use of indoor theatres, made use of well-tried but apparently inexhaustible conventions of sensational disguise, dumb show and masque.

CHAPTER VII

PURITANISM

Puritanism was a movement arising within the Church of England in the latter part of the 16th century. It was combined with the doctrine from **Calvinism** to produce a **covenant theology**. Puritans was the name given in the 16th century to the more extreme Protestants within the Church of England. They thought the English Reformation had not gone far enough in reforming the church. They wanted to purify their national church by eliminating every mark of Catholic influence. Many of the English Puritans were graduates of Cambridge University and they became Anglican priests to change their local churches. After James I became king of England in 1603, Puritan leaders requested some reforms from him. The King rejected most of them. In the 17th century many Puritans emigrated to the New World. Later they were very powerful for defeating Charles I in the English Civil War. After the war, the Puritans remained dominant in England until 1660. The restoration of the monarchy (1660) also restored Anglicanism, and the Puritan clergy were expelled from the Church of England by the Act of Uniformity (1662). So English Puritans were called as Nonconformists. 277 Christian leaders were burned to death at the stake during the reign of Queen Mary. She earned the title '*Bloody Mary*' during her reign from 1553 to 1558. Her reign was short. During the reign of Queen Elizabeth (1558-1603) the Puritan movement was born. At first the Puritans received the name Puritan because they sought to purify the National Church of England. In later times they were called puritans because of the purity of life that they sought. They set out to reform the Church of England. Their desire was to conform the national Church to the Word of God in government, worship and practice.

Queen Elizabeth was head of the national Church and she opposed and blocked the reformation. When James I (who reigned from 1603 to 1625) came to the throne there was hope that now reform would progress. It did not improve when Charles I came to the throne in 1625. Ministers began to despair of improvement and some left for America where a new race of Puritans developed. The situation came to a climax when the civil war broke out during the 1640s. During that time Oliver Cromwell became the supreme governor in place of the King.

7.1 The Puritan Attacks Upon the Stage

Just like in 3rd and 4th centuries, the stage was hated as sincerely and in the sixteenth and seventeenth centuries. The Roman stage was essentially a pagan institution and remained same, in spirit, long after the triumph of Christianity. The early church hated it because of its idolatry. It represented the old religion, and it was very dangerous, which every Christian renounced at baptism. Since the Roman theatre existed, it was felt to be rival of the church. "Precept and example, however, were alike soon forgotten in England, and this for two reasons. First, the English stage was destined by force of circumstances to become secular. The frequent religious changes in the middle years of sixteenth century made it dangerous for the government to allow the theatre to be used for partisan purposes, and, accordingly, one regulation after another was passed to prevent the handling of matters of religion or state upon the stage, culminating in the proclamation of 16 May, 1559, whereby Elizabeth provided for the strict licensing of the drama. Secondly, the reformation was itself rapidly changing its character. As William Crashawe puts the case in a sermon at Paul's Cross:

> The ungodly Playes and Enterludes so rife in this notion, what are they but a bastard of Babylon, a daughter of error and confusion, a hellish device (the devils own recreation to mock at holy things) by him delivered to the Heathen, from them to the Papists and from them to us. As a 'bastard of Babylon,' the stage which Shakespeare trod was, in the eyes of his puritan contemporaries, more than immoral: it was unholy.[1]

7.1.1. Theological and Moral Objections

Why did there exist a Christian anti-theatre sentiment, throughout the Church's history? There is little Biblical basis for such sentiment. The ancient Hebrew tradition had no theatre and the Old Testament does not mention theatre anywhere. The reasons for the lack of theatre at the time was that the Jews were nomadic people. Because they

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[1] John Selden, "Sermon, 14 February 1607, Table Talk". (1892, p.134). The Cambridge History of English and American Literature in 18 Volumes (1907-21). Vol. VI. the Drama to 1642, Part Two. By J. Dover Wilson, M.A., University of London, 6 November 2001 <http://www.bartlby.com/216/1401.html>.

seldom settled down to develop urban population centres so the establishment of public theatres had no time to develop. Some commentators believe that the injunction against theatre stems from the Second Commandment in the Bible:

> Thou shalt not make unto thee any graven image, any likeness of any thing that is in heaven above, or that is in the earth beneath, or that is in the water under the earth: thou shalt not bow down thyself to them, nor serve them, nor serve them: for I the Lord the God am a jealous God, visiting the iniquity of the fathers upon the children unto the third and forth generation of then that hate me: and shewing mercy unto thousands of them that love me and keep my commandments.[1]

According to this theory, any likeness was interpreted to include a performer impersonation a character on stage. The theatre was connected with the 'pagan' goddess. Writers like Augustine rejected the theatre as pagan basis (see Roman Theatre).

Tertullian, too, used Scripture to renounce theatre (see Roman Theatre). John Northbrooke in 1577 wrote 'A Treatise against Idlesesse, vaine playes, and Enterludes' which used a dialogue between two characters, Youth and Age to discuss the evils of the theatre. In the treatise, Northbrooke uses authors like Augustine and Cicero, as well as a Biblical basis for the condemnation of theatre (see Elizabethan Theatre). Age explains to Youth that Christians were not created to participate in dishonest 'excesses' like theatre and other idle pastimes. In other and more obvious ways, also, dramatic performances conflicted with the religious prejudices of puritans. For example, there was a conscious rivalry, frequently referred to in the literature of the subject, between the pulpit and the stage. the function of the latter, until quite recently, had been almost entirely **didactic.**

The city merchant had reasons for hating the player. The customary processions through the streets, before playing, interfered with traffic. Public performances were a possible source of disturbance. He was either the retainer of some nobleman, in which case he was supported by his master, instead of being left to make his living at the

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[1] The Old Testament, (The Second Commandment, Exod. 20: 4-6)

public expense, or he was by a rogue and a vagabond and ought to be dealt with accordingly (see Act of Punishment). In short, his profession, as it seemed to the civic mind, represented a definite and constant drain on the national resources.

The player, therefore, could expect no mercy from the city authorities; but, fortunately for the development of the English romantic drama, he found a defence in the queen and her courtiers. Elizabeth liked to be provided every Christmas with theatrical amusements, but refused to be responsible for the entire maintenance of a special company. The Privy Council, accordingly, was instructed to satisfy both her love of pleasure and her passion for economy by seeing the 'common players'. The Privy Council was not sorry to have an excuse for interfering with the city's internal policy; but there was no reason why without special royal injunctions. Throughout its whole career, Elizabethan theatre, though essentially popular in origin and character, depended for its very existence upon the patronage of the court. It was defined by two regulations: the proclamation of 16 May, 1559 (see Elizabethan Theatre), issued to prevent the handling of religious and political questions upon the stage, which forbade performances in any town without a licence from the mayor; and the statute of 1572, which imposed the penalties of vagrancy upon the player not in the service of some nobleman. In other words, acting companies, while placed under the direct protection of great lords at court, were not allowed to produce plays without the express permission of the lord mayor. Thus, the stage was subject to two authorities, not only of different character but rivals in policy and interest. The lord mayor was perpetually trying to put his legal powers into force and so to clear the city of actors; the court party, on the other hand, was perpetually intervened through the Privy Council, or overrode the mayor's authority by royal patents and other expedients of a similar nature. In the end, the stage succeeded in freeing itself from the grip of the city, but found itself more than ever dependent upon the court, and under the particular sway of the Master of Revels (see the Master of Revels).

After Elizabeth's death, and under a new dynasty, a change came over the character and position of the stage. In 1604, the right of noblemen to patronise players was virtually withdrawn by the repeal of the previous statutes exempting the members of their companies from the penalties of vagrancy. This gave a formidable weapon into the hands of any provincial corporation and magistrates that wished to rid their community

of the presence of travelling actors. On the other hand, by extending the policy introduced by Walsingham in 1583 and placing the great companies, one after the other, under the direct patronage of the crown, the position of the London stage was rendered practically impregnable. Yet the theatre lost more than it gained. It ceased to be a national institution and became a department of the revels' office; while its direct subordination to the court made it more unpopular than ever with puritans, who were rapidly becoming the anti-court party. The actor could scarcely be anything but royalist. The dramatist could see on one side to that this problem were taking England on to civil war. But there was another side to this matter, which should not be overlooked. While there can be no doubt that, among the generality of puritans, the detestation of the stage was steadily on the increase at this period. Wealthier citizens began to look with more favourable eye upon theatrical performances. The playhouses, in short, the best known among them, by entering into close relations with the court added the finishing touches to the reputation for respectability which they had been slowly acquiring during Elizabeth's last years. They lost their popular character and became fashionable.

7.2. A Long Anti-Theatre Tradition

The Puritans in 17th century England were not the first to declare that theatre was not entirely virtuous. Many historical persons, some of whose writings the Puritans' used for their arguments, calling theatre vain, unethical, and evil. The first of these important names is Plato. Plato lived in Greece during its 'Golden Age;' a time when theatre flourished and plays were performed at the City Dionysia. Plato was suspicious of these actors. He theorized that the actors were by nature soulless and untrustworthy. In his Republic, he states that imitation, 'mimesis,' is bad and possibly corrupting children, and therefore he wanted no poetry that had to do with imitation allowed in his 'ideal state'.

A similar suspicion of actors was held by Plato's pupil, Aristotle. By Aristotle's time, theatre had largely moved into the secular field. In his work, Problems, Aristotle asks the reasons for actors' general depravity and attributes it to their intemperance.

Aristotle can be given credit for a long-standing prejudice against actors, as many great persons throughout the centuries have referred back to him.

There were numerous theologians of the early Christian church that attacked theatre as impious and evil. By the time of Jesus, the theatre of Rome had largely degenerated into crude spectacle. Mime troupes originating in Greece were the first to include women on stage, and were criticized for this by Roman critics. The Greek classics of Aeschylus, Sophocles and Euripides were adapted by Roman playwrights like Seneca into bloody displays of violence. Toward the end of the Roman Empire, the slaughter of early Christians by lions was viewed by the Roman populace as a spectacular diversion.

Another critic of this era was Clement of Alexandria, who warned Christians against attending theatrical performance: He tells the Christians that their teacher, Christ, had not led them into the theatre, which, as the seat of evil, was a meeting full of confusion and wickedness where everything was directed against Christ. Tertullian was another theologian who was angered by the Christians' attendance of theatres. He had witnessed some of the atrocities that were part of the degenerated form of the Roman theatre. For him theatre was pagan and diabolic. He considered it a form of idololatria. Idololatria was a perversion of the true world and this perversion must be considered the greatest insult of the creature toward his creator (see Tertullian). An even greater influence than Tertullians's on later thinkers was that of Augustine, 200 years later. Augustine saw the fall of Rome as a punishment from God for the Romans' idololatria. Furthermore, since the Roman theatre originated in connection with a pestilence, he compares that theatre itself with a spiritual pestilence (see St. Augustine).

Through the influence of these people, and the fall of the Roman Empire in 476 A.D., theatre largely disappeared for several centuries. It was not until the middle ages that theatre was slowly reborn by the protecting of the Church. Around 965 A.D. extended religious chants in story form called 'tropes' were added to the liturgies of church services. Over the next 300 years, these tropes evolved into full dramas. Eventually the dramas were performed outside the church building in the form of Mystery and Morality plays. As the dramas moved farther from the Church, the characters were added to appeal directly to the audience's pleasure. It was not long before Church officials began to complain that the religious dramas were becoming too

secular. They did not feel it was right for Christians to learn about religious matters by actors, especially by the bawdy antics characters.

Martin Luther especially took the position in regard to Passion Plays. By dramatizing events in the life of Jesus, Luther felt that the audience was not getting a true theological and religious experience of the death of Christ. Instead, the Passion Plays 'could only be inspired by a sentimental conception of religion and to him this was unacceptable.' Luther, however, did not oppose all theatre. He felt that many classic plays, like those of Terence, contained wise ideas from which people could learn.

7.3. Political Reasons for the Ban in 1642

Although the Puritans were not the first to reject the theatre, it was not only the traditional and Biblical examples which influenced their decision. The Puritans were very selective in banning the theatre and plays of the time, unlike Plato, who objected to all forms of poetry involving 'mimesis'. Theatre was more strictly restricted than 'rope-dancers, acrobats and jugglers' because of the more political intentions of the Puritan leaders. It was clear that the Puritan leaders saw in theatre the degeneration of Society, but not just because of the idleness of the players. The fact was that theatre as an institution was becoming a serious opponent to the Church. Theatre was at this time not only taking church goers away from the Church, but was attacking the Church in its dramas. Early Puritan attacks on theatre were based on the reputations of the actors on the stage. Some objected to boys dressed up as girls and the representation of love matters in plays and comedies. But later the effects of plays on the public became noticeable. The theatre began to cause civic disorder: To see the plays during the week, people were absent themselves from work. They caused traffic jams and they gave an opportunity for the unemployed and idle to meet.

Beyond these 'civic' problems, anti-Puritan thought began to arise in late 16th and 17th century dramas. The long-standing religious prejudice was unethically directed back at the Church, and especially its leaders, by the wit of playwrights such as Ben Jonson and John Marston. Religious hypocrisy has always been a rich source of humor,

from Chaucer's Monk and Friar to Wilde's Canon Chasuble and Trollope's Mr. Slope. In the sixteenth and early seventeenth century, many puritan members of the Court were actually patrons of theatre companies, and had strict control over the content of the plays through their censorship. In 1632, the strength of the opposition in the reign of Charles I may be gauged from William Prynne's Histriomastix: The Player's Scourge; or, Actor's Tragedy. Prynne denounced stage plays, male actors in female clothes, court masques and dancing in masques. Pyrnne's Histriomastix is an enormous work attacking stage-plays. For a supposed aspersion on Charles I and his queen in it, he was sentenced by the Star Chamber, in 1634, to be imprisoned during life, to be fined £5000, and lose both his ears in the pillory. According to Histriomastix, dancing, is, for the most part, attended with many amorous smiles, wanton compliments, unchaste kisses, scurrilous songs and sonnets, effeminate music, lust provoking attire, ridiculous love pranks, all which savor only of sensuality. Therefore, it is wholly to be abandoned of all good Christians.

[ON DANCING AS AN ACCOMPANIMENT OF PLAYS, COURT MASQUES, AND COUNTRY FESTIVALS]

Effeminate, lascivious, amorous dancing, (especially with beautiful women, or boys most exquisitely adorned in an infecting womanish dress on the open stage, where are swarms of lustful spectators, whose unchaste unruly lusts are apt to be enflamed with every wanton gesture, smile, or pace, much more with amorous dances) is utterly unlawful unto Christians, to chaste and sober persons; as sundry Councils, Fathers, modern Christians, with ancient Pagan authors and nations, have resolved.

Amorous, mixed, effeminate, lascivious, lust-exciting dancing, be it of men, or women, on the stage or elsewhere [is] a dangerous incendiary of lust; an ordinary occasion of, a preparative to much whoredom, adultery, wantonness, and such effeminate lewdness: a diabolical, at least a Pagan practice, misbeseeming all chaste, all sober Christians, especially in their Christian festivals and solemnities; I would our English nation would now at last consider: who for their part spend the Christmas season, with other solemn festivals, in amorous, mixed, voluptuous, unchristian, that I say not, Pagan dancing, to God's to Christ's dishonor, religion's scandal, chastity's shipwreck, sin's advantage, and the eternal ruin of many precious souls.

I would the dancing, wanton (that I say not whorish) Herodiasses, the effeminate, sinqua-pace, Caranto-frisking gallants of our age, together with our rustic, hobbling satyrs, nymphs, and dancing fairies, who spend their strength, their time (especially, the Easter, Whitsun, Midsummer, and Christmas season) in such lewd, lascivious dancing, would not only abandon all such dancing themselves, but likewise withdraw their children, especially their daughters, from the dancing-school.

Witness their [the Pagans] dancing priests, who on the solemn festival days of Cybele, Bacchus, Mars, and other pagan deities, danced about the streets and market place with cymbals in their hands, in nature of our Morris-dances (which were derived from them) the whole multitude accompanying these their dancing Morrises, with which they honored these their dancing-idols. Yea, witness the common practice of most idolatrous pagans, who never honored, saluted, or offered any public sacrifices to their idols but with music, songs, and dances; dancing about their temples and altars, to their honor; from which practice our dancing at Wakes (a name, an abuse, derived from the ancient vigils) or church-ales have been originally derived. Dancing, write they [a host of classical and Christian authorities], yea even in Queens themselves, and the very greatest persons, who are commonly most devoted to it, hath been always scandalous and or ill report, among the Saints of God; as the Councils, Fathers, and authors plentifully evidence, who have condemned dancing as a pomp, a vanity of this wicked world; an invention, yea a work of Satan which Christians have renounced in their Baptism, a recreation more fit for pagans, whores, and drunkards, then for Christians.

If we compare (I say) our Bacchanalian Christmases and New Year's tides, with these Saturnalia and feasts of Janus, we shall find such near affinity between them both in regard of time (they being both in the end of December, and on the first of the January) and in their manner of solemnizing (both of them being spent in reveling, epicurism, wantonness, idleness, dancing, drinking, stage-plays, masques, and carnal pomp and jollity) which should cause all pious Christians eternally to abominate them.

It hath been always reputed dishonorable, shameful, infamous, for Emperors, Kings, or Princes to come upon a theater to dance, to masque, or act a part in any public or private Interludes, to delight themselves or others.

[If] Tilting Barriers, Jousts, and such like martial feats with a hundred such like laudable exercises, favoring both royalty, valor, and activity were now revived instead of effeminate, amorous, wanton dances, interludes, masques, and stage-plays, effeminacy, idleness, adultery, whoredom, ribaldry, and such other lewdness would not be so frequent in the world as now they are.

[ON STAGE-PLAYS]

Stage-Plays are thus odious, unseemly, pernicious, and unlawful unto Christians in the precedent respects [they were invented by idolatrous pagans and infidels for idolatrous worship] so likewise are they in regard of their ordinary style, and subject matter; which no Christian can or dares to patronize: if we survey the style, or subject matter of all our popular interludes; we shall discover them, to be either scurrilous, amorous and obscene; or barbarous, bloody, and tyrannical; or heathenish and profane; or fabulous and fictitious, or impious and blasphemous; or satirical and invective; or at the best frothy, vain and frivolous [so] The plays themselves must needs be evil, unseemly, and unlawful unto Christians.

Our play haunters [are] adulterers, adulteresses, whoremasters, whores, bawds, panders, ruffians, roarers, drunkards, prodigals, cheaters, idle, infamous, base, profane, and godless persons. What wantonness, what effeminacy parallel to that which our men-women actors, in all their feminine,

(yea, sometimes in their masculine parts) express upon the theater? Was [any former unnatural behavior] comparable unto that which our artificial stage-players (trained up to all lasciviousness from their cradles) continually practice on the stage without blush of face, or sorrow of heart, not only in the open view of men, but even of that all-eyed God, who will one day arraign them for this their gross effeminacy? And dare we men, we Christians yet applaud it? Is this a light, a despicable effeminacy for men, for Christians, thus to adulterate, emasculate, metamorphose, and debase their noble sex? thus purposely, if I may so speak, and to make themselves, as it were, neither men nor women, but monsters.

If our English polled females (who may do well to make them beards of the hairs they have shorn from their locks and foretops) they may then seem bearded men in earnest, and fall to wearing breeches too (as they have lately taken up men's tonsure, locks, and doublets, if not more).

[Crossed-dressed actors] perverts one principal use of garments, to difference men from women: by confounding, interchanging, transforming these two sexes for the present, as long as the play or part doth last [exciting lust, sodomy, and masturbation]. The transcendent badness of the one [male actors] doth neither expiate nor extenuate the sinfulness of the other [female actors, if there were any].

Let a man be a diligent, upright Magistrate punishing drunkenness, drunkards, swearers, suppressing ale-houses, may-games, revels, dancing, and other unlawful pastimes on the Lord's day, according to his oath and duty. Let any of any profession be but a little holier or stricter than the major part of men and this his holiness, his forwardness in religion, is sufficient warrant for all profane ones to brand and hate him for a Puritan.[1]

In September 2, 1642, Sir Henry Herbert (Master of the Master of Revels) made the last entry in his register, of a play called <u>The Irish Rebellion</u>, and closed the book, for war had began:

> Whereas the distressed Estate of Ireland, steeped in her own Blood, and the distracted Estate of England, threatened with a cloud of Blood, by a Civill Warre, call for all possible meanes to appease and avert the Wrath of God appearing in these Judgements; amongst which Fasting and Prayer have been often tried to be very effectual, have been lately, and are still enjoyned, and whereas publicke Sports doe not well agree with publicke Calamities, nor publicke Stage-playes with the seasons of Humiliation, this being an exercise of sad and pious solemnity, and the other being Spactacles of, too commonly expressing lascivious Mirth and Levitie. It is therefore through fit, and Ordeined by the Lords and Commons in this Parliament Assembled, that while

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[1] WilliamPrynne, <u>Histro-Mastix</u>. November 27, 200. Copyright 1998, W.W. Norton & Company. 3 May 2002 <http://www.wwnorton.com/nael/nto/17thc/politics/prynne.html>.

these sad Causes and set times of Humiliation doe continue, publicke Stage-playes shall cease, and bee foreborne. Instead of which are recommended to the people of this Land, the profitable and seasonable Considerations of Repentance, Reconciliation, and peace with God, which probably may produce outward peace and prosperity, and bring again Times of Joy and Gladness to these Nations.[1]

In 1642, when the Puritans under Oliver Cromwell took control of the English Parliament, theatres in London were declared illegal, and remained that way for almost two decades. In 1649 an act was edicted by Commonwealth:

An act declaring and constituting the people of England to be a Commonwealth and free state. Be it declared and enacted by this present parliament and by the authority of the same that the people of England, and of all the dominions and territories thereunto belonging, are and shall be, and are hereby constituted, made, established and conformed, to be a commonwealth and free state by the supreme authority of this nation – the representatives of the people in parliament, and by such as they shall appoint and constitute as officers and ministers under them for the good of the people, and that without any king or house of lords.[2]

When Cromwell died there was no one suitable to replace him. The notion returned to monarchy. Charles II came to the throne. The struggle in Church was renewed with even more conflict than before. An act of Parliament (Act of Uniformity of 1662) was passed which required conformity to rules which the Puritans simply were unable to follow:

[13] An act for the uniformity of public prayers and administration of sacraments and other rites and ceremonies, and for establishing the form of making, ordaining, and consecrating bishops, priests, and deacons, in the Church of England....[14] and yet, this (the Book of Common Prayer) notwithstanding, a great number of people in divers parts of this realm...do wilfully and schismatically abstain and refuse to come to their parish churches and other public places...; and whereas, by the great and scandalous neglect of ministers in using the said order or liturgy so set forth and enjoined as aforesaid, great mischiefs and inconveniences during the times of the late unhappy troubles have arisen and grown, and many people have been let into

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[1] W.Bridges-Adams., The Irresistible Theatre,Volume I From The Conquest to The Common-Wealth (London: Secker & Warburg, 1957), p. 359-360

[2] Act of Supremacy of 1649, Acts and Ordinance, II, 122. Charles I/ Commonwealth

factions and schisms, to the great decay and scandal of the reformed religion of the Church of England and to the hazard of many souls;...for settling the peace of the Church...and every person...shall...subscribe the declaration or acknowledgement following, scilicet ...upon any pretence whatsoever, to take arms against the king...and I do declare that I do hold there lies no obligation upon me or any other person, from the other oath commonly called the Solemn League and Covenant, to endeavour any change or alteration of government either in church or state...against the known laws and liberties of this kingdom....[16]upon pain to forfeit for every offence the sum of £ 100... if any person who is by this act disabled to preach any lecture or sermon shall, during the time that he shall continue and remain so disabled, preach any sermon or lecture, that then for every imprisonment in the common jail without bail.[1]

In 1662 over 2000 ministers and leaders in the Church of England were forced to leave. The Puritan period came to end in 1662 by this edict. Also in the same year, Charles II proclaimed the Licensing Act of 1662:

...;and in case the said searchers shall...find any book or books...which they shall suspect to contain matters therein contrary to the doctrine or discipline of the Church of England, or against the state and government, then upon such suspicion to seize upon such book or books...and to bring the same unto the said lord archbishop of Canterbury and lord bishop of London...or to the secretaries of state...And be it further enacted...**that every printer shall reserve three printed copies of the best and largest paper of every book new printed, or reprinted... bring them to the master of the Company of Stationers and deliver them to him.**[2]

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[1] Act of Uniformity of 1662. Statutes of the Realm, V, 364 f. 14, c. 4. Charles II
[2] Licensing Act of 1662. Statutes of the Realm, V, 428 f. 14. c. 33. Charles II

CHAPTER VIII
THE LICENSING ACT OF 1737 – XVII CENTURY
(AUGUSTAN AGE)

Until the 1730's the king's Lord Chamberlain was able to exercise wide control over theatres, companies, and plays in England because the Master of the Revels was his subordinate, and so drama was brought into his jurisdiction. The Master of the Revels was the English court official who supervised court entertainment, and the position grew in importance and prestige until the theatres were closed from 1642 to 1660 due to Puritan opposition. When the theatres reopened, the power of the master was slowly stripped as the Lord Chamberlain began to create an authority founded on traditions. The power he exercised was not based on law, but enforced through penalties threatened to theatres which refused to cooperate. His control only extended to companies operating to theatres which refused to cooperate. His control only extended to companies operating under royal grants, and as patents became deregulated, the authority of the Lord Chamberlain was eroded.

The Licensing Act was a result of the social, legal, economic, and political conditions of the time, as well as the reactions to literary works that were dominated by these issues. It was a product of hostility towards drama and theatres arising from the still widespread religious opposition, tradesmen and merchants disapproval of playhouses, encouraged passions and licentiousness. Political drama also plays a significant role in the passage of the act; literary historians tend to focus on the political reasons and neglect the economic, social, and legal influences on the act.

During 1736 and 1737, Jacobites were able to manipulate the stage. These people were supporters of the House of Stuart, and therefore enemies of the current government. Their control of the stage was part of a plan to create disaffection with the state, and ultimately overthrow the government in connection with the plan of James VII's son, Charles Edward Stuart of Scotland, to regain his family's former political position. They fostered satire that was personally offensive to the king, and his first minister Walpole. In particular, Fielding's Pasquin, is cited as a major cause of the Licensing Act because of its attacks on a politician, Sir Robert Walpole. Until 1733, Walpole had been able to regulate the theatres through the power of the Lord

Chamberlain, the Treasury, or justices of the peace. As these controls lost force, satiric attacks on the king increased, dissatisfaction with his management grew, and his position became less secure. The Licensing Act was a direct countermeasure to suppress the Jacobite's actions, as well as a way for Walpole to salvage his authority and favour with the king, by halting dramatic performances that were considered seditious.

The first attempt at legislation regarding censorship, in 1735, failed to pass. In 1737, Walpole finally succeeded in passing the Licensing Act by using a particularly offensive play. The Golden Rump, to neutralize any remaining objections. The act gave legal force to the Lord Chamberlain's authority by giving him the power to license plays, and gave rise to the phrase 'legitimate theatre.' It also succeeded in satisfying Walpole's effort to restore national stability and renew the king's confidence in him. These effects reduced the perceived threat of an impending Jacobite revolution.

This Act necessitated all dramatic performances pass the scrutiny of a censor and require a license to be issued by the Lord Chamberlain before the drama could be performed. Only two theatres in London, *Covent Garden* - managed by William Davenant (1606-1668) (Fig. 7) and *Drury Lane* – managed by Thomas Killigrew (1612-1683) were licensed as legitimate theatres. This monopoly retained 183 years, from 1660 to 1843. These two theatres catered to huge audiences – the seating capacity of Covent Garden was increased in 1793 to about 3000 and in 1794 Drury Lane was rebuilt to accommodate more than 3600. By 1800 London was the world's largest city with a population of over one million and the working classes began to attend the theatre in large numbers for the first time and to exert important influences on it. Minor theatres were opened, the first licensed one in the 1780s by magistrates was outside the city of Westminster. The 'patent' or major theatres increased their offerings of minor drama and was searching to cater to all tastes. Sometimes as many as three plays were performed on the same evening; a bill comprised two full length plays, and 'afterpiece', and numerous variety acts were not unusual. The minor theatres however could not play regular drama. Consequently they sought loopholes in the Licensing Act which would allow them to compete more effectively with the major theatres. Melodrama provided one such loophole and even *Othello* was performed as a melodrama with the compulsory addition of music being represented by a chord struck on the piano every five minutes. While most of the major English poets of the early 19th century wrote

plays, few of their works were intended for production, and few had any success when presented. Most of the plays presented between 1800 and 1850 treated historical themes, and sought to recapture Shakespeare's glory. Here is The Licensing Act of 1737:

Act I. An act to explain and amend so much of an act made in the twelfth year of the reign of Queen Anne, entitled, An act for reducing the laws relating to rogues, vagabonds, sturdy beggars and vagrants into one Act of Parliament; and for the more effectual punishing such rogues, vagabonds, sturdy beggars and vagrants, and sending them whither they ought to be sent, as relates to the common players of interludes. whereas by an Act of Parliament made in the twelfth year of the reign of Her late Majesty, Queen Anne, entitled, An act for reducing the laws relating to rogues, vagabonds, sturdy beggars and vagrants into one **Act of Parliament; and for the more effectual punishing such** rogues, vagabonds, sturdy beggars and vagrants, and sending them whither they ought to be sent, **it was enacted that all persons pretending themselves** to be patent gatherers or collectors for prisons, gaols or hospitals, and wandering abroad for that purpose, all fencers, bear wards, **common players of interludes and other persons therein named and expressed, shall be deemed rogues and vagabonds.** And whereas some doubts have arisen concerning so much of the said Act as relates to common players of interludes; now for explaining and amending the same, be it declared and enacted by the King's most excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same, that from and after the twenty-fourth day of June, one thousand, seven hundred and thirty seven, **every person who shall, for hire, gain or reward, act, represent or perform, or cause to be acted, represented or performed any interlude, tragedy, comedy, opera, play, farce or other entertainment of the stage, or any part or parts therein, in case such person shall not have any legal settlement in the place where the same shall be acted, represented, represented or performed without authority by virtue of letters patent from His Majesty, his heirs, successors or predecessors, or without licence from the Lord Chamberlain of His Majesty's household for the time being, shall be deemed to be a rogue and a vagabond within the intent and meaning of the said recited Act, and shall be liable and subject to all such penalties and punishments, and by such methods of conviction as are inflicted on or appointed by the said Act for the punishment of rogues and vagabonds who shall be found wandering, begging and misordering themselves, within the intent and meaning of the said recited Act. II. And be it further** enacted by the authority aforesaid that if **any person having or not having a legal settlement as aforesaid shall, without such authority or license as aforesaid, act, represent or perform, or cause to be acted, represented or performed for hire, gain or reward any interlude, tragedy, comedy, opera, play-farce, or other entertainment of the stage, or any part or parts therein, every such person shall for every such offence suffer any of the pains or penalties inflicted by the said recited. Act. III.** And be it further enacted by the authority aforesaid, that from and after the said twenty-fourth day of June, one thousand, seven

hundred and thirty seven, **no person shall for hire, gain or reward, act perform, represent, or cause to be acted, performed or represented any new interlude, tragedy, comedy, opera, play, farce, or other entertainment of the stage, or any part of parts therein; or any new act, scene or other part added to any old interlude, tragedy, comedy, opera, play, farce or other entertainment of the stage, or any new prologue or epilogue, unless a true copy thereof be sent to the Lord Chamberlain of the King's household for the time being, fourteen days at least before the acting, representing or performing thereof, together with an account of the playhouse or other place where the same shall be and the time when the same is intended to be first acted, represented or performed, signed by the master or manager, or one of the masters or managers of such playhouse or place, or company of actors therein. Act IV.** And be it enacted by the authority aforesaid that from and after the said twenty-fourth day of June, one thousand, seven hundred and thirty seven, **it shall and may be lawful to and for the said Lord Chamberlain for the time being, from time to time, and when and as often as he shall think fit, to prohibit the acting, performing or representing any interlude, tragedy, comedy, opera, play, farce or other entertainment of the stage, or any act, scene or part thereof, or any prologue or epilogue. And in case any person or persons shall for hire, gain or reward act, perform or represent, or cause to be acted, performed or represented, any interlude, tragedy, comedy, opera, play, farce or other entertainment of the stage, or any act, scene or part thereof, or any prologue or epilogue, contrary to such prohibition as aforesaid; every person so offending shall for every such offence forfeit the sum of fifty pounds and every grant, licence and authority (in any case there be any such) by or under which the said master or masters or manager or managers set up, formed or continued such playhouse, or such company of actors, shall cease, determine and become absolutely void to all intents and purposes whatsoever. Act V.** Provided always that no person or persons shall be authorised by virtue of any letters patent from His Majesty, his heirs, successors or predecessors, or by the licence of the lord Chamberlain of His Majesty's household for the time being, to act, represent or perform for hire, gain or reward, any interlude, tragedy, comedy, opera, play, farce or other entertainment of the stage, or any part or parts therein, in any part of Great Britain, except in the City of Westiminster and within the liberties thereof, and in such places where His Majesty, his heirs or successors, shall in their royal persons reside, and during such residence only; anything in this Act contained to the contrary in any wise notwithstanding. **Act VI.** and be it further enacted by the authority aforesaid that all the pecuniary penalties inflicted by this Act for offences committed within that part of Great Britain called England, Wales and the town of Berwick upon Tweed, shall be recovered by bill, plaint or information in any of His Majesty's Courts of Record at Westminster, in which no essoin, protection or wager of law shall be allowed; and for the offences committed in that part of Great Britain called Scotland, by action or summary complaint before the Court of Session or Justiciary there; or for offences committed in any part of Great Britain, in a summary way before two Justices of the Peace for any country, stewartry, riding, division or liberty where any such offence shall be committed, by the oath or oaths of one or more credible witness or witnesses, or by the confession of the offender. The same to be levied by distress and sale of the offender's goods and chattels, rendering the overplus to such offender, if there be above the penalty and charge of distress. And for want of sufficient

distress, the offender shall be committed to any house of correction in any such country, stewartry, riding or liberty, for any time not exceeding six months, there to remain without bail or mainprize. And if any person or persons shall think him, her or themselves aggrieved by the order or orders of such Justices of the Peace, it shall and may be lawful for such person or persons to appeal therefrom to the next general Quarter-Sessions to be held for that said country, stewartry, riding or liberty, whose order therein shall be final and conclusive, and the said penalties for any offence against this Act shall belong, one moiety thereof to the informer or person suing or prosecuting for the same, the other moiety to the poor of the parish where such offence shall be committed. **Act VII. And be it further enacted by the authority aforesaid, that if any interlude, tragedy, comedy, opera, play, farce or other entertainment of the stage, or any act, scene or part thereof, shall be acted, represented or performed in any house or place where wine, ale, beer or other liquors shall be sold or retailed, the same shall be deemed to be acted, represented and performed for gain, hire and reward. Act VIII.** And be it further enacted by the authority aforesaid that no person shall be liable to be prosecuted for any offence against this Act, unless such prosecution shall be commenced within the space of six calendar months after the offence committed. And if any action or suit shall be commenced or brought against any Justice of the Peace or any other person for doing, or causing to be done, anything in pursuance of this Act, such action or suit shall be commenced within six calendar months next after the fact done; and the defendant or defendants in such action or suit shall and may plead the general issue and give the special matter in evidence. And if upon such action or suit, a verdict shall be given for the defendant or defendants, or the plaintiff or plaintiffs or prosecutor shall become nonsuit, or shall not prosecute his or their said action or suit, then the defendant or defendants shall have treble costs and shall have the like remedy for the same as any defendant or defendants have in other cases by law.[1]

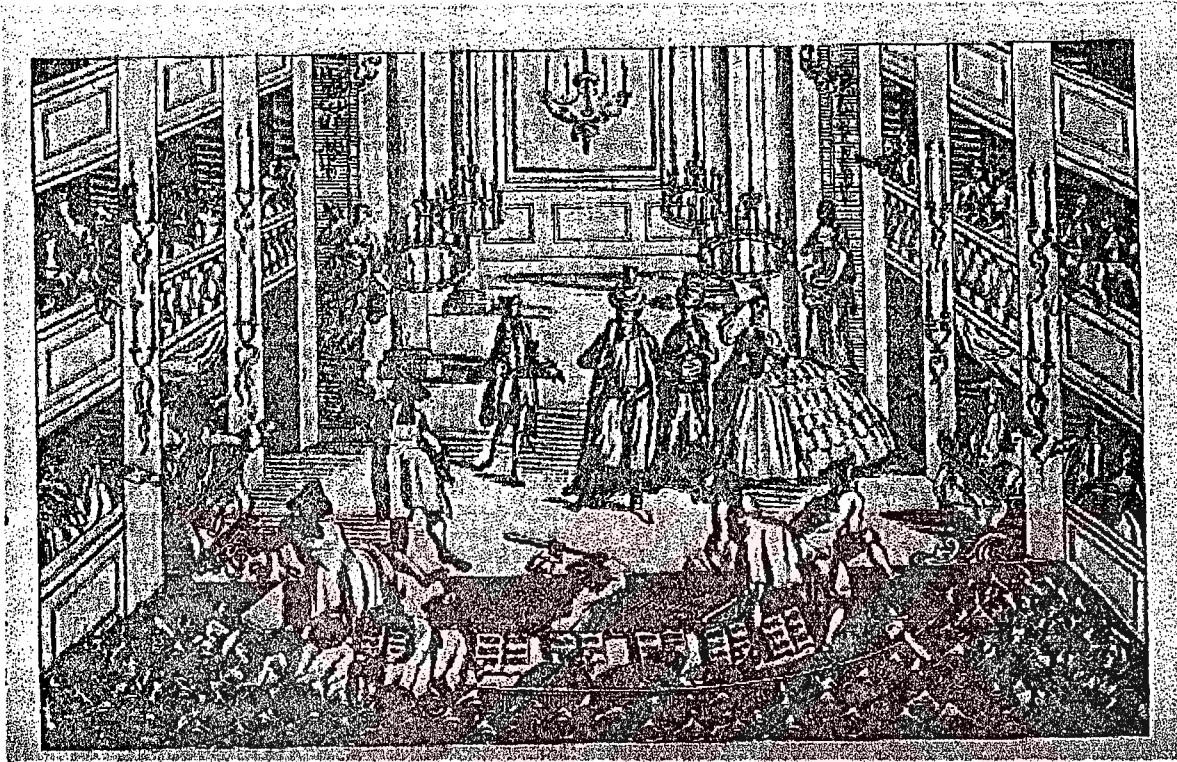1 The 1737 Licensing Act. 10 Geo 11, cap xxviii. Parliament

Figure 7. The stage of Theatre Royal, Covent Garden

J. L. Styan, The English Stage (Cambridge University Press, 1996)

CHAPTER IX
THE THEATRES ACT – XIX CENTURY
(VICTORIAN AGE)

The London theatre around the 1800's was highly influenced by many different environmental factors. Most scholars of theatre divide London's theatrical history into two distinct eras: one lasting from 1660 to 1800 and the other, named the Victorian Age, from 1800 well into the 1900's. It is during the Victorian Age that the London theatre saw great changes, faced many challenges and experienced great progress. The London theatre can be divided into several distinct categories; the audience, the theatre itself, management and law, and the performance/writers; all of these subdivisions highly influenced the state of the London theatre although the last two categories are the most important and most pertinent.

The theatre was so extremely class-conscience that the auditorium itself was organized to minimize the upper class's association and contact with the lower classes who were also attending the productions. Separate entrances and a hierarchical division of the auditorium into boxes, the pit and gallery were common. This class division was a characteristic of the Victorian Age. The theatres saw this increase in the working class as a means for increasing profit and did not see a need to exclude them. As the working class began settling into East London, theatres were built in the East End to accommodate them. There existed contempt for such theatres by both the upper and lower classes and the West End theatres were still preferred by the majority.

Many people dismissed the theatre on the basis of corruption. These accusations were aimed not towards the dramas themselves, but the buildings that bred different immoral behaviour. The theatre itself and its design were of great importance. The enjoyment of the plays and the theatre experience were based on the intimate relationship created between the actors and the audience by the shape the horseshoe auditorium. The audiences was seated in a raked pit and was surrounded by an audiences seated in boxes. Above the box audience sat more spectators in shallow balconies which were also divided into boxes or galleries. The auditorium was rectangular or U-shaped. The auditorium was either lit by candles or by gas but was never dark. This was due to

the reason that people got dressed up to come to the theatre. The theatre provided the means of showing-off and observing others.

The theatre was governed in an interesting way during the Victorian Age. The manager was the center, often playing many roles and taking on many responsibilities, including acting. The Victorian theatre received no governmental or municipal subsidy. Thus the manager financed his operation himself or from borrowed money. The manager usually leased the theatre from the owner of the building. In addition to financial obligations to the landlord, the manager had to run his company and put on plays. He cast the actors and selected key administrators, such as backstage and front-of-house staff. He chose the plays and scheduled them, and often cut and rearranged text to suit the exigencies of production and acting capabilities.

Many laws also existed regulating theatres and their productions. Their were two categories of theatres up to this point, the 'majors' and the 'minors,' with the majors having certain privileges due to their holding of letter patents from the crown. In 1943 the Theatre Regulation Act finally abolished the privileged position of the majors and allowed all theatres the opportunity of performing the so-called 'legitimate' drama: farce, tragedy and comedy.

A major component of theatres were the writers of the plays performed. Their role is also made more interesting by the laws or lack of laws governing their status. At the end of the eighteenth century and the early nineteenth century a dramatist with an established reputation was financially secure. However with the end of the Napoleanic War in 1815 the nation also faced economic hardship which caused the theatres to face financial insecurity. This in turn led to reduction in the writers' pay. In addition to this the copyright value of published works had been reduced to nothing by the beginning of the Victorian period. At this point published works that appeared in cheap and nasty acting editions designed for amateurs were used as opposed to the well-printed plays. The publishers of these editions paid authors very little money for a copyright and then collected the performance fees for the plays on their lists. Interestingly the writers were continuously exploited during the early 1800's. Until 1833 there was no copyright in performance. Once a play was printed it could be freely acted with the author receiving nothing. The Dramatic Copyright Act of 1833 finally brought some relief to the authors.

Section (from Front to Back)

(above) The Globe, as reconstructed by G. Topham Forrest

(below) The Fortune, as reconstructed by Walter H. Godfrey

Figure 8. The Globe

W. Bridges-Adams, The Irresistible Theatre (Secker&Warburg, London, 1957)

The playwrights' plight was not only financial in nature; they also faced legal restrictions. In this case the law took the form of the Examiner of Plays, an official who exercised power of censorship on behalf of the Lord Chamberlain. The Lord Chamberlain also acted as a licenser of theatre and licenser of dramas. With the introduction of the Regulation Act of 1843 superseding the Licensing Act of 1737, which abolished monopolies and privileges granted Drury Lane (a highly established and famous theatre) and giving all theatres the freedom to play any kind of drama, censorship was also tightened. Under these laws any piece wanting to be performed had to receive the approval of the Lord Chamberlain, who had the right to forbid the performance of the entire or any part of the play. The Examiner of Plays exercised the Lord Chamberlain's authority in matters of religion and politics. The free expression of sexual problems and the use of sexual humor were not part of the Victorian novel and in general the public taste, which was very conservative in these matters, and so such topics were also absent from the stage. with religious and political controversies existing in the limelight during the Victorian period English dramatist if allowed would most probably have expressed them in their pieces. This legal exclusion of politics and religion from the stage made many feel that the drama was trivial and isolated from mainstream English life. It was not until 1890's that the Lord Chamberlain was challenged.

CONCLUSION

This research explores the condemnations, attacks, banns in the shaping of theatre, its theory and practice from the Ancient Greek to the 19th century in Europe in order to explain some basic views and reasons beneath these arguments.

Individual attacks existed in Ancient Greece and condemnations after the Christianity appeared in Rome. The Roman theatre influenced the concern for the theatre and the church's negative regard for the theatre in society.

During the Medieval Age, the church controlled both the government and society. To the medieval mind, the question was life after death. The earth was a gate to the next life. In that respect, how a person behaves determines who that person is. The medieval clergy developed a belief system, a dualistic world, due to the criteria of reality, morality and utility. The doctrine was based on the duality of God and Satan. If people followed these standards they would be rewarded to heaven. If not, they would be damned to hell. So the objections against theatre can be seen under those criterion of morality, reality, and utility. In the Medieval Age, the church had problems promoting beliefs in society. Because most common people could not read, speak or understand Latin. The Mass was in Latin as well. The problem was how to educate people as part of the Mass. The answer was to show people in a kind of dialogue. This is the beginning of liturgical drama for 600 years. Throughout the Renaissance, drama was defined within an ecclesiastical frame. Drama's defenders contended with establishing church dictums. Thus, drama was not allowed to be tolerated under the church doctrine; it developed as a practice outside the ecclesiastical frame. People added mimetic actions, costumes and different plots. So liturgical drama transformed.

As some scholars say, Elizabethan England was a totalizing society. Stuarts also can be added in this thought. The crown practised censorships and allowed political discussion to enter the drama of the period only under certain conditions. The stage was the place for the display of their power. Poets and playwrights were thus confronted with a lot of problems in the representation of contemporary life and politics. Writings could not be leaned in any way toward Catholics, Puritans, nobles, or the crown. When

Henry VIII declared himself as the head of the English Church, England became the first protestant nation of Europe.

After Calvin established Puritanism, his followers continued the prejudice against art and drama. They did not only attack theatre, which was considered as "medieval foes", but also defended drama against their own political and ecclesiastical thoughts. However, Puritans later blamed plays and players for the misfortunes of life. To the Puritans, crimes of the theatre was emptying the churches, showing pagan custom, distorting reality, seditious and bawdy stories, causing the plague in London and affording meeting places for harlots and customers. When an influential Puritan said that the theatres were houses of Satan, it was supported by the society. Throughout the Renaissance, some justified the theatre as true, moral, and useful and this argument following the criteria of reality, morality and utility offered a strong and substantial defense for defenders and attackers like Puritans on the theatre.

The process of controlling the publications, plays and banning books continued throughout the reign of Elizabeth, James I, Charles I, Charles II and Victoria. When drama was under control, it was tolerated in order to show the power and moral manners of the Church or the Monarchy, but when it became out of control, it had to be limited or banned.

The Greeks found in tragedy a way of standing up against the realities that govern us and it is the answer of human to his destiny. It has been a place of experiment and innovation. It plays an important part in our lives and may be even more than we suppose. Today, drama is an inseparable part of our literature, our politics and our art. Any time in man's history, when man loses his way in life man needs tragedy because tragedy makes us look at the deeper side of life. That is why in the 21st century, tragedy is still alive despite the religious, moral, political and social oppositions.

GLOSSARY OF THEATRE TERMS

Acropolis:-- "the high city"; most famous part of Athens; theatre on its south slope

acting area -- a small area of the stage that has its own set of lights. Lighting designers often divide the stage into acting areas in order to create balanced lighting.

acting edition -- softbound copy of the script which often contains the stage directions, sound and light, cues, prop lists and costume descriptions from the prompt script of the world premier production. It is important to note that this added information was not provided by the playwright.

actors -- individuals who, within the performance contract, enact characters or situations other than their own, using as the materials of the art, their own body and voice. The term "actor" applies to both women and men.

ad lib -- to improvise words and actions

agora: the equivalent of the town square; a marketplace; first performances of drama here

agon: in general, "competition"; specifically, the debate in a drama

alleluia – a responsory chant in various Christian liturgies

altar: a raised place or structure regarded as the center of worship

anagnorisis -- recognision

antagonist – one that contends with or opposes another

apron -- (forestage) stage area in front of the main curtain

architectural set -- a permanent structure that can be altered to suggest different locations by adding scenic pieces, draperies, and properties

arena stage/theatre-in-the-round -- theatre space where the audience sits on all four sides of the auditorium and watches the action in an area set in the middle of the room

aria – operatic solo

aside -- unspoken thoughts of a character delivered directly to the audience with the other characters on stage but unable to hear what is being said

auditions -- competitive tryout for a performer seeking a role in a theatre production. The process may included interviews, cold readings from the script, the presentation of a prepared piece, improvisations, or any combination of these.

Bacchandian – relating to or suggesting to ancient Rome religious rites marked by drunkenness that were held in honor of Bacchus.

Bacchus –the god of wine, son of Jupiter and Semele

backdrop -- large sheet of of painted canvas or muslin that hangs at the back of a set

backstage -- stage area beyond the acting area, including the dressing rooms

ballad -- romantic, smooth-flowing song

beadboard -- a flexible, lightweight, synthetic material, commercially marketed as Styrofoam, among other brands; sold in sheets

beat -- specific moment in an actor's speech

bit part -- small role

black-box theater -- flexible room for theater performances where the audience seating and playing areas can be rearranged in any way that suits the needs of the individual production

black out -- a fast darkening of the stage

blocking -- the movement of the actors onstage

blocking rehearsals -- rehearsal emphasis placed on stage movement, which is either overseen or dictated by the director

border -- drapery or short rope hanging across the stage above the acting area to mask the fly loft and overhead lights

breakaway -- costume or prop that is specially construct to come apart easily onstage and to be assemble quickly for the next performance

build -- to increase the loudness, rate, and energy of a line, speech, scene or song in order to reach a climax

Cain – the eldest son of Adam and the first murderer described in Gen 4

call – 1) announcement to performers or crews that they are needed for a rehearsal or performance; 2) warning to performers to get ready for an entrance

calvinism– [John Calvin †1564 fr. Theologian + E -*ism*] : the theological system or distinguishing tenets of the Christian reformer John Calvin and his followers; esp. the theological doctrines that emphasize the sovereignty of God in the bestowal of grace and that specif, include election or predestination, limited atonement, total depravity, irresistibility of grace, and the perseverance of saints.

casting -- difficult task of matching the actors who auditioned for the production with the roles in the play or musical

castors -- the wheels on a platform

catastrophe -- change of fortune

catwalk -- narrow platform suspended above the stage to permit ready access to the ropes, the lights, and the scenery hung from the grid

center line -- an imaginary line down the center of the stage, from upstage to downstage

changing booth -- a small temporary booth in the wongs where an actor can make a costume change without going to the dressing room

charge artist -- scenic painter

chase effects -- special effects, produced by a lighting control board, that cause a series of lights to turn on and off in sequence. Used for marquic lights and fire effects, among other things.

Chevy Chase – the name of a ballad describing the Battle of Otterburg (1388), prob. alter. Of Cheviot Chase

cheat -- move that does not attract attention to itself while managing to keep the actor in view of the audience. Director may say, "Cheat right" or "cheat open."

chorêgoi: wealthy citizens who were "asked" to fund performances

chorus: group of 12-15 men who sing and dance during the plays. They often represent the collective community, but not necessarily the poet's thoughts .

choryphaeus: chorus leader; steps forward to speak with protagonists

circuit plot -- a list of all available circuits in a particular theatre

claque -- persons who are hired by performers (or their representatives) for the express purpose of starting and sustaining applause for them. Claques may be instructed to start applause on the entrance or exit of a performer, or to cheer, whistle, or otherwise seem to show enthusiasm for the performance, in the hope that other audience members will believe the performance to be better than it is. Thoroughly discredited as a practice in live theatre (except on opening nights), claques are still employed in grand opera.

climax -- highest point of dramatic tension in a script. Usually the crux of the play, when the major conflict can proceed no further without beginning the process of resolution.

closed turn -- turn made away and with the actor's back to the audience, usually considered a poor movement. The opposite, an open turn, is most often preferred.

closure: an end; conclusion

comedy -- a play with a mixture of humor and pathos, that celebrates the eternal ironies and struggles of human existence, and ends happily

comic relief -- inclusion of a comic line or scene in an otherwise serious play to provide relief from tension

commercial theatre -- theatre produced with the primary goal of making money for investors

costume fitting -- the meeting where costume personnel measure actors and test-fit their costumes

costume parade -- an event held in the theatre where each actor walks onstage wearing his or her costumes, one at a time. Designed to show the costumes to the director

counter -- as one actor moves, another actor shifts his/her position to balance the composition of a scene

counterweight system -- device for balancing the weight of scenery, allowing it to be easily lowered or raised above the stage by means of ropes or wires and pulleys

counterweights -- also called bricks; the slabs of iron that are loaded into a counter weight system to offset the weight of the scenery

covenant – a solemn compact between members of a church to maintain its faith

craftspeople -- people working in properties shops who are proficient in carving, farics, and/or any number of other construction skills

cross -- movement of an actor from one position on the stage to another

cross above -- to move upstage/behind a person or prop

cross below -- to move downstage/in front of a person or prop

crossover -- a passageway that leads from one side of the stage to the other, out of view of the audience

Crucifixion – the putting to death of Jesus Christ on the cross

cue -- signal (line, piece of business) to an actor or stage technician that the next line or stage function is to occur

Cybele – a goddess of nature and fertility in Asia Minor and later in Greece

deck -- the stage floor, or a temporary floor that has been built on top of the permanent floor

denouement -- final scene of a play when the plot is unraveled and the play is brought to a tidy conclusion

designers -- (scenic, special effects, sound, costume, makeup) architects of a production; they provide the practical and artistic environment for a play or musical. The best of these highly skilled artisans knows how to deal effectively with limitations.

deus ex machina -- originally, a theatrical device in the ancient Greet theatre where a god would appear above the scenery at the end of the play and resolve all the conflicts. Now, any event happening late in the show that, somewhat miraculously, resolves everybody's problems

didactic—teaching some moral lesson <the ~ aspect of the Mysteries is often overlooked>, intended to convey instruction and information as well as pleasure and entertainment

director -- in modern theatre, the major interpretive figure, the artistic visionary whose job it is to bring to life the playwright's script. The director's primary objective is to provide artistic meaning to the theatre experience. The director might have a number of professional assistants to work with him/her: casting director, movement coach, speech consultant (vocal coach). In musicals, the music director and the choreographer are also major interpretive figures.

director's concept -- central idea, metaphor, that forms the basis for all artistic choices in a production

dithyramb: choral hymns to Dionysus; tragedy grew partly from this type of poetry

domestic comedy -- play that explores the contradictions and eccentricities both within and between individual characters. Example: Life With Father by Howard Lindsay and Russell Crosse

domestic drama -- addresses the problems of ordinary, middle-, and lower-class people in a serious but nontragic manner. Example: The Diary of Anne Frank by Frances Goodrich and Albert Hacked and The Miracle Worker by William Gibson

double -- 1) to play more than one role in a production; 2) one who resembles a member of the cast and takes his/her place in scenes needing special skills

double take -- the actor looks at something or someone, then looking away, then realizing what he has seen or hear and quickly looks back

downstage -- the part of the stage closest to the audience as you face the audience

downstage right/left -- acting area closest to the audience and on the right/left side of the stage as you face the audience (the actor's right)

drama-- a serious form of theatre that takes a thoughtful, sober attitude toward its subject matter. It puts the audience in a frame of mind to think carefully about what it sees and to become involved with the characters on stage.

dramaturg -- member of a theatre company who acts as a script consultant on a production. He/she is a sort of reader-cum-literary editor to a permanent theatrical company; his/her prime responsibility is the selection of plays for production, working with authors (when necessary) on the revisions and adaptation of their texts, and writing program notes, etc., for the company. During the production process, he/she works with the director to clarify background detail and interpretation of the script.

DRC -- down right center (stage position)

dressing room -- a space for performers to hang costumes, put on makeup, and otherwise prepare for their show

dry tech -- extended rehearsal, without actors, devoted to setting (and, if time allows, practicing) the various technical elements of the production (lighting, sound, flying, set changes, trapping, and so on)

Easter -- a Christian festival commemorating the resurrection of Christ esp. on Sunday of March 21st.

eisoidoi: "entrances" to performance space; the opposite of an eisodos is an exodos

eleven o'clock number -- a show tune which provides a big finish shortly before the musical ends

ekkyklêma: a cart inside the skênê which could be suddenly rolled out to display the result of an event inside; e.g. the murder of Agamemnon

emotional memory/recall -- technique of acting first used by Stanislavsky, by which actors relate to their characters' emotions by recalling the details surrounding some similar emotions from their own personal experience

ensemble – sense of "family" unity developed by a group of performers during the course of a play; the willingness of actors to subordinate themselves to the production as a whole

entr'acte – 1) orchestral opening to the second act of a musical; 2) a dance, musical number or interlude performed between the acts of a play

entrance – 1) entering the stage; 2) opening in the set that is used for entering

environmental theater – contemporary theater space in which the audience space and the playing space are intermixed, so that the audience finds the action occurring all around them and may even have to choose where to look as they would in real life

epilogue – speech or short scene that sometimes follows the main action of a play

episode: a part of a serialized play; an event or related series of events

episteme – to set, place

Epos – the literary genre in which the radical of presentation is the author or minstrel as oral reciter, with a listening audience in front of him

erosion cloth – a very loosely woven cloth used to cover freshly seeded ground; used in the theatre for texture and backgrounds

escape stair – any staircase out of the audience's view that is used to help actors get off the set

establishing number – song providing essential exposition to the audience about the locale, time period, plot, characters, or theme

exit – 1) leaving the stage; 2) opening in the set that is used for leaving

exposition – units in the scripts in which the playwright supplies background and past information necessary to the complete understanding of the play

extra – person who is onstage to provide atmosphere and background and who may speak only with a group

extreme sightline – the seat in the auditorium that, by the nature of its location, has the best view of back stage; used to determine masking requirements

Fall of Lucifer – fallen rebel archangel, devil; morning-star

farce – play that aims to entertain and provoke laughter. Its humor is the result primarily of physical activity and visual effects, and it relies less on language and wit than do so-called higher forms of comedy. Violence, rapid movement, and accelerating

fire curtain -- first specially treated curtain (asbestos) hung immediately behind the proscenium; usually held by a fused link which will separate automatically in case of fire and lower the curtain

flashback -- theatrical convention in which the audience is able to see scenes from the past through the eyes of one of the characters in a play

flying -- being raised up in the air; to "fly" a piece of scenery is to raise it up using ropes or cables. People may also be flown, but only by trained professionals using special equipment

fly loft (flies) -- space above the stage where scenery may be lifted out of sight of the audience

focal point -- place onstage of greatest interest to the audience at that moment

focus -- controlling the audience's attention. A director may have to ask an actor not to steal focus with excessive movement on another actor's line.

focusing -- the process o pointing the lighting instruments where the director wants them

footing -- bracing a flat with your foot while it is being raised from a horizontal position to a vertical one

foreshadowing -- action or dialogue in one part of a play that gives hints to something that will happen in another part of the production

found space -- acting/audience space that was designed for another purpose. Productions in the streets, bus terminals, gymnasiums, parks, and the like are said to use found spaces.

freeze -- to stop all movement

French scene -- division in a scene or act of the play framed by the entrance or the exit of a major character

front-of-house (FOH) -- anything in the audience; commonly used to descrige staff such as ushers; also lighting positions

front light -- any light that is coming from downstage of an actor

full back -- performer has his/her back to the audience

full front -- performer is facing the audience

fullness -- the number and depth of the folds in a drape; the greater the fullness, the more folds in the drape

Garden of Gethsemane – it is on the Mount of Olives near Jarusalem where Christ was arrested; a place or occasion of great esp. mental or spiritual suffering

general manager -- oversees all nonartistic parts of the production. Under the producer's guidance, the general manager draws up the budgets and works directly with agents and lawyers in drawing up contracts for actors and the leasing of the theater. He also handles all negotiations with the various theatrical unions.

genre -- group or category of compositions that have common characteristics

give stage -- director's request that an actor take a weak position so another actor can have focus

given circumstances -- according to Stanislavsky, those aspects of character that are beyond the character's or actor's control: age, sex, state of health, and so on

grand drape -- the main curtain; the main rag

Great Dionysia=City Dionysia: annual spring festival in honour of Dionysus, when dramatic competitions were held among three poets selected by the city

greenroom -- traditional name of the room in which actors gather to wait for entrances. Although many are not painted green today, it is thought that the equivalent room in London's Drury Lane Theater was green -- hence the name.

grid -- framework of steel affixed to the stage ceiling, used to support rigging necessary for flying scenery

gripping -- moving scenery by picking it up manually

ground row -- a low, horizontal piece of scenery designed to hide lighting instruments on the floor

hamartia – a defect of character: error, guilt, or sin esp. of the tragic hero in a literary work, tragic flaw

heavy -- role of a villian

heroic drama -- period play written in verse. In contrast to tragedy, it is marked by a happy ending, or an ending in which the deaths of the main characters are considered a triumph and not a defeat. Example: Cyrano de Bergerac by Edmond Ronstand

house -- rows of seats in which the audience sits to watch a performance

house left/right -- the left/right side of the auditorium, from the audience's point of view

house curtain -- full drapery that separates the stage from the audience. This curtain is rigged to move up and down or open from side to side.

hymn: a song of praise, adoration, thanksgiving, etc. Esp. one sung at a religious service

illusion of the first time -- a spontaneous quality of response as if this were the first time this situation had occurred

inciting incident -- incident near the beginning of a play that gets the main action started

ingenue -- role of a young girl

in-ones -- the first set of legs behind the proscenium arch; also used to describe scenes that are played in front of a drop placed just behind the first set of legs

investor -- (angel) financial backer for a commercial production. Because of the high cost of mounting a commercial production ($2 million for a "straight" play and $5 million to $8 million for a musical), producers look to corporate funding rather than to individual investors.

irony: a sarcastic or humorous manner of discourse in which what is said meant to express its opposition

jackknife platform -- a platform that pivots on one corner

Janus -- the god of gates and doorways, depicted with two faces looking in opposite directions (Roman Mythology)

jousts -- a series of tilting matches; a tournament

juvenile -- role of a young man

kill -- 1) to lose the effectiveness of a line, action, or stage effect; 2) to eliminate something, such as a light

knife -- a slender piece of metal attached to a platform and sticking down into a groove in the floor; helps to keep the platform moving straight

Lazarus – an ill beggar mentioned in a Biblical parable

legs (tormentors) -- curtains or flats placed on either side of the stage just upstage of the curtain line. Legs serve to mask the wings from the view of the audience and vary the width of the playing area.

libretto -- text of an opera or musical

light bridge -- long, narrow platform suspended by adjustable lines directly behind the house curtain and asbestos

line rehearsals -- actors are expected to be "off book" and line perfect when these rehearsals are called

liturgical – having the characteristic of Christian church

Magi – the three "wise men from the east" who came to Bethlehem to pay homage to the infant Jesus

magic "if" -- the actor's technique to imagine themselves as one with the situations they play; "What would I do IF I were this person in this situation?"

malapropism -- use of an incorrect word that sounds similar to the intended word

Mars – the god of war and husbandry

Mary Magdalena – a woman whom Jesus healed of evil spirits, considered identical with a reformed prostitute

masking -- the draperies or flats that hide backstage from the audience's view

mass -- in the Roman Catholic and some Anglican churches, the eucharistic liturgy, consisting of various prayers and ritual ceremonies and regarded as a commemoration or repetition of Christ's sacrifice on the Cross

mêchanê – a crane used to lift actors above the acting area; usually actors are playing gods here, hence the phrase deus es machine

melodrama -- suspenseful, plot-oriented drama featuring all-good heroes, all-bad villains, simplistic an naturalistic dialogue, soaring moral conclusions, and bravura acting. Only when taken to extreme is melodrama laughable. Mysteries and problem plays are two types of drama that fall under this category.

mezzanine -- lower section of the second tier of seating

monologue -- uninterrupted speech delivered by one character in a play to other characters who are at least present, if not listening

morrises – a vigorous dance done by men wearing costumes and bells and carrying sticks or handkerchiefs and performed as a traditional part of English pageants

motif – recurring thematic element or a pattern of repetition of design elements in a work of art

move in – to cross toward the center of the stage

move out – to cross away from the center of the stage

mugging – using excessive, exaggerated expressions

multi-set show – a show that requires several distinct sets, such as a large Broadway musical

musical soliloquy – show tune which gives information to the audience about what the singer is thinking and feeling

muslin – a reasonably priced, commonly used fabric for drops and flats

Myth – a narrative in which some characters are superhuman beings who do things that "happen only in stories"; hence, a conventionalised or stylised narrative not fully adapted to plausibility or "realism."

Mythos – 1. the narrative of a work of literature, considered as the grammar or order of words (literal narrative), plot or "argument" (descriptive narrative), secondary imitation of action (formal narrative), imitation of generic and recurrent action or ritual (archetypal narrative), or imitation of the total conceivable action of an omnipotent god or human society (anagogic narrative). 2. one of the four archetypal narratives, classified as comic, romantic, tragic and ironic.

Nazareth – town in ancient Palestine

objective – the goal toward which a character is striving. The super objective (also called spine) is the life goal that determines how the character responds in any situation.

od—euphemism for God; alteration of God, used as a mild oath. (interjection. Archaic)

ode: a lyric poem often in the form of an elaborate address and usually characterized by loftiness of tone, feeling and style [<Gk. song]

offstage – areas of the stage not in view of the audience

oikos: the family unit, including its physical property; its needs are often in tension with the polis

on (or off) book -- unable (or able) to perform a scene without looking at a script; the stage manager flowing along in the script during rehearsal is also said to be "on book"

one-quarter left -- performer turns to his/her left about halfway between full front and left profile

one-quarter right -- performer is in a position halfway between right profile and full front

open -- actor is to turn front and face the audience

open turn -- actor is to turn toward the audience

orchestra -- main floor seating area of the auditorium

orientation -- initial gathering of the cast to explain policies, hand out rehearsal schedules, make introductions, discuss directing approach, and explain the concept of the production. On some occasions the costume and set designers show renderings or models of their work.

overplay -- to exaggerate or use more force than is needed

overture -- orchestral beginning of a musical, opera, or play

pacing -- rate of performance. Speed is not the only factor of pacing; equally important are intensity, precision, clarity, and frequency of new impressions.

paper tech -- informal sessions scheduled with the set, lighting, and sound designers to discuss specific cues and desired effects. The stage managers should be present at these sessions.

parodos: the first ode the chorus sings as it enters the orchestra

pas de deaux -- dance for two people

Passion -- the sufferings of Jesus between the night of the Last Supper and his death including the agony in Gethsemane

Periclean Age: pertaining to after the Athenian statesman Pericles, 5th BC., when Greek art, drama are considered to have been at their height

peripeteia -- reversal

personal props -- props that are carried during a performance, such as guns, cigaretts, and letters

perspective -- the artist's trick that makes a two dimensional space look three-dimensional; the old 'train tracks converging in the distance" thing

phrase -- 1) a group of words that contains a thought; 2) small part, typically two to four measeure, of a melody; 3) small series of dance movements

pick up -- to speed up or shorten the time between a cue and the next line

pin rail -- fixed beam of steel, placed in the fly loft or on the stage floor at one side of the stage, to which are attached the lines that are used to raise and lower scenery or drops

Pisistratus: tyrant who founded the tragic festival during the sixth century B.C.E.

pit -- area immediately below the stage which is usually lower than the auditorium level; used primarily by the stage orchestra

plant -- work, object, or idea deliberately set in to the action of the play by either the playwright or the director so that the audience is lead to expect some further development from it later on

platform -- any horizontal playing surface, or a piece thereof

platform stage -- stage raised above the audience area, which is placed at one end of a room

playing space -- the amount of room available onstage for the performance; does not include wing space, storage, or any part of the stage that is not visible to the audience

playwright -- person who writes or adapts properties known as play; in most traditions, the first and most creative artist of all those who collaborate to make theatre. It is the playwright's property that stimulates the impetus for a full-fledged production. In musicals, the writers include the writers of the music, the lyrics, and the book.

polis: the ancient Greek word for "city-state"; the primary political organization

polishing rehearsal -- rehearsal that concentrates on pacing: the perfection of timing (the overall rate and speed in handling lines and business) and tempo (the rhythm) of a production

portal -- the archway formed by two legs and a border

practical -- able to be operated, like a window or a faucet; also used to describe a "real" lamp or other lighting fixture on a set

protagonist -- the actor who played the chief par in a Greek drama

producer -- practical visionary of a theater company (like a chairman of the board or president of a corporation) whose primary responsibility is to secure rights to the script, establish the budget for the production, raise money, lease an appropriate theater space,

and draw together the artistic leadership. Working with the producer is a legal counselor and an accountant.

pratfall -- fall on the buttocks

preproduction -- the time period before actors have begun rehearsal and before the shops have begun to build the show

presentational plays -- plays which are presented to the audience as the actors work directly to the crowd much of the time with little attempt at illusion

preview performance -- special performance aimed at helping the director to judge the response of the audience once the play is open to the public. Usually, audience members are especially invited to preview performances, however, some commercial theaters attract preview audiences with reduced admissions.

production -- the time period during which the actors are rehearsing and the shops are building the show

production manager -- the person in charge of the technical side of the production; generally, the technical director and the stage manager report to this person

profile left -- performer faces left with his/her profile (that is, the right side of the body) to the audience

profile right -- performer faces right with his/her profile to the audience

projected scenery -- projection of film, slides or television pictures onto a surface to serve as part of the scenery

projection -- actor's technique for making voice, movements, and gestures clear to all parts of the house

prologue -- speech or a short scene preceding the main action of the play that sets a mood and defines or defends the script

promenade theater -- theater space where there is no designated seating space but where the audience moves to whatever position allows them to follow the action, which is also moving. It is designed to create a feeling of drama as a community experience.

prompt book -- copy of the script in which all information, including the blocking, is recorded that is essential for the production of the show

prompt corner (Stage Manager's desk) -- downstage left or right stage from which the stage manager "calls" the show

prompter – person who holds the prompt book offstage during rehearsals and performances and provides lines to forgetful performers

proscenium arch – wall forming a picturing frame separating the stage from the auditorium

proscenium stage – "peep-hole"; picture-frame acting area with all of the audience sitting and facing the stage

proagon: a ceremony before the tragic festival; the playwright and actors would stand in costume before an assembly in the Odeion and announce the subjects of his plays

public domain – an opera, play, musical, song, etc., that is not under copyright

punchline – line that should get a laugh

purchase line – in a flying system, the rope that the operator uses to move the scenery or lighting unit up and down during the performance

puritan—a member of a group of 16th and 17th century Protestant Christians in England opposing the traditional and formal usages of the Church of England who during the Commonwealth period (1649-59)

raked stage – a stage that is slanted, either to increase visibility or to produce false perspective

read-through – cast reads through the play to clarify meaning and pronunciations and to gain greater insight into character development and interpretation

recitative – operatic dialogue that is sung in a style that suggests the inflections of speech

refrain – main part of a song, often having thirty-two measures

regional theatre – also called resident theatre. A term applied to permanent nonprofit professional theatre companies that have established roots outside the major theatre centers. Besides bringing first-rate theatre to their region, they often have programs to nurture local talent and to encourage new plays of special regional interest.

rendering – perspective drawing of the stage set

repertory – set group of productions that a theatre company has prepared for performance; also, the practice of alternating performances of different plays of the repertory

representational stage plays -- purports to show life as it is with actors appearing to be living their parts while ignoring the spectators who are allowed to watch the events through the "fourth wall"

reprise -- in musicals, a repetition of a song or dance with some variations

Resurrection – the rising of Christ from the dead

revolving stage set -- features a "revolve" which is a circular platform that can be turned to show different scenes

ring down -- close the front curtain

rise and run -- the ratio of stari height (the rise) to the stair width (the run)

royalties - payments made to authors (and their representatives) for permission to reproduce, in text or in performance, their artistic products (plays, designs, etc.)

run -- the number of performance for a particular show

running crews -- all the skilled employees who run the show including flyman, production electrician, production soundman, production propertyman, wardrobe supervisor, wig master, union stagehands, etc.

running gag -- comic business that is repeated throughout a musical

run-through -- rehearsal in which the actors perform long sections of the play (an act or the entire play) without interruption, usually to improve the sense of continuity and to gain a better understanding of the shape of the whole

sanctrole – the part of the breviary and missal that contains the offices proper to the saints' days

satire -- play that ridicules social foibles, beliefs, religious, or human vices, almost always in a light-hearted vein. Example: The Importance of Being Earnest by Oscar Wilde

saturnalia – the ancient Roman seven-day festival of Saturn, which began on Dec. 17

schtick -- a repeated bit of comic business, routine, or gimmick used by a star performer

script -- dialogue, lyrics, and stage directions of a musical or play

sententia: an opinion

share stage -- placing actors so all have equal focus and emphasis

side light -- light that comes from stage right or left of the performer

sides -- half sheets of paper that have one character's speaking lines and lyrics with cues and stage directions

sight gag -- visual humor from a funny prop, costume, makeup, hairstyle, or movement

sight lines -- imaginary lines from seats at the sides of the house and top of the balcony to the stage to determine what parts of the acting area will be visible to audience members sitting in those seats

sign-in sheet -- a list of performers and crew that lives on the callboard; cast and crew should check off their name when they arrive

silhouette -- a lighting effect when you light the performer only from upstage, or when you light a drop behind her

simultaneous staging -- stage arrangement in which more than one set appears on the stage at once, often with a neutral playing area (plateau) in front that can be used as part of which ever set is being used at the time

skênê: pronounced "skaynay"; building or tent at back of acting area; often painted for scenery

skin -- the top of a platform, where the actor stands

slapstick -- comedy that stresses horseplay and wild physical buffoonery

slow burn -- slow, comic realization that something ba has happened; the disgust and anger builds within the actor until he/she explodes in rage

slow take -- actor slowly looks out to the audience as he/she slowly realizes what has been said or done

snap out -- an instantaneous blackout

soliloquy -- inner thoughts of a character spoken alone on stage to explore the character's private thoughts; often lyric in style and highly emotional

space stage -- an open stage that features lighting and, perhaps, projected scenery (film, slide or television pictures that are projected from the rear or the front onto a surface that is part of the set)

special effect -- technical effect -- usually spectacular -- found in a play, television program, or film. These can vary from the relatively simple gunshot or the flying of a character to a vast flood or thermonuclear war. The more elaborate special effects may be beyond the capacity of the most theatre technicians; in this case, a specialist -- a special effects artist -- may be employed.

spike -- to mark the stage floor with chalk or tape to indicate the position of furniture, properties, or scenery so that they will be placed correctly during scene shifts

St. Paul's Cross -- St. Paul's Preaching Cross, in St. Paul's Cathedral Churchyard, was the setting in the story of London, and almost of England. It was the traditional spot for the announcement of general proclamations, civil as well as religious in nature. It was as the stage to be observed that national and political scenes took place there as well as affairs ecclesiastical and semi-ecclesiastical. Paul's Cross was swept away by the wave of Puritanism.

stadium stage -- theater space where banks of seating face each other and design elements are simulated on end walls

stage convention -- departure from reality that the audience will accept such as a character in a musical suddenly breaking into song and being accompanied by an orchestra

stage crew -- the crew that works backstage druing the show, shifting the scenery

stage left/right -- the left/right side of the stage, from the actor's perspective

stage manager -- member of the artistic leadership of a theatre company who accepts full responsibility for the integrity of a production once it is open to the public. The stage manager normally "calls the show" (i.e., gives commands to execute all cues during performance) and accepts responsibility for maintaining the artistic integrity of the production throughout the duration of its run.

stage picture -- arrangement on a stage of performers and the visual production elements

standby -- performer who is prepared to substitute for a star in case of an emergency; unlike an understudy, the standby does not appear in the musical at other times

Stanislavsky method -- a system of acting created by the Russian director and actor Constantin Stanislavsky, in which the actor finds and expresses the inner truth of the character by defining the character's objectives, developing a subtext for every moment

on stage, exploring the character's emotional life through emotional memory and improvisation

Star Chamber – an English court of law active in the Tudor and early Stuart periods, abolished by the Long Parliament in 1641. An outgrowth of the royal council, it was made up of privy councillors as well as judges and supplemented the activities of the common-law and equity courts in both civil and criminal matters. Star Chamber became unpopular as the Stuart kings used it with increasing arbitrariness to enforce the royal prerogative.

stasimon: any choral ode sung subsequent to the parodos

static scene -- scene with little movement and no drive; to be avoided at all cost

steal – to move onstage without attracting the audience's attention

steal a scene -- to attract attention that should be on another actor

stitcher -- the costume shop worker who assembles pieces into finished costumes

stichomythia: the line-by-line debates, characteristic of Greek drama

stock scenery – scenery that is stored and used for many different productions, e.g., flats and platforms

straight line – line that sets up a punch line so it will get a laugh

straight man -- one who delivers straight lines to a comic

straight run – a rolling platform that only rolls forward and back, as opposed to a swivel platform, which can go any direction you want; also describes the castor that makes this possible

straight-run platform -- a rolling platform that only moves forward and back, not side to side

street theater -- open-air spaces where acting troupes try to attract audiences, often for the purpose of social activism

strike -- in two words, to remove; in rehearsal, perhaps a prop, like a glass or a chair; after a production, the entire set and all the properties from the stage area

Stuart kings – James I (1603-25), Charles I (1625-49)-executed, Oliver Cromwell-Lord Protector (1653-58), Richard Cromwell-Lord Protector (1658-59), Charles II (1660-85), James II (1685-88)-deposed, William III (1689-1702)-ruled jointly, Mary II (1689-94)-ruled jointly, Anne (1702-14)

subtext – the thoughts that accompany the line, implied but not spoken in the text. The actors invent the subtext appropriate to their characters and situations to help achieve the sense of immediate truth.

swing – singer and/or dancer who is prepared to substitute for members who are unable to perform

swivel – a castor that is able to roll in any direction

tab – a vertical drape just inside the proscenium that masks performers in the wings; also a term meaning to pull a drape aside

tableau – moment in which a living picture is created on stage and held by actors without motion or speech

tag line – final line of a scene or act, or the exit line of a major character. When it is the final line of an act it is also called a curtain line.

take five – slang term used to indicate that you are going to take a break from working for five minutes. Quite often the break is ten, rather than five, minutes.

take stage – director's request that an actor move into a more prominent position on stage; also that the actor needs to expend more energy in the scene

teaser – a horizontal drape across the stage, designed to hide the first electric

technical director (TD) – the person who figures out how the set will be built and then oversees construction; sometimes in charge of lighting as well

technical rehearsal – rehearsal for perfecting the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects

temporale – a part of the breviary and missal that contains the daily offices of the ecclesiastical year.

tempo – general rate of playing a scene. Tempo depends on cue pickup, the rate lines are read, and the overall energy level of the performance: the intensity.

text – words of the dialogue and lyrics

Theater of Dionysus: performance site of drama in Athens on the south slope of the acropolis ; part of shrine to this god

theme – central ideas or thoughts of a play that synthesize the audience's experiences

thesis play -- serious treatment of social, moral, or philosophical ideas. These plays make a one-sided presentation and employ a character who sums up the lesson of the play and serves as the author's voice. Example: Our Town by Thornton Wilder

thespian -- actor; after Thespis, the first Greek dramatist

three-quarter left -- performer turns to a position halfway between left profile and full back

three-quarter right -- performer is in a position halfway between full back and right profile

throw away -- underplay a moment in a scene; de-emphasize a line reading or a piece of business

thrust stage/open stage/apron stage -- wraparound theater space where the stage extends out into the audience and the spectators view the action from three sides. The main advantage to this setup is that more of the audience can be closer to the actors. Scenically, it can be less expensive to mount a theater piece on a thrust stage than on a proscenium stage.

tie lines -- small cotton lines used to attach drapes and drops to battens

timing -- selecting the right moment to say a line or do an action for maximum effectiveness

top -- pick up the energy, the pace, and the volume of a scene: one actor tops the other thereby building tension and emotional impact

tormentors -- flats or drapes at the sides of the proscenium arch that may be used to alter the with of the stage opening

tracking a platform -- building a track into the stage that helps to guide a platform to its proper place

tracks -- slots in a stage floor created for guiding portable scenery, wagons, and properties

tragedy -- play that treats, at the most uncompromising level, human suffering. Modern tragedy involves ordinary people, rather than the nobility of classical tragedy, and is written generally in prose rather than verse. The common men or women probe the same depths and ask the same questions as their predecessors. Why do men and women suffer? Why are cruelty and injustice in the world? And perhaps most fundamental of all: What is the meaning of our lives? Examples: Hamlet, Macbeth, Othello, and King

Lear, by William Shakespeare; Long Days Journey Into Night and Death of a Salesman by Arthur Miller

trap -- opening in the stage floor, normally covered, which can be used for special effects, such as having scenery or performers rise from below, or which permits the construction of a staircase which ostensibly leads to a lower floor or cellar

traveler -- a horizontally drawn curtain

trilogy: a group of the literary or dramatic compositions, each complete in itself, but continuing the same general subject [<Gk. *tri* – three + *logos* a discourse]

trims -- the heights of flying scenery and masking

tripping -- folding a piece of flying scenery as it goes out; generally done to save space

trombone -- the lever on a follow spot that allows the operator to make the beam larger or smaller

truss -- a horizontal grid work structure that is suspended from the ceiling or held up by towers on either end; designed to hold lighting instruments; standard equipment for larger industrial shows or rock-and roll concerts

turn in -- actor is to face upstage, away from the audience

turn out -- actor is to face downstage, toward the audience

typecasting -- selection of actors based upon their physical similarity to a certain dramatic type or upon their reputation for specializing in that kid of role

undercut -- to speak with a softer tone and lower pitch than the previous line

underplay -- to use a softer tone, less energy, and a more casual manner than previously

understudy -- performer in the show who studies another role and is prepared to substitute in case of emergency

unit set -- uses flats, screens, curtains, platforms, and stairs that can be rearranged to change locales

up-left center -- that part of the playing area farthest from the audience and just left of center as you face the audience (the actor's left)

uplight -- light that comes from underneath a performer, either from footlights or through a grated or Plexiglas stage floor

upstage -- area on the stage area farthest away from the audience. The term dates back to the days when the stage was raked away from the audience so that actors had to literally walk upstage

upstaging -- to cross deliberately to a place upstage of another actor and assume a full front or one-quarter position, thereby forcing the other performer to turn to a three-quarter position in order to talk with the upstager

valance – a small drapery that runs across the tops of the grand drape, hiding the hardware that suspends it

vernacular – using a language or dialect native to a region or country rather than a literary, cultured, and foreign language

Vesta – ancient Roman goddess of the hearth

visual cue -- a cue that the operator runs when she sees something happen on stage; warned, but not called by the stage manager

wagon -- a rolling platform

wagon set – uses rolling platforms to move pieces on and off the stage

wakes – a parish festival held annually, often in honor of a patron saint

walking up a flat -- a method of getting a flat from a horizontal position to a vertical one

warning -- what the stage manager gives you about a minute before your cue

webbing -- the thick woven fabric at the top of a drape that holds the grommets

wet tech -- extended rehearsal, with actors, devoted to the integration and practice of all technical elements (light, sound, special effects, and set and prop changes)

wing-drop-border set -- wing curtains or flats to mask the offstage area, backdrops, and borders hanging overhead

wings – offstage areas right and left stage

wing space -- the amount of space on the stage that is not visible to the audience

working rehearsals -- process of exploring, then setting and practicing, the artistic decisions inherent in the play

zoom ellipsoidal -- an ellipsoidal with an adjustable focal length

THE TIMELINE OF THE THEATRE

Greek Theatre/Drama (5 BC-200 BC)

Playwrights	Plays (of Types)	Contribution/Character	Theatres/Playhouses	Ban/Attack
Thespis (6th BC)		-added 1st actor to the chorus	The Rural Dionysia	Plato-The Republic
Aeschylus (458-6 BC)	Oresteia, Agamemnon-tragedy.	-added 2nd actor	The Lanea	
Sophocles (496-406 BC)	Oeidipus Rex, Antigone, Persians-tr.	-added 3rd actor	The City of Dionysia	
Europides (480-406 BC)	The Cydops, Medea-tragedy	-added the prologue, deus ex machine		
Aristophones (-380BC)	The Frogs, The Wasps, The Birds, The Clouds, Lysistrata-comedy			
Aristotle (440s-322 BC)	The Poetics	No woman actors		
Plato (428-347 BC)	The Republic			
Menander (342-291 BC)	The Grouch-comedy			

- Tragedy : trilogy (3 plays), climactic, deus ex machine (God out of the machine)
- Old Comedy (before 400 BC) : political satire
- New Comedy (after 400 BC) : domestic affairs (SitCom), both (Old Comedy) are episodic

Roman Theatre /Drama (240BC-476AD)

Playwrights	Plays (of Types)	Contribution/Character	Theatres/Playhouses	Ban/Attack
Plautus (254-184 BC)	The Menaechmi/The Twins, Braggart Warrior-farcial comedy	-based on Greek New Comedy / All plays performed at religious pagan festivals	Parmenent theatres	Horace-Ars Poetica
Terence (175-159 BC)	Andria, Brothers-farcial comedy		Circus Maximus; for chariot races,circus	Tertullian-De Spectaculus / Augustus by Cassius Dio

Seneca (4 BC-65 AC) Livius Andronicus-tragedy -based on Europides, also Aeschylus games etc. St. Augustine

The Trojan Women, Agamemnon, and Sophocles Amphitheatres; for

Horace (65-8 BC) Ars Poetica No woman actors gladiatoral contests,

Wild animal fights.

- Tragedy : five act, rhetorial speech, as moral lesson, violent action, unity of time (24 hours), unity of place (one location), characters with one passion, soliloquy, Etruscan and Greek influences, encompassed more than drama: acrobatics, gladiators, jugglers, races, boxing, venerations [animal fights], actors were called 'histriones'.

- Comedy : setting is on the street in front of the three houses, slapstick, songs, seven stock characters, stychomythia (a technique- short dialogues like tennis match), no chorus, no act or scene divisions

Medieval Theatre (476AD-1400s)

The Christian Church The Holy Book (The Bible) Teaching Church doctrine The Church Bishop Æthelwold of

Quem Quaeritis-from the New Liturgical Mansion (fixed stage); Winchester Pope Innocent III

Testament courtyards, town squares

Miracle Plays-lives of saints The Guilds Pageant wagons-movable

Mystery (Cycle) Plays stage

Morality Plays

Interludes

- Plays : in Latin (by 1350 in the vernacular), melodramatic; good rewarded, evil punished, God and his plan were the driving forces, not the characters, episodic, confusing sequences of time, some of secular plays were farce (outdoor), actors were the priests earlier.

From Medieval to Elizabethan Drama (1400s-1558)

Nicholas Udall (1505-1556)	Ralph Roister Doister	The first English Comedies (as classical Roman comedy)	Council of Trent
Thomas Sackville (1552-1563)	Gammer Gurton's Needle		
Thomas Sackville and	Gorbuduc	The first English Tragedy in blank verse	Inns of Court
Thomas Norton (1532-1584)			

- Tragedy : political statement, Neoclassical
- Comedy : fuses subject matter and characters similar to medieval force with the techniques of Roman Comedy, Neoclassical

Elizabethan Theatre (1558-1603)

University Wits

-Thomas Kyd (1558-94)	The Spanish Tragedy	influenced by Seneca-the revenge tragedy, the play within play, the Machievellion master of malicious	*Innyards-Public-Outdoor*	Stationer's Company
			-all outside the city of	The Book of Common
			London (south of the	Prayer
			Thames River-Bankside	Act of Uniformity
-John Lyly (1554-1606)	Eupheus, Campaspe, Endymion Gallathea	Romantic, pastoral comedies		Poor Relief Act
				Stephen Gosson
			GreatHalls-Indoor-Private	
-Christopher Marlowe (1564-93)	Doctor Faustus, Tamburlaine the Great	Historical tragedies (Chronical Plays)	-within the city of London	*Pamphleeters*
	The Jew of Malta	Black Comedy		-Thomas White
				-John Northbrroke
-Robert Greene (1560-92)	The Comical History of Alphonsus King of Aragon, Friar Bacon and			-John Stockwood
				The Master of Revels

		Revels Office(1592-94)
		(1603)
		Statute of the Realm of 1597

-George Peele (1552-97) Friar Bungay

The Old Wives' Tale

William Shakespeare (1546-1637) Henry IV, V, VI, VIII, Richard — History

Romeo and Juliet, Othello, — Tragedy

King Lear, Hamlet, Hamlet

Twelfth Night, As You Like It, — Comedy

Comedy of Errors

Ben Jonson (1573-1637) Every Man in His Humor, — Comedy of humor

The Alchemist, Volpone — Tragedy

Masques

- **Shakespeare** : Early point of attack, subplots, unity in apparent diversity, large number and variety of incidents, times and space used freely (a sense of ongoing behind the scenes),large range and number of characters, varied language; ribald, witty, prosaic, subjects from many sources; mythology, history, legend, fiction, plays,
- **Indoor Playhouses:** Blackfriars near St. Paul's in 1575 (a former monastery) – King's Men, later became Lord Chamberlain's Men, produced Shakespeare's plays here. Also Children of Chapel Royal performed in 1580s, they were roofed ,had more interior arrangements.[1]
- **Outdoor Playhouses:** The Theatre (1576)-James Burbage, the Curtain (1577)-John de Witt, the Rose (1578)- Philip Henslowe [Admiral's Men], Swan (1595)-Francis Langley, the first Globe (1598)- Richard Burbage [as the leader of the Lord Chamberlain's Men], the Fortune (1599),flag on top of hut-to signal performance day.[2]
- **Boys Companies:** St. George's Chapel, Windsor, Chapel Royal, St. Paul's
- **Acting troupes/companies:** The Lord Admiral's Men (Philip Henslowe), The Lord Chamberlain's Men(later the King's Men-Richard Burbage), The Earl of Oxford's Men, The Earl of Worchester's Men

[1] J.L. Styan. The English Stage, A history of drama and Performance, Cambridge Press,1996, p. 91
[2] ibid., p. 92-93

Jacobean and Caroline Theatre (1603-1625/1625-1642)

John Webster (1580-1630)   The White Devil, The Duches
                                  Of Malfi

John Ford (1586-1639)   The Pity She's a Whore   illuminates evil as an
                                                                  ordinary people

George Chapman (1559-1634)   Bussy D'Ambois
Philip Massenger (1583-1639)   A New Way to Pay Old Debts
Cyril Tourneur (1576-1626)   The Revenger's Tragedy, The
                                  Atheist's Tragedy
Thomas Middleton (1580-1627)   The Changeling
Francis Beaumont (1584-1616)   A King and No King, The Knight
                                  Of Burning Pestle   similar to Don Quixote

- Tragedy: much more than comedy, performed indoor theatres, dumb shows and masque, technical skill increases; fewer episodes, alternated quiet and tumultuous scenes, murder and revenge-blood tragedies
- Comedies: tragicomedy

Restoration Theatre (1660-1700)

William Wycherley (1640-1715)   Love in a Wood, The Gentleman Dancing Master
William Congreve (1670-1729)   The Way of the World
John Dryden (1631-1700)   All For Love, A World Well Lost

Patent Theatres -Legal Theatres
or Royal Theatres
-permitted five act as Covent
Garden & Drury Lane

Minor Theatres (not perform 'regular
drama but opera, pantomim, concerts,

short plays, lectures available

- Tragedy : Neoclassical
- Comedy : human failings; *The ideal gentlemen* (was well born, dressed well, was poised and witty, skilled in love making, was able to conduct several affairs, never boasted of his affairs, was always discreet, and never fell in love-or showed true compassion. If he was married, he could not be jealous if his wife took a lover.) *The Fashionable Young Lady* (if she was a widow-or married to an older man- she could take a lover, as long as she was not found out. If she was married, she could not expect constancy in her husband)

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