Double Space
Margins

Audience: encounter, exchange gives Theater unique quality.

Observer (Spectator) – ~~Not~~ experience is provided Thru imagination – detached position

Participator – experience is direct, physical contact presentation is made by one group to another.

Word / imagination created thru illusion / reality.

[Ma Glass Menagerie, Teahouse / August Moon]

* Write short paper discussing, examining, explaining ~~the~~ the basis for an "art experience."

Discuss based upon film Art Is... and 14th Chapter on audience in Orientation to the Theater.

Theater mirrors its times. [free – sand – sun; Godot

Ritual
Ceremony
: Repeat action
: preserve past

DISCUSS BASIS FOR AN "ART EXPERIENCE" FOR AN OBSERVER (VIEWER) AND PARTICIPATOR AND CREATIVE ARTIST.

(Film presents unified experience

opening: citizens on street

a whole way of expressing yourself

love beauty

horizons

streets are art

inspiration to be one with beauty

see things you never saw before

{ street sounds, traffic noise, my background

"see relationship of bodies in time & space" (making ballets)

art provides continuity of experience - viewing not a one-time thing.

"see life as a fresh experience."

mime: inspires to be whatever my image has captured for me" - "audience must be moved to touch life" "keeps people away from boredom, darkness."

"meaning must be felt." artist responds to the material (metal) and internal changes and adapts under artists work.

Choreographer-dancer-audience: making relationships..." I like to show audience I am not afraid of any aspect of life" mime in perf.

Everybody involved "(air matters) - marvelous fun

"mind & senses turned on to do something he didn't think he could do - That's the magic" [cookie baking]

"art is sharing - expressing - moving forward - essence of keeping one alive" "Conductor puts his feeling into the music."

"maybe the street's a museum."

Purpose of ~~Eliz. & Rest.~~ early church plays: Medieval drama:
strengthen the will of the people
in their resolve to serve God

Eliz: teach moral lesson
Restor: satirize society and mock social conventions
Romantic: show individ. in an alien universe
Realistic: show flaws in society & rebel against social conventions and mores
(Naturalistic) → LOSS OF GREAT CERTITUDE OF BELIEF

Names for dramatist:
Imitate nature — (using symbols, reference points)

① Nature to med. dramatist was revealed thru the Bible. It was obeying God's laws. IMMUTABLE (cosmic order)
② to Eliz. playwright it was the Great Chain of Being.. (cosmic order affects natural order)
③ to Restor. dramatist it was the social order of a ruling class.
④ to Romantic it was infallibility of (perfectability) human nature. (free spirit) (TRIUMPH OF REASON)
⑤ to naturalistic playwright it was a hostile environment in which the individ was alienated from society. (RELIANCE ON FEELINGS) (retreat from literal)

Beginning of Restor - primitive custom, tradition
tribe - communication - assuming
role -

MEMO

To

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belief in God restores unity
belief in man calls attention to flaws in individual

God - perfect, complete oneness, whole, pure
man - imperfect, incomplete, impure

[GOD CENTERED]

Great Chain of Being: Concept of Theocentric Universe in 16th C.
Great institution of belief.

we exist sanctu

Theater-life well structured, ordered

The Middle Ages inherited an ordered universe arranged in a fixed system of hierarchies but modified by man's sin and the hope of his redemption. Everything had to be included and everything had to be made to fit. Everything is included & every act conducted under a system of rules.

The general medieval picture of the world survived in outline into the Elizabethan age ... but as a result of Machiavelli, (The Prince: How to rule) (given [Philosophy of statecraft])
the idea of a universe divinely ordered himself was repugnant ... the new commercialism was hostile to medieval stability ... but the noble form of the old order (Elizabeth - not God - was the primum mobile) remained. The age prime mover was ruled by a general conception of order.

"See we not plainly that obedience of creatures unto the lawes of nature is the stay of the whole world?" — Hooker, Lawes of Ecclesiastical Polity

(correspondences: relationships between nature and man)

If the Elizabethans believed in an ideal order animating earthly order, they were terrified lest it should be upset, and appalled by the visible tokens of disorder that suggested its upsetting. To us Chaos means hardly more than confusion on a large scale; to an Eliz. it meant the cosmic anarchy and the wholesale dissolution that would result if the pressure of Providence relaxed and allowed the laws of nature to cease functioning.

(To Spenser in Fairy Queen) ~~Mutability~~ Mutability (opposition to order) is part of a larger stability, just as the wind shows its constancy in never failing to be changeable; there is the overmastering (overwhelming) passion for order and the old double pull to relish the world and to despise it.

(Opposites: Pope's longing for the natural scale of life)

In The Chain of being, the position of man was the most interesting of all.

(emphasized by) Correspondences

Comparisons: sun, rulers of heavens, & the King, ruler of the state.

moon stood for the Queen, Diana or Cynthia..
(moon was set to duplicate the queen in the heavens)

disorder in the heavens reflected civil disorder in the state.

man with his summing up of the universe in himself.
(true love in man corresponds to the eternal light of the fixed stars & the sun in particular, & lust & its miseries to depraved & by Macbeth by the witches as evil counterparts — storms & earthquakes in nature & stormy passions in man.

The traditional way of describing the universal ordered-order ("degree" in Shakespeare, "the ladder to all high designs") was named by Pope in the Essay on Man, the vast chain of being. This metaphor served to express the unimaginative plenitude of God's creation, its unfaltering order, and its ultimate unity. The chain stretched from the foot of God's Throne to the meanest of inanimate objects. Every speck of creation was a link in the chain... there could be no gap. From the Middle Ages till the 18th C (from Plato & Aristotle and Hebrews) it was one of those accepted commonplaces. Man, who has existence, life, and feeling, and, added to this, understanding, sums up in himself all the earthly phenomena. (For this reason he was called the little world or microcosm.) The account of the chain of being was the common property of Western Europe in the 16th C: first, there is mere existence, the inanimate class; next there is existence and life, the vegetative class; next there is existence, life, & feeling, the sensitive class (touch, hearing, memory, movement); then the higher animals (horses, dogs, etc.); then men; then angels (purely rational or spiritual class); (At the top was) then God, from whom all nourishment comes and toward whom all progress. The chain of being is a means of spiritual ascent: ~~God has a ceremonial as well as a natural law, so it is possible to ascend spiritually by forking or eating ceremonially.~~

cut

At its highest development, the Roman empire was not Latin-speaking but bilingual in Latin and Greek. But in the 4th Century the two streams of language and culture which had flowed together to produce classical Greco-Roman civilization diverged once again. The essential fact here was the division of the Roman empire. Having proved impossible to administer and defend as a unit, the empire was in A.D. 364 divided into two. In the split, Greek culture was cut off from the western parts of Europe during the Middle Ages.

Latin survived in the Catholic Church. At first the Latin spoken and written in the church was kept deliberately simple and colloquial, to suit the simple speech of the Latin-speaking people who were its congregations. The Bible was translated into this simple Latin with the express purpose of being "understanded of the people." As the barbarian invasions continued and the provinces of the empire split up into kingdoms and began their separate existances, that same colloqual Latin split up sectionally, and developed into different languages and dialects. And so they grew away, in different directions, from the simple Latin of the Bible and the church. At this point the church had one of the gravest decisions of its history to make: should it have the Bible and the rituals translated again, into all the various languages of western Christendom, or should it keep them in the original Latin, which, although originally simple, was now becoming a dead language, a forgotten language that had to be studied? For the sake of unity it chose the second alternative: and so the Latin of the Vulgate, which had once been used to make the teaching of the church intelligible to everybody, became an obscure and learned tongue.

And yet the classical Latin language and literature did survive in church libraries and schools. Manuscripts were copied by the monks as part of monastic discipline. Thus classical philosophy was kept alive, converted to the service of Christianity, and transmitted to modern times.

From a hundred years after the fall of Rome in 476 to the end of the Dark Ages -- somewhere in the 11th or 12th Century -- there were no theaters; the stage, when there was one, was barren. Between 400 B.C. and close to 1600, no dramatist wrote a single great play.

The theme shaped medieval dramatic art and gave it ~~xxxxxxxx~~ dramatic unity. Clumsy phrases, quaint literalism, tedious homilies clog the dramatic evolution, there was little poetic imagery -- perhaps because the language was meager -- but they were supremely sincere, and even with the crudest realism they acquired a simple grandeur. The pageants are simply shifting scenes, and discernible through the awkward language and the naive ideas is a grand dramatic framework.

(of the pageant cycle plays)

In all the groups the cyclic features are the same. Lucifer puts himself in defiant antagonism to God, Who smites him and his adherents down to Hell, creating Adam and Eve ~~xxxxxxxxxxxxxxxx~~ that they and their descendants may fill the vacant seats in heaven. Strife is an assured element. Therefore conflict becomes an integral part of the drama. Hence we have dramatic opposition, dramatic anticipation of a clash, and dramatic resolution. We see evil warring against good in the Cain pageant. In outline, such is the structure of Elizabethan drama: the theme is rebellion against divine law, as Macbeth rebelled, as Antony rebelled, as Faustus rebelled, each to be dashed to death against the right he had defied.

The Gothic drama abounded in robust vitality. Its nerves were not worn by overmuch civilization. A strain of heathen ferocity showed in it even to the end -- to Hamlet, to the Duchess of Malfi. Kyd and Webster and the other Elizabethan playwrights inherited the brutalities of the medieval stage, portrayed in bloodshed, violence, and horror, since they were descendants of a race that had looked for generations upon the Bethlehem massacre, the Harrowing of Hell, and the murder of Abel by Cain. The Elizabethan stage inherited also from these same rude Mysteries, in addition to a heedlessness of detail ---disregard for unity of time and place ---(anachronisms) Noah swears by St. John, Joseph and Mary are arraigned before the Bishop and his ecclesiastical court ---a sweeping scope, a massive structure, and truth in depicting human life. The prime dramatic law -- unity of action -- was as binding on the Old York playwright as on Marlowe himself, not because they consciously proposed to observe it, but because it was inherent in the material --the Biblical record-- they had chosen. The Elizabethan playwrights developed and mastered the sense of dramatic ~~xxxxxxxxx~~ situation ---- action is not dissipated ---an achievement that raised playwriting to an art.

The development of this trope in the Mass never went far enough to be embarrassing to the service. Here is a quote from Annals of the EnglisM Stage: "Christians of a less advanced age, and believers in a more sensuous creed, were able to view with pleasure the mystery-plays in which the gravest truths of the Gospel were dramatically represented; nay, more, just as the ancient Athenians could look even upon their gross and licentious comedy, as forming part of a religious ceremony, so could Christians imagine a religious element in profane dramas which represented in a ludicrous light subjects of the most holy character."

The Quem quaeritis underwent a gradual change when two members of the choir, robed in white to suggest angels, took positions beside the altar, while three others in black represented the Marys. This simple but momentous change introduced the element of ~~PERSONIFICATION~~ impersonation (~~cf. p. 13, col. 2~~). When other amplifications are present we have a sizable and highly dramatic ceremony.

(Cf. 8.37)

This simple scene proved so popular with those who saw it and heard it that the priests added new material: Mary Magdalene meeting Christ clad as a gardner; Peter and John running toward the sepulchre; the Marys buying spices from a new character, the Spice Merchant, who built up his part to a point where he became the comedian of the playlet in the 14th Century.

The cradle & the sepulchre thus became sketches as scenes for drama.

Soon after the Easter scene became popular, the priestly playwrights were devising a Christmas play in which the shepherds saw the star, the three kings brought their gifts, impressive in their costumes of Oriental splendor. But more important was the fact that they had to pass through the kingdom of Herod and be questioned concerning the new-born king whom they were seeking. Herod soon becomes the central figure in the action --- and we have a villain. Surrounded by a considerable retinue of courtiers, scribes, messengers, and soldiers, he symbolizes the tyrants power, jealous of any threat to its supremacy. He dislikes what the Magi tell him, sends for his learned men, is unwillingly convinced that their book contains disturbing prophesies, and throws the book down in a rage. (cf. Hamlet--"it out-herods Herod, pray you, avoid it." Advice to the players about their ranting and tearing a passion to tatters.)

end 3

See text - "Herod as Villain"

The liturgical plays (chants, responses) were originally not really dramas but "choral services for special occasions," and as such they were suggestive, not histrionically representative, of the events of Biblical story. As yet all was symbol; & symbolism is not drama.

The dramatic development of the liturgy likes between 1050 & 1250, and these were the centuries of reviving faith. Religious drama evolved with elaborate ritual in the devout desire to present as vividly as possible the supreme moments in the life of Christ. It was concerned with the central mysteries of the Christian faith, the redemption of man & the birth of Christ. This was its purpose & its Reason. In the 14th & 15th Centuries the English religious drama reached the height of its popularity.

It is the Quem Quaritis & the (Christmas) shepherd plays that produced the unwieldly English religious cycles.

Four characteristics are distinguished in the growth of the sacred drama:
1. the gradual substitution of the vernacular tongue for Latin;
2. " detachment of the play from the Office of which it had formed a more or less integral part;
3. the removal of performance from within the church.
4. The linking of scene to scene, the process by which in time the collective miracle play (cycle) was built up.

The earliest English miracle play was acted in the East Midland somewhere around 1250, and as late as 1580.

The ~~Feast~~ institution of the Feast of Corpus Christi by Pope Urban IV, in 1264, gave a remarkable impetus to the lay performance of religious plays, for the trades' guilds of various towns adopted the Thursday after Trinity Sunday, on which that feast was held, as their chief holiday of the year, & celebrated it with processions & pageantry. In the medieval drama the author is submerged in his work & subservient to the claims of tradition.

With the coming of the Gothic Cathedrals in the 12th C, of Dante in the 13th, of Petrarch in the 14th, there came a strange mixture of religious play and pageantry that spread from the chancel into the market place.

The drama that the Catholic Church developed in the last half of the Middle Ages found its roots in the High Mass of communion instituted in the 4th Century. It is the Passion Play in which the modern drama takes its rise, itself springing from the liturgical service of the Roman Church. It is the history of the Attic (Greek) stage repeated. In the mystical liturgy of the Mass, with its blending of symbolic action, Scriptural narrative, and outbursts of song there is a dramatic progression. As early as the 5th Century, living tableaux illustrated the Gospel story. The breaking up the Scripture text into dialogue and the gradual addition and substitution of vernacular phrases were inevitable sequences.

Through a course of Mysteries, Miracle-plays---illustrating Scripture, history, legend, and the sufferings of the martyrs, Moralities---in which the vices were in antagonism against the virtues, and chronicle plays, which were history in dialogue, we finally arrive at legitimate tragedy and comedy. All the while the church regularly employed the stage for religious ends. The mixture of the sacred and profane in the early dialogues and drama prevailed for a lengthened period.

Drama arose out of the graphic and elaborate services of the three great days of the Christian year--Christmas, Good Friday, and Easter.

It is with a trope -- amplifications woven into various other chants -- in the Mass of Easter that we are most concerned. Particularly with the introit (in tro'it) or opening chant. In its simplest form it was the "Quem queritis in sepulchro, o Christicolae?..." These lines are a paraphrase of the dialogue between the angel and the Marys at the tomb of Christ as implied in the Gospel of St. Matthew. As sung antiphonally --that is, in responsive, alternating parts by the two halves of the choir --they constitute merely a dialogued chant. They never became much more as long as they were attached to the Mass. But they are of great importance, for they are the germ out of which modern drama grew.

The church regarded out-of-door plays, whose language was fast slipping from Latin into the vernacular, with a doubtful countenance. By the middle of the 13th Century, many of the bishops were inclined to prohibit the clergy from taking part in Mysteries set forth in "churchyards, streets, or green places," permitting them to act only in the liturgical dramas still played beneath the consecrated roofs at Christmas and Easter. The way thus opened, a new class of actors came speedily to the front.

The conditions of feudal life, plus the pleasure-loving Keltic temperament, encouraged on the continent a class of performers, men skilled in any or all of the several arts of minstrelsy, story-telling, dancing, jugglery, mimicry -- and when the Miracle Plays came out into the sunshine, they turned what had been illustrated Scripture into scandal and buffoonery. The Norman Conquest (1066) naturally scattered these Gallic histriones over England, where they fell under ecclesiastical condemnation. For a time, the clergy -- aided by the fact that these gay Frenchmen could not readily gain the ear of the humiliated, angry Saxon peasantry -- held their own fairly well. It is to be admitted that the priests, to preserve their laurels as actors and playwrights, had to condescend to some of the tricks in trade of these profane imitators.

By the time the English Myracle Cycle is in full career, the clergy have ceased to be the customary actors.

From the time of Pope Gregory in the 7th Century the Catholic Church tolerated or took over popular ceremonials and festivals. But there were certain pagan agricultural rites --- including the sword dance and the mummers' play, in which one of two contestants was killed and then revived as a symbol of the death of winter and the coming of spring -- which carry us back to the rites of Dionysus. Naturally, some of these pagan ceremonies fell under churchly ban.

Another festivity (which included the production of farces) was called the Feast of Fools. Celebrated in the month of December, it was a festivity that began innocently enough for the lower orders of the priesthood, but during the 12th Century - when drama had established itself in the church - the Feast of Fools grew highly offensive. Young clerics began to indulge in indecent songs and dances in the church, to play dice and cards before the altar, and finally to burlesque the Mass itself. From the 12 th Century through the 16th, various ecclesiastics and councils tried with little success to root out this sacrilege.

MEDIEVAL DRAMA

Drama originated not only in ceremony, not only in the chant of the choir, but in a sermon. In the Middle Ages in an attempt to convince unbelievers lectures or sermons were frequently read in the Christmas Matins. In one section of this sermon various Old Testament prophets -- Isaiah, Jeremiah, Daniel, etc. --are called upon by the preacher to testify to the coming of Christ. When their words are not merely reported but delivered by separate personages appropriately costumed the sermon becomes elementary drama. It is believed that such episodes connected with some of the prophets gave rise to the treatment of Old Testament subjects in medieval drama. Whether this was true or not, it is apparent that once the impulse toward dramatic representation appeared, a sermon or any other suitable material could become the stuff out of which drama was made.

As the liturgical plays increased in number, other settings besides the sepulchre of Christ invaded the church building. As late as 1558, the accounts of St. Helen's, Abingdon, contain the following items:

Paid for making the sepulchre, 10s.
For painting the same sepulchre, 3s.
To the sexton for meat and drink, and watching the sepulchre, according to custom, 22d.

The old liturgical dramas, played in the churches, with priests for actors and worshippers for audience, were slow to break away from their intimate connection with the service. There is evidence that in the 13th Century the play is still blended with liturgy.

Heaven, Hell, and Limbo, and such earthly locales as Pilate's house, the palace of Herod, the Temple of Jerusalem, and the stable in Bethlehem were indicated by properties or backgrounds. These were known as "houses" or "mansions," and became still more numerous and highly elaborate when the church dramas moved out into the market place. In France around 1500 a play had 67 mansions, was 48 days in rehearsal, and took four days in performance.

For The Castle of Perseverance, produced between 1461 and 1483, the audience sat on a series of raised benches around the playing area. The mystery plays were given in the center. Evidence shows that the castle stood in the middle, with the Bed of Mankind below, and the outer circle was a ditch or else "strongly barred all about" to keep the audience outside. Apparently there were mansions, or "skaffolds" for God, the world, Belial, and others. These theaters, or "rounds," in England were 100 to 300 feet in diameter.

medieval Theater

From 1450 onward the religious drama gave way to the secular, and the medieval "mansions" turned into a scenic stage that created a new kind of playhouse. Records of various performances show how costly they were and what intricate stage machinery they employed. Here is an expense account from Lee Simonson's The Stage Is Set for a drama produced at Mons in 1501: It includes fees paid to

Master Jehan du Fayt and his assistants numbering 17 persons for having helped in Hell for nine days the said Mystery.

Godefroy du Pont for five and one half days of his time employed by him for the fitting of serpents with pipes for throwing flames.

Tehan Foucquart for feeding certain birds of every variety, to be used for the Creation.

Jehan de la Desboubz and Collart Randoul for having bought various trees for the Earthly Paradise, for apples old and new and also cherries to put on the trees of the Earthly Paradise.

The Medieval Platform Stage was a long stage that had heaven at the left and hell's mouth at the right, with various "mansions" between. There was a lake for Peter the fisherman. Besides mechanical animals, trap doors, an oven that actually baked bread, "soft batons" to beat Jesus, a "small boat to put in the water," and water brought "from the river to be used as the sea on the stage," there were instructions regarding spectacular effects:

At this point give a signal to the deputies working the secret of the deluge to let the water come.

There must be much light in Limbo and great brilliance and melody, and divinity, like a soul, covered with a tent of gauze must appear with two angels.

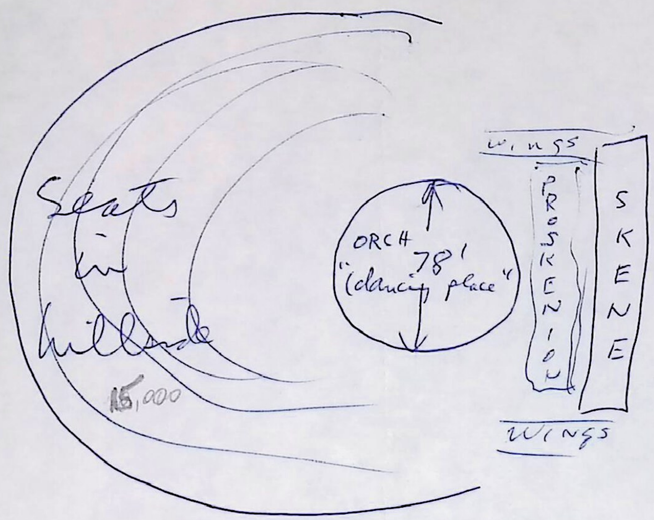
Then a great sound is heard and the Holy Ghost descends in the form of tongues of fire.

The actors were, of course, paid for their work. A man received three shillings and four pence "for pleaying God," another man four pence "for hangyng Judas," and another one shilling for playing Noah. To show how vigorous and realistic the performances were, the man who acted Jesus at Metz in 1437 "would have died on the rood-tree (the cross), for he fainted and was like to have died had he not been rescued. (Cf. Passion Play every ten years at Oberammergau, Germany, last performed summer 1950.)

Read II 2

II 3 – Text: Deluge
Killing Herod
Shepherds

Theater of Dionysus
in Athens
5TH C.




SKENE - Scene building served as actors' dressing room and property storage. There were 3 entrances

Proskenion - or LOGEION - raised platform before SKENE for action of actors

Paraskenia - on either side of proskenion, 2 wings projected, containing doors for side entrances

Threshing field

(3)

* ✓ Thespis - 1ST actor ... stepped out of chorus (50)
(534 B.C.) Athens, Theatrical capital of Grecian world
at Theater of Dionysus at foot of Acropolis
(seated 15,000 people)

* ✓ Greek writers

- ✓ Aeschylus - reduced chorus to 12, added a second actor, making dialog possible
- ✓ Sophocles - reduced role of chorus - introduced 3rd actor
- Euripides -
- Aristophanes - social comedy, strict form.

---

Class - individuals move then stop, freeze
focus on one
emphasize formal pattern & informal
Attention! size, color, position..

(V) (1)

/

* Two Theaters of Western World had origin and roots in religious ritual and Spiritual legend: Greek & Medieval.

* Purpose of dramatic ceremonials or rituals:
  - cure the sick
  - drive out demons
  - perform initiation rites
  - offer celebrations to gods

Aristotle: imitation of an action

DRAMA { Detachment - order / Personation

* Structure of Greek plays [and modern]:
  action starts before play's great crisis and unfolds, in exposition, the past that conditions its dramatic development.

Medieval Theater

... [illegible] - Choral hymn sung to DIONYSUS.

... TRAGOS, or goat, and ODE, or song.

(V)

# Greek Theater

5th Century BC

Thespis — 1st actor; talked to chorus, narrated story, acted out episodes (stepped out of chorus 1/50)

Added actor to chorus

* Antiphonal response: reply chanted between 2 groups — alternating chant: Solo or chorus responses sung or chanted in alternating parts.

Aeschylus — added 2nd actor; reduced Chorus to 12

Sophocles — added 3rd actor; reduced role of chorus

X CONVENTION: ACCEPTED FORM — PATTERN - DESIGN - FORMAL ORDER

Actors wore masks

No women

Outdoor semicircular space

Plays start just before great crisis

Complicated plots - Deus ex Machina [God out of machinery from (mechanism)]

Tragedies - heroic figures & Gods
Satyr plays - burlesque
Comedies -

} chorus in interludes later. scene
masks
verse form
fertility theme / Dionysus - nature-god of fertility & wine

Greeks & Romans: Phales, companion of Dionysus or Bacchus, accompanied by troupe of satyrs, half men, half animal, with horns, tail, hoofs of goats. Satyrs wore goat skins. TRAGEDY - Greek word TRAGOS, or goat, and ODE, or song.

* DITHYRAMB - choral hymn sung to Dionysus.

"art is a whole way of expressing yourself"

"inspiration to be one with beauty"

what is a mime?

"There's a contribution you make to the world and that's the material value to you"

"art is not a one-time experience ... in terms of real communication"

"art is good hand work combined with imagination ... you can find it everywhere."

"art is a whole way of expressing yourself"

"inspiration to be one with beauty"

What is a mime?

"There's a contribution you make to the material and that the material makes to you"

"art is not a one-time experience ... in terms of real communication"

"art is good honest work combined with imagination ... you can find it everywhere."

* Greek tragedy grew out of celebration and worship of Dionysus: nature-god of fertility and wine (also called Bacchus)

Last Tango in Paris
miss Julie
symbolism

- Tragedies: heroic legends, action, comment ending - deus ex machina
  Satyr plays: burlesque legends, broad & bawdy and sexy
  Comedy: exaggerated action dealing with current life

- performances:
  - all at first ceremonies of religious & civic nature
  - all employed chorus (antiphonal - responsive chanting)
  - all written in verse
  - all used masks
  - all ~~actors~~ men

Satyrs: half men, half animals, wore horns, tail, hoofs of goats, goat skins. Tragedy: Gk word TRAGOS, or goat, and ODE or song.

Medieval Theater

Gk chorus + actor (heroic legends)

Roman spectacle
(appeal to common people)

Quem Quaeritis
(whom do you seek?)
Quaeritis

Origin – pagan ritual
+ ceremony (induction)
+
spectacle + myth
+
religious teaching
(dramatize the service
+
impersonation
(secular)
+
pageants
+
fixed stages (craft
guilds)

Christmas + Easter

Question: How much
can ritual endure to perpetuate
the rite?

Herman Shellman
179 S main
(BOOKS)

In medieval drama
most important element -
a sense of the divine - person
of Christ always sacred - no touch
of burlesque mars majesty of
central figure.

Speeches stuff of due -
reflection of inadequacy of
literary art not to irreverence
of spirit.

miracle plays

A divinity shaped its end

morality plays

An ethical relationship determined its outcome.

Characters are abstractions... have generic names.

Pre-Eliz. plays

Instruction in rhetoric + discourse + conduct

Decentric universe

Eliz. plays.

Instruction + entertainment + chief ends.

challenge to Great Chain of Being

Verisimilitude - leads to stereotype - attempt to reproduce everyday reality.

reactions Those of real people talk associated with " " and emotions of fear, anger, rebellion, etc

What dominates
our culture—
what confines
us & what are
we struggling to
extricate ourselves
from [forces, etc]
Endivant
Elsy are Duchess
incestuous
incestuous
incestuous are
colors character

505 vaulting ambition
✓ 118 Sacrifice / Isaac
119 ll 165–168
120 ll 172–184
120 ll 193
120 ll 206–
124 ll The Killing of Abel
The Sacrifice of Isaac

✓ 98 Cain ll 297
359

112 ¢
– 114 The Deluge

225 TIBERIUS CAESAR – USERPER
158–9 · HEROD OF GOD'S THRONE

Make belief – NOT make believe

90 serpent & Eve – usurp God's rule

(58 M.)

The one important difference between life [actual-present] and art [recreative, universal] is that you have it to do over again! You can learn from experience, evaluate it, select from it... The artist puts life in focus, in perspective... lets us "die" (be absorbed) and be reborn (reshape our thinking, be more aware).

Emphasis today in creative drama is collective improvisation: each member as a virtuoso performer and together as an ensemble or group...

Ritual into ceremony:

from Actual ~~to~~ invented and/
imagined experience

1 actor in antiphonal
response with group.
[ALTERNATING CHANTING]

CHURCH DRAMA
QUEM QUERITIS

IMPERSONATION: cycle plays.
MIRACLE - BIBLE STORIES
MYSTERY - LIVES OF SAINTS

WAGON STAGES

CAIN & ABEL
ABRAHAM & ISAAC
NOAH
2nd SHEPHERD'S PLAY
(MAK & SHEEP)

} REALITY OF EXPERIENCE.
imaginative vs literal

DR. FAUSTUS

Real toads in imaginary garden...

miracles - lives of saints

mysteries - Bible stories

moralities - abstract characters

[FAITH KEPT MEN IN LINE
AND PRESERVED ORDER IN SOCIETY

Exposition - tell story

Description - depict scene & setting

characterization - relate [state of] feeling to action.

Age characterized by Great Certitude of belief...

metaphysical:
JUXTAPOSITION - yoking linking together of related and dissimilar ideas

---

Bring. Marlowe's
DR. Faustus

Antiphonal response -
Choral or solo alternating
reply sung or chanted

Group I (F) May we come in

Group II (F) No room, No room

Group I (Hum in) Yes there is

VOICE I (F) Plenty of room

Group II (Hum in) Have some wine

Group I (F) Don't see any

Group II (F) There isn't any

VOICE II (Hum in) Yes there is

Groups I & II (Both Hum in) Red wine, red wine

Thespis - 1st actor
steps out of crowd
Religious ritual - dance

Craft Guilds
(Tradesmen-unions)

Memo to

**QUEM QUAERITIS (900 AD)**

clergy & choir boys enacting [Personating] simple TROPES- INDEPENDENTLY SUNG LINES OF DIALOG THAT ACCOMPANIED RELIGIOUS SERVICE.

QUEM — OR 1ST TROPE- required ANTIPHONAL SINGING OF 4 LINES INSERTED TO PRECEDE MASS AS MEANS OF DRAMATIZING RESURRECTION OF CHRIST.

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Manufacturers of Fine Printing
P. O. Box 507 ■ 31 New Hill St., Wilkes-Barre, Penna. 18703
Phones (717) 822-8181 ■ 822-8182

MEMO

To

The aim of medieval drama was primarily didactic... visual representations of certain ceremonies to "fortify unlearned people in their faith."

Christianity has made death a triumphant passage into glory. The total effect of the tone of plays is not tragic but joyous.

by 6th C symbol, song, chant

by 9th C Tropes, word, dialog

{wagon stages - @ from 14th C to 16th C

{liturgical drama - from 10th C to @1500

personation - when actor represented a personage.

scenery - when object represented something other than itself.

1. Plays dealing with Resurrection

THEN

2. Those embracing scenes related to the Nativity. The altar of the church was the first scenery.

The medieval dramatist presented all the action on the stage. No messenger as in Greek play. Medieval sacred drama, ~~[illegible]~~ taught a moral lesson by telling a story on stage. At first in Latin, then around 1100 performances were in the native tongue of the country.

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Learn to view a play not as words on a printed page but as actions on the stage.

A play is concerned with what the actions of people mean, not with just what they say.

Medieval theater: provided instruction in religious conduct. People were reminded of spiritual failure. Belief in soul of man; man achieved grace by penitence; ~~[illegible]~~ Bible and lives of saints were source for dramatist.

Elizabethan theater: provided instruction in moral conduct. Man a link in Great Chain of Being. People were reminded of moral failure resulting from weakness of will. History and heroic figures were source for dramatist.

18th Century (Restoration) Theater: provided instruction in social conduct. Great certitude of belief is gone. Family life and fabric of society provided themes for dramatist. DISENCHANTMENT Disillusionment resulted from cracks in society framework.

19 Century (Romantic): provided instruction in personal conduct. alienation of the individual from society provided themes for dramatist. FLIGHT INTO PAST TO DISCOVER PRISTINE OR UNCORRUPTED STATE OF BEING.

retelling of the past in a private ethic

20th C. (Realistic) Theater: Plight of individual in fragmented universe. Degradation of human condition is source for themes

explored by dramatist. Search for faith in world of shifting + changing values. Emphasis on salvage not salvation.
VARIETY OF FORMS EXPLORED TO SHOW CONTRAST BETWEEN PRIVATE AND PUBLIC MORALITY.
INDIVIDUAL is SUSPICIOUS OF PUBLIC, SOCIAL, POLITICAL, RELIGIOUS INSTITUTIONS.
Ritualistic theater... search for origins of behavior & attitudes.

AS FREEDOM FOR INDIVIDUAL HAS BEEN EXTENDED AND RESTRICTIONS RELEASED, THE INDIVIDUAL HAS BECOME MORE RESTLESS AND ROOTLESS, AND THERE IS NEED TO FIND A HOME AND HAVEN.
and roots.

assign:
Ch. 4 Tragedy
Ch 8 Realism

from Gorboduc

law and order [cosmic & divine] shape
[Earthly] natural order: Eliz. background

Grotowski - from Towards a Poor Theatre
Faustus adaptation to modern stage

---

Necromancy - Communication with the dead.

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* 7 Deadly Sins p.39
and Faustus

---

Thomas Merton (Jesuit priest) Mann a Divided Sea
position of contemporary man

Thomas Merton
(Trappist Monk)
Waters of Divided Sea

Shakespeare wrote on "degree" (or order) dealing with "cosmic law" in Troilus & Cressida. Ulysses says:

> The heavens themselves, the planets, and this center
> Observe degree, priority, and place...
> O when degree is shaked,
> Which is the ladder to all high designs,
> The enterprise is sick...
> Take but degree away, untune that string,
> And hark, what discord follows.

"also, where there is any lack of order, needs must be perpetual conflict."
Eliot, The Governor (educating magistrates)

To the Elizabethans, cosmic order (social order) harmonizes with a universal order. If the Elizabethans believed in an ideal order animating earthly order, they were terrified lest it should be upset, or appalled by the visible tokens of disorder that suggested its upsetting. To us, chaos means hardly more than confusion on a large scale; to an Elizabethan it meant the cosmic anarchy resulting if the pressure of Providence relaxed.

compare our notion of "law & order"

you can't separate belief from orthodox theology

Ch. 6-7
comedy – Farce

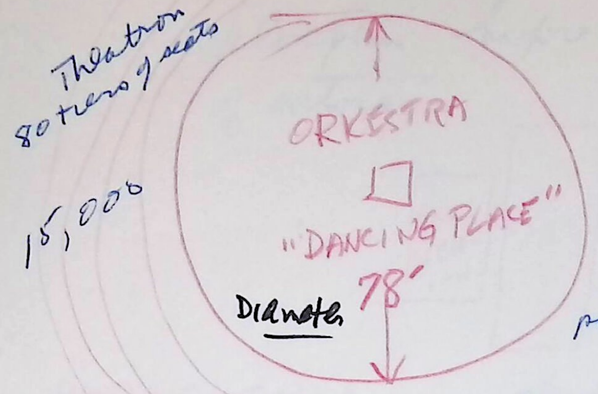
Medieval (& Shakespearean) Stage

Great Chain of Being [regulated & ruled social & political order]
Great Certitude of belief

Flexibility in shifting scenes
Astounding use of props and sound effects
Impersonation of Bible characters
Preoccupation with idea of Hell
Secularization: popularity of devil
Interweaving of double plots (secular and religious themes)
Language: an audience of listeners & learners
Audience: people tough but sensitive
Society: fixed social scale; importance of craft guilds; the expansion of commerce, of an adventurous age; interest in the new.

# GREEK THEATER

Theater of Dionysus (1)
(God of wine, fertility)
Athens
5th C. BC




dressing room, prop storage → S K
later: facade E
for temples, palaces, houses. N E
3 entrances

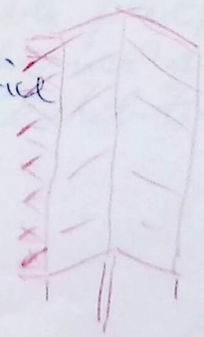
ATHENS: AT FOOT OF BARE MOUNTAIN SLOPE OF THE ACROPOLIS, A SPACE 70' TO 90' IN DIAMETER, ONCE A THRESHING FIELD WHERE RITES OF DIONYSUS, GOD OF FIELDS & VINEYARDS, WERE CONDUCTED.

ORKESTRA - Circular area with altar in center

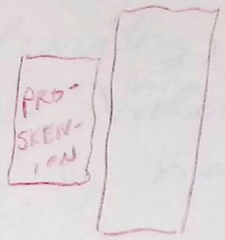
THEATRON - Stone benches for audiences – 80 tiers of seats arranged in concentric circle about the orchestra, accommodating 15 to 20,000.

SKENE - When actors came out of chorus, scene building served as dressing room & for property storage. Later served as facade for temples, palaces, houses. There were 3 entrances.

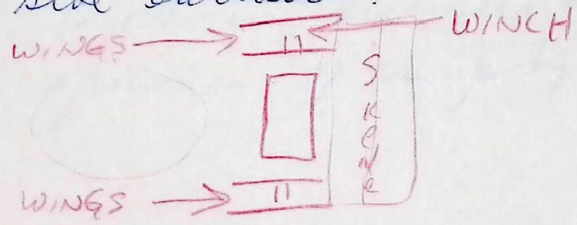
Convention: accepted practice



PROSKENION or LOGEION - raised platform before the SKENE for action of actors




PARASKENIA - on either side of the proskenion 2 wings projected, containing doors for side entrances.




DEUS EX MACHINA - crane like device for raising or lowering a god into the scene. [actor warned man in charge of machinery, "HAIL, LIGHT OF THE SUN," to begin to haul up rope.

ECCYCLEMA - portable platform or truck moved out into audience's view for interior scenes or for exhibiting dead bodies.

CHORUS - trained in singing and dancing

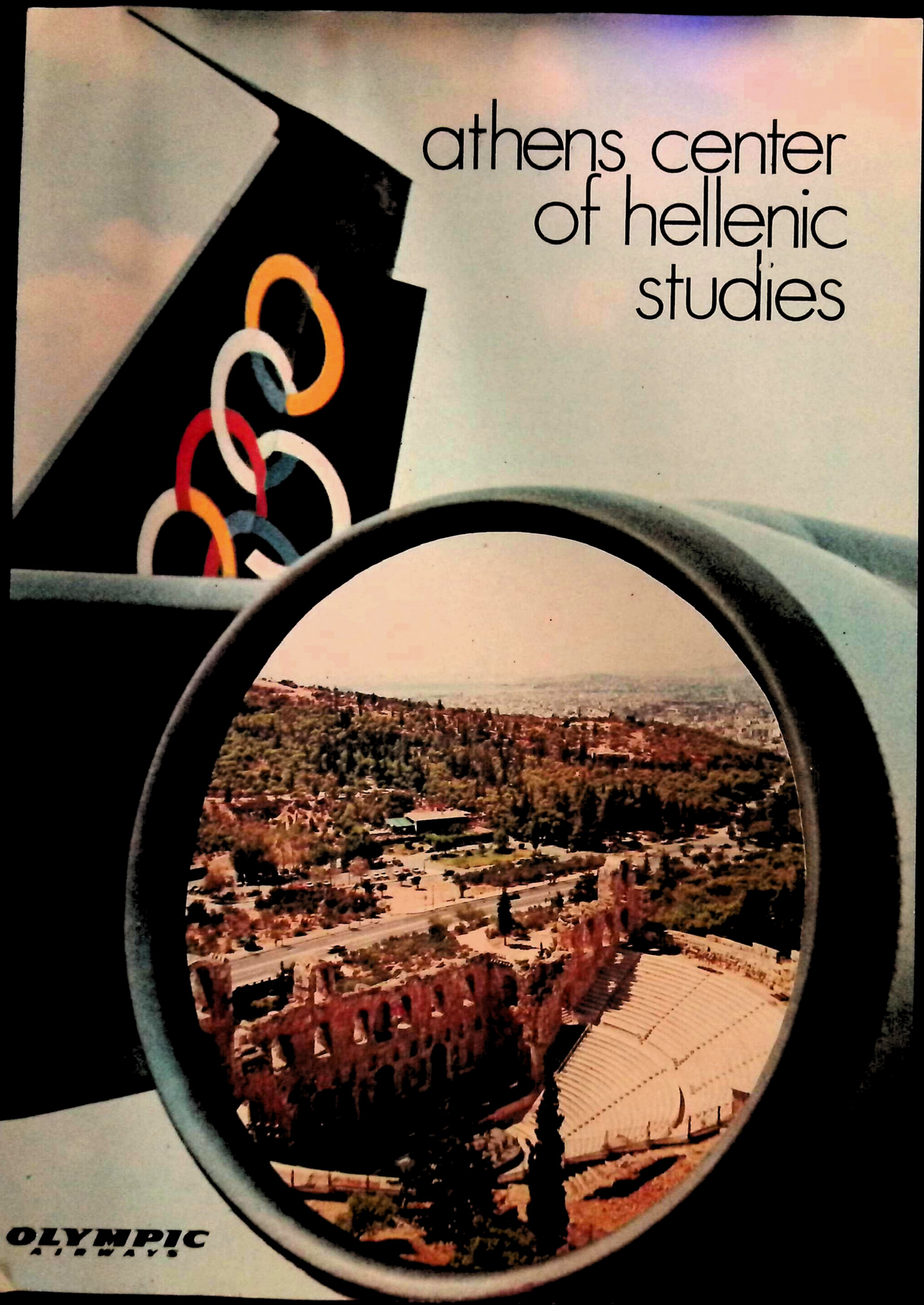
ACTOR - maker of speeches

DRAMA - declamatory, rhetorical - depended on words. Violence was kept off stage, reported by messenger.

PERFORMANCE - began at dawn

PARODUS & EXODUS - dramatic entrance & exit for chorus, elaborate choric odes to divide episodes of the play.

# athens center of hellenic studies



OLYMPIC AIRWAYS

# ATHENS CENTER OF HELLENIC STUDIES (ACHES)

## CLASSICAL AND MODERN GREEK CIVILIZATION

**Study - travel program**
Athens Center of Hellenic Studies (ACHES) is a cultural organization aiming at the development of the humanistic spirit in contemporary life, dominated by the great technological and economic conquests of our times.
ACHES believes that man's contact with Greece can help him in developing the humanistic ideals as well.
Besides, tourism has felt this need and tends to become a powerful means of man's cultural enrichment through the visits to the countries of great heritage.
ACHES was established in Athens by personalities in the areas of science intellect and art. Its purposes will be achieved through the concentrated investigation of Ancient Greek civilization in all its manifestations and its expression in contemporary Greece.

## NATURE OF ACHES PROGRAMS

ACHES has planned its programs to cover two areas:
a) main area. Approach to the classical and modern Greek civilization with analysis of its achievements.
b) supplementary area. Examination and interpretation of the Greek land, as the physical environment in which the Greek spirit grew, i.e. scientific presentation of the following subjects in relation to Greece: geography, botanology, zoology, physics, oceanography, statistics, ship-building, sports, contemporary theater, music, painting, architecture, ecistics, anthropology, religion, philosophy, literature and linguistics. These supplementary subjects could be arranged on request.

ACHES offers programs of academic study through travel including lectures and seminars, visits to the most important archaeological and historical sites and museums as well as various other cultural activities.
The main objective of these programs is to give the students and other individuals the opportunity to appreciate the significant aspects of Ancient Greek civilization and study its continuity in Byzantine and contemporary Greece.
Three programs are offered on different dates (coinciding with the holiday periods of high schools and Universities in U.S.A., Canada, Australia, South Africa and England): a) a two-week program including an one day cruise; b) a three-week program including an one-day cruise; c) a four-week program including an one-day cruise and an one-week stay in Salonica.
The programs, involve up to 40 hours of lectures, discussions and seminars and up to 96 hours of trips and excursions; the number of hours depends on the duration of the program selected.


# YOUR AIRLINE TO GREECE




OLYMPIC AIRWAYS has gained an enviable reputation for elegant service aloft and spontaneous hospitality. Their experienced crew and flight attendants are well trained to ensure your safety and comfort. All their luxurious 747 and 707 non-stop flights to Athens offer movies and stereo music, as well as sumptuous meals and bar service. And as you relax to the strands of bouzouki music and admire the Greek decor, your flight will soon arrive in Athens, the Golden Gateway of Greece. Thousands of passengers yearly fly the OLYMPIC way to Greece.

GREECE — is more than just a country. It is a lifetime experience made up of happy contrasts and unforgettable memories. From the inspiring ruins of the Acropolis to the narrow winding ways of the Plaka, you lose yourself in time and discover the excitement and joy of modern day Greek life.
Some travelers are drawn to Greece by cultural magnets — The Parthenon, the National Archaeological Museum, the art and the theatres. Others come to relax, to stroll through the parks, sip thick dark coffee and mingle with the people whose friendly smiles are as warm as the sun that shines over 200 days a year.
For whatever reason you visit Greece, you will undoubtedly discover more than just a country.

OLYMPIC AIRWAYS


# PROGRAMS

## PROGRAM A'
(duration: two weeks)

IT60A12413

It includes appr. 20 hours of class lectures and visits to the Acropolis and its museum, the National Archaeological Museum, Piraeus, Sounion, Corinth and its museum, Mycenae, Epidaurus and its museum, Delphi and its museum, St. Luke monastery and a cruise to Aegina (temple of Aphaia), Poros and Hydra.

### ITINERARY:

Day 1: Arrival in Athens
» 2: Athens and Piraeus sight-seeing tour
» 3: Cape Sounion (Temple of Poseidon) and swimming (weather permitting)
4: Lectures
» 5: Lectures
» 6: Acropolis and its Museum
» 7: Lectures - National Archaeological Museum
» 8: Free
» 9: All day trip to Corinth, Mycenae and Epidaurus (including attendance of performance of ancient tragedy in July and August).
10: Lectures
» 11: All day trip to Delphi and the Monastery of St. Luke
» 12:: Free
» 13: One-day cruise to the islands of Aigina, Poros and Hydra
» 14: Departure

Land arrangements' price: $333

### Dates:

February 6 - February 20
February 20 - March 6
April 17 - May 1
May 1 - May 15
June 12 - June 26
June 26 - July 10
July 10 - July 24
July 24 - August 7
August 7 - August 21
August 21 - September 4
December 4 - December 18
December 18 - January 1

If a group of at least twenty persons wishes to attend on dates other than the above, a special program may be arranged.

## PROGRAM B'
(Duration: three weeks)

IT60A12414

It includes appr. 40 hours of class lectures, and visits to the Acropolis and its museum, the National Archaeological Museum, the Ancient Agora of Athens, the Byzantine Museum, the Marathon Battlefield, Sounion, Corinth and its museum, Mycenae, Epidaurus and its museum, Delphi and its museum, St. Luke monastery and a cruise to the islands of Aegina (temple of Aphaia), Poros and Hydra.

### ITINERARY:

Day 1: Arrival in Athens
» 2: Athens sight-seeing tour - Lectures
» 3: Marathon Battlefield and swimming (weather permitting)
» 4: Lectures
» 5: Sounion (Temple of Poseidon) and swimming - Lectures
» 6: Free - Sound and Light (optional)
7: Lectures
» 8: Ancient Agora of Athens-Lectures
» 9: All day trip to Delphi and the monastery of St. Luke
» 10: Lectures
» 11: Lectures
» 12: Acropolis and its museum - Lectures
13: All day trip to Corinth, Mycenae and Epidaurus (including attendance of performance of ancient tragedy in July and August)
» 14: Free - Folk dances (optional)
» 15: National Archaeological Museum - Lectures
» 16: Lectures
» 17: Lectures
» 18: One-day cruise to the islands of Aigina, Poros and Hydra
» 19: Byzantine Museum
» 20: Free - Farewell dinner
» 21: Departure

Land arrangements' price: $484

### Dates:

February 6 - February 27
April 17 - May 8
May 1 - May 22
June 12 - July 3
June 26 - July 17
July 10 - July 31
July 24 - August 14
August 7 - August 28
August 28 - September 17
December 4 - December 25

If a group of at least twenty persons wishes to attend on dates other than the above, a special program may be arranged.

## PROGRAM C'
(Duration: Four weeks)

IT60A12415

It includes appr. 40 hours of class lectures and visits to the Acropolis and its Museum, the National Archaeological Museum, the Ancient Agora of Athens, the Byzantine Museum, the Marathon Battlefield, Sounion, Corinth and its museum, Mycenae, Epidaurus and its museum, Delphi and its museum, St. Luke monastery, Thermopylae Battlefield, Byzantine monuments of Salonica, Pella and its museum, Chalcidice, Kavalla, Philippi and a cruise to the islands of Aigina (temple of Aphaia), Poros and Hydra.

### ITINERARY:

Day 1: Arrival in Athens
» 2: Athens sight-seeing tour - Lectures
» 3: Marathon Battlefield and swimming (weather permitting)
4: Lectures
» 5: Sounion (Temple of Poseidon) and swimming - Lectures
» 6: Free - Sound and Light (optional)
» 7: Lectures
» 8: Ancient Agora of Athens Lectures
» 9: All day trip to Delphi and the Monastery of St. Luke
» 10: Lectures
» 11: Lectures
» 12: Acropolis and its museum - Lectures
» 13: All day trip to Corinth, Mycenae and Epidaurus (including attendance of performance of ancient tragedy in July and August)
14: Free - Folk dances (optional)
15: National Archaeological Museum-Lectures
» 16: Lectures
» 17: Lectures
» 18: One-day cruise to the islands of Aigina, Poros and Hydra
» 19: Byzantine Museum
» 20: Free
» 21: Free
» 22: Trip to Salonica with a stop at Thermopylae
» 23: City tour - Lectures
» 24: Archaeological Museum of Salonica - Pella
» 25: Byzantine monuments of Salonica - Chalcidice
» 26: Trip to Kavalla and Philippi
» 27: Free - Farewell dinner
» 28: Departure

Land arrangements' price: $685

### Dates:

February 6 - March 6
April 17 - May 15
June 12 - July 10
July 10 - August 7
August 7 - September 4
December 4 - January 1

If a group of at least twenty persons wishes to attend on dates other than the above, a special program may be arranged.



## OPTIONAL ACTIVITIES

Besides the outings for swimming included in the program, there will be optional beach trips organized on all free days. Bus fare for these excursions will not exceed two dollars per student.
You may savor the delights of Greek cooking in neighborhood tavernas, in the famous tavernas in the district of Plaka in Athens, and in the fish tavernas in Salonica.
Visits to the Sound and Light performances, to concerts, and operas in the ancient theater of Herodes Atticus, as well as receptions and dances will be arranged.

## LOCATION

Athens is famous all over the world as a beautiful Mediterranean city with a marvelous combination of the old and the new. Besides its numerous archaeological sites and unique museums it offers a well-known summer festival of opera, ancient tragedies and concerts, sound and light performances and folk dancing programs. Most of the major sites to be visited (outside Athens) are within a few hours distance from the city, and the near-by islands of the Aegean Sea are easily accessible by steamships which run frequently.

Salonica in the North is Greece's second largest city (pop. one million). With its harbour across mount Olympus and its picturesque streets and houses it still remains lovely and unspoiled. Salonica and Northern Greece have a wealth of monuments representing three historically important civilizations: Hellenistic, Roman and Byzantine.

## TEACHING STAFF

The teaching staff includes prominent experts in the field of Classical, Byzantine and Contemporary Greek Studies. Among them:

GEORGE KOURNOUTOS: Historian - philologist, specializing in History of Modern Greece. Curator of Manuscripts and Historical Archives of the National Library of Greece. Professor of History in institutions of higher education. Presently Director General of the Ministry of Culture and Sciences. Researcher and author of a great number of historical works.

TAKIS MOUZENIDIS: Director. Apart from 97 plays of the international repertoire, he has also directed 23 ancient Greek plays out of the 33 which have survived. These have been performed at the festivals of Athens and Epidaurus with the National Theater of Greece, at the Hearst open air theater in Berkley, California, in the Dallas Theater Center and in Europe as well as in Asia. Lecturing professor in 12 Universities in the U.S.A., Canada as well as in several Universities in Europe. Author of books on theater and the well known book «Aeschylus and his Theater», written in German (Berlin 1937).

DORA KONSOLAS: Archaeologist. M.A. University of Cincinnati, Ohio. She has served as Assistant Curator in the National Archaeological Museum and collaborated in excavations at Sparta and Thebes. Since 1967 Professor of Art and Archaeology in institutions of higher education. Author of several archaeological studies, including «An Archaeological Guide to Greece».

## CURRICULUM

Five major courses of study will be offered. The students may attend all or some of the following:

### 1. ANCIENT GREECE: ITS HISTORY AND CIVILIZATION

This course will trace the history of ancient Greek civilization from prehistoric times to the Byzantine period. Lectures will be given on a wide range of subjects, including history, literature, mythology, philosophy, science, politics etc.

### 2. ANCIENT GREEK ART AND ARCHAEOLOGY

A survey of the development of art in ancient Greece from the prehistoric to the hellenistic period: pottery and sculpture of the New Stone Age, Cycladic figurines, Minoan and Mycenaean civilization, architecture and sculpture of the Golden Age, Hellenistic Art, influence of Greek art on subsequent art forms.

### 3. BYZANTINE HISTORY AND ART

This course is designed to give the students a perspective of the history of Medieval Greece from the 4th cent. A.D. up to modern times. Emphasis will be placed on the study of Byzantine art: church architecture, mosaics, frescoes and icons.

### 4. CONTEMPORARY GREECE

A survey of the post-Byzantine period with an analysis of the components of Modern Greek history, related, in their historical continuity, to the qualities and forms of ancient Greek classical life.

### 5. CLASSICAL THEATER

The origin of ancient Greek drama, its growth with ancient democracy and its subsequent decline following the death of democracy itself. Influence on modern drama and revival of ancient tragedy on the stage of today. The renaissance of Greek drama in its original birthplace, the ancient amphitheater in Greece. The study will include visits to ancient theaters, attendance of current production of ancient drama and discussions with the best directors and actors.

Informal instruction in Modern Greek conversation will be available to interested students.

The courses are designed for high school students, university students, teachers and other interested individuals, separately.

In addition to the above courses ACHES can organize for any group of at least twenty persons, courses on any field of study such as geography, botanology, physics, oceanography, statistics, shipbuilding, sports, theater, music, painting, architecture, ecistics, anthropology, religion, philosophy, literature and linguistics.

## CERTIFICATION

A certificate will be awarded at the end of each program to all participants who have taken part in all regular course meetings and field trips. The certificate will specify the courses taught and the number of class hours and related trips and museum visits. Students wishing to try to independently arrange credit from their home institutions will have to take a short test at the end of each course attended or submit a term project on a topic chosen in cooperation with the faculty director of ACHES.

## HOW TO APPLY

If you are interested in one of the programs, please, complete the Reservation Form which appears on page 5 of this brochure and mail it as soon as possible to your Travel Agent or your nearest Olympic Airways Office together with an advance deposit of $ 100 and the registration fee of $ 20. The deposit as well as the registration fee will be fully refunded if your application is not approved by ACHES.
ACHES will send a letter of acceptance to the applicant either through the requesting office or directly. After you receive the acceptance of application you will be required to forward the balance of the deposit amounting to an additional $ 100 to the above mentioned address at least three months prior to the beginning of the program selected. The outstanding balance must be paid 45 days before the arrival date in Athens. Applications within the 45 days period will be accepted only if there are vacancies. In this case the full amount must be paid upon the approval of your application.
You may enroll in one of the following two ways: a) in a small group accompanied by a counselor or b) independently, whereupon you will be placed by ACHES in a group with a counselor and students of your level.

The land packages may be purchased together with the following airfares:

1. Group non-affinity which requires a minimum of ten (10) passengers travelling together.
2. Youth fares for those eligible.
3. APEX 22/45 or regular 22/45.
4. 14/21 day excursion.
5. Regular economy or first class airfares.




## GENERAL CONDITIONS

1. PRICES INCLUDE:
All prices quoted are per person and include:
a) Transfers by coaches from the Airport to the hotel upon arrival and from hotel to the Airport for departure;
b) Accomodation will be in modern tourist-class hotels where participants will have double sharing room accomodation with all the necessary facilities. Local taxes and service charges are included. Special arrangements can be made for those wishing to stay in higher grade hotels;
c) Continental breakfast and half-board all the way at hotel or restaurant or on board during the cruise;
d) Excursions, tours, museum visits and cruise as mentioned in the program;
e) Lecturer-guides and entrance fees to sites and museums mentioned in the program;
f) Tuition fees;
g) Services of ACHES campus staff, travel managers and couriers.

2. PRICES DO NOT INCLUDE:
Beverages, tips, extras at the hotel, telephone calls, laundry, excess baggage charges and any item of personal nature.

3. CANCELLATIONS/REFUNDS:
In case of a candidate's withdrawal from the program of his choice, money paid will be fully refunded (except the $ 20 registration fee which is non-refundable once the application has been approved) if written notification of the withdrawal is received 45 days prior to the beginning of the program. If the notification of the cancellation is received: a) 25-44 days prior to the beginning of the program only the deposit of $ 200 is retained and the rest of the money paid will be returned to the applicant; b) 1-24 days prior to the beginning of the program, 50% of the total cost will be charged as cancellation fee; c) once the program has started no refund will be made.

4. VISA AND HEALTH REQUIREMENTS:
Participants should bear in mind the visa and health requirements wherever applicable. ACHES bears no responsibility to the adverse.

5. ALTERATION OF RATES, TRANSPORTATION SERVICES etc.
All prices quoted are based on tariffs and exchange rates current at the time of printing, and are subject to increase without any previous notice consequent upon any increase in the basic tariffs and/or exchange fluctuations which may accrue prior to the delivery of the tickets and the final settlement of the relative account. In the event of it being considered desirable to withdraw any of the arrangements, the full amounts paid will be returned to the passengers (except as herein noted) and upon the tendering of the same, all liability of the organizers in respect thereof shall cease. Where steamship and/or air passages have been secured for individual travel, the conditions regarding deposits, balance and refunds are those laid down by the respective Companies. They reserve the right to modify the itineraries in any way they think desirable.

6. INSURANCE
Participants are strongly advised to protect themselves by insurance against risk of loss, theft, damage, etc. of their baggage and also to insure against accident and medical expenses.

TRAVEL DOCUMENTS: Each passenger must be in possession of a valid passport and any other travel documents which may be required at the time of travel.

RESERVATIONS: Should be made through your Travel Agent and/or Olympic Airways.

UNUSED SERVICES: No refunds will be made for missed sight-seeing, transfers, hotel accommodation, etc.

FARES AND RATES: Rates for land arrangements, transatlantic fare are subject to change and are based on tariffs and exchange levels in effect at the time of printing. Land rates include the cost of planning and operation.

AIR TRANSPORTATION: Round-trip economy class via OLYMPIC AIRWAYS. Groups will be formed by ACHES. All airfares quoted are those in effect at the time. Airfares are subject to change and government approval. Land packages may be purchased with permitting IATA airfares.

BAGGAGE ALLOWANCE: The free baggage allowance of 44 lbs. per person (except infants) is permitted on the aircraft. Any charge for excess baggage must be borne by the passenger.

CANCELLED TOURS: ACHES reserves the right to cancel any tour prior to departure for any reason whatsoever, including insufficent number of participants. In the event of such a cancellation, the sole obligation of ACHES shall be to refund the entire payment received from the tour participants.

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ATHENS CENTER OF HELLENIC STUDIES

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Name: Mr. Mrs. Miss: ..... Date of birth: .....

Address and Phone No: .....

School or University you are presently attending (to be completed by students): .....

..... your current class .....

School or Organization you are now employed (to be completed by teachers): .....

..... Position .....

Program Preference: A (2-week) ..... Dates .....

B (3-week) ..... Dates .....

C (4-week) ..... Dates .....

If applying with a group write the name of your Counselor: .....

I have duly perused and accept the general conditions herein stipulated.

**PLEACE, PRINT**

Signature: .....

## OPTIONAL ACTIVITIES

Besides the outings for swimming included in the program, there will be optional beach trips organized on all free days. Bus fare for these excursions will not exceed two dollars per student.
You may savor the delights of Greek cooking in neighborhood tavernas, in the famous tavernas in the district of Plaka in Athens, and in the fish tavernas in Salonica.
Visits to the Sound and Light performances, to concerts, and operas in the ancient theater of Herodes Atticus, as well as receptions and dances will be arranged.

## LOCATION

Athens is famous all over the world as a beautiful Mediterranean city with a marvelous combination of the old and the new. Besides its numerous archaeological sites and unique museums it offers a well-known summer festival of opera, ancient tragedies and concerts, sound and light performances and folk dancing programs. Most of the major sites to be visited (outside Athens) are within a few hours distance from the city, and the near-by islands of the Aegean Sea are easily accessible by steamships which run frequently.

Salonica in the North is Greece's second largest city (pop. one million). With its harbour across mount Olympus and its picturesque streets and houses it still remains lovely and unspoiled. Salonica and Northern Greece have a wealth of monuments representing three historically important civilizations: Hellenistic, Roman and Byzantine.

## TEACHING STAFF

The teaching staff includes prominent experts in the field of Classical, Byzantine and Contemporary Greek Studies. Among them:

GEORGE KOURNOUTOS: Historian - philologist, specializing in History of Modern Greece. Curator of Manuscripts and Historical Archives of the National Library of Greece. Professor of History in institutions of higher education. Presently Director General of the Ministry of Culture and Sciences. Researcher and author of a great number of historical works.

TAKIS MOUZENIDIS: Director. Apart from 97 plays of the international repertoire, he has also directed 23 ancient Greek plays out of the 33 which have survived. These have been performed at the festivals of Athens and Epidaurus with the National Theater of Greece, at the Hearst open air theater in Berkley, California, in the Dallas Theater Center and in Europe as well as in Asia. Lecturing professor in 12 Universities in the U.S.A., Canada as well as in several Universities in Europe. Author of books on theater and the well known book «Aeschylus and his Theater», written in German (Berlin 1937).

DORA KONSOLAS: Archaeologist. M.A. University of Cincinnati, Ohio. She has served as Assistant Curator in the National Archaeological Museum and collaborated in excavations at Sparta and Thebes. Since 1967 Professor of Art and Archaeology in institutions of higher education. Author of several archaeological studies, including «An Archaeological Guide to Greece».

## CURRICULUM

Five major courses of study will be offered. The students may attend all or some of the following:

### 1. ANCIENT GREECE: ITS HISTORY AND CIVILIZATION

This course will trace the history of ancient Greek civilization from prehistoric times to the Byzantine period. Lectures will be given on a wide range of subjects, including history, literature, mythology, philosophy, science, politics etc.

### 2. ANCIENT GREEK ART AND ARCHAEOLOGY

A survey of the development of art in ancient Greece from the prehistoric to the hellenistic period: pottery and sculpture of the New Stone Age, Cycladic figurines, Minoan and Mycenaean civilization, architecture and sculpture of the Golden Age, Hellenistic Art, influence of Greek art on subsequent art forms.

### 3. BYZANTINE HISTORY AND ART

This course is designed to give the students a perspective of the history of Medieval Greece from the 4th cent. A.D. up to modern times. Emphasis will be placed on the study of Byzantine art: church architecture, mosaics, frescoes and icons.

### 4. CONTEMPORARY GREECE

A survey of the post-Byzantine period with an analysis of the components of Modern Greek history, related, in their historical continuity, to the qualities and forms of ancient Greek classical life.

### 5. CLASSICAL THEATER

The origin of ancient Greek drama, its growth with ancient democracy and its subsequent decline following the death of democracy itself. Influence on modern drama and revival of ancient tragedy on the stage of today. The renaissance of Greek drama in its original birthplace, the ancient amphitheater in Greece. The study will include visits to ancient theaters, attendance of current production of ancient drama and discussions with the best directors and actors.

Informal instruction in Modern Greek conversation will be available to interested students.

The courses are designed for high school students, university students, teachers and other interested individuals, separately.

In addition to the above courses ACHES can organize for any group of at least twenty persons, courses on any field of study such as geography, botanology, physics, oceanography, statistics, shipbuilding, sports, theater, music, painting, architecture, ecistics, anthropology, religion, philosophy, literature and linguistics.

## CERTIFICATION

A certificate will be awarded at the end of each program to all participants who have taken part in all regular course meetings and field trips. The certificate will specify the courses taught and the number of class hours and related trips and museum visits. Students wishing to try to independently arrange credit from their home institutions will have to take a short test at the end of each course attended or submit a term project on a topic chosen in cooperation with the faculty director of ACHES.

## HOW TO APPLY

If you are interested in one of the programs, please, complete the Reservation Form which appears on page 5 of this brochure and mail it as soon as possible to your Travel Agent or your nearest Olympic Airways Office together with an advance deposit of $ 100 and the registration fee of $ 20. The deposit as well as the registration fee will be fully refunded if your application is not approved by ACHES.
ACHES will send a letter of acceptance to the applicant either through the requesting office or directly. After you receive the acceptance of application you will be required to forward the balance of the deposit amounting to an additional $ 100 to the above mentioned address at least three months prior to the beginning of the program selected. The outstanding balance must be paid 45 days before the arrival date in Athens. Applications within the 45 days period will be accepted only if there are vacancies. In this case the full amount must be paid upon the approval of your application.
You may enroll in one of the following two ways: a) in a small group accompanied by a counselor or b) independently, whereupon you will be placed by ACHES in a group with a counselor and students of your level.

The land packages may be purchased together with the following airfares:

1. Group non-affinity which requires a minimum of ten (10) passengers travelling together.
2. Youth fares for those eligible.
3. APEX 22/45 or regular 22/45.
4. 14/21 day excursion.
5. Regular economy or first class airfares.




## GENERAL CONDITIONS

1. PRICES INCLUDE:
All prices quoted are per person and include:
a) Transfers by coaches from the Airport to the hotel upon arrival and from hotel to the Airport for departure;
b) Accomodation will be in modern tourist-class hotels where participants will have double sharing room accomodation with all the necessary facilities. Local taxes and service charges are included. Special arrangements can be made for those wishing to stay in higher grade hotels;
c) Continental breakfast and half-board all the way at hotel or restaurant or on board during the cruise;
d) Excursions, tours, museum visits and cruise as mentioned in the program;
e) Lecturer-guides and entrance fees to sites and museums mentioned in the program;
f) Tuition fees;
g) Services of ACHES campus staff, travel managers and couriers.

2. PRICES DO NOT INCLUDE:
Beverages, tips, extras at the hotel, telephone calls, laundry, excess baggage charges and any item of personal nature.

3. CANCELLATIONS/REFUNDS:
In case of a candidate's withdrawal from the program of his choice, money paid will be fully refunded (except the $ 20 registration fee which is non-refundable once the application has been approved) if written notification of the withdrawal is received 45 days prior to the beginning of the program. If the notification of the cancellation is received: a) 25-44 days prior to the beginning of the program only the deposit of $ 200 is retained and the rest of the money paid will be returned to the applicant; b) 1-24 days prior to the beginning of the program, 50% of the total cost will be charged as cancellation fee; c) once the program has started no refund will be made.

4. VISA AND HEALTH REQUIREMENTS:
Participants should bear in mind the visa and health requirements wherever applicable. ACHES bears no responsibility to the adverse.

5. ALTERATION OF RATES, TRANSPORTATION SERVICES etc.
All prices quoted are based on tariffs and exchange rates current at the time of printing, and are subject to increase without any previous notice consequent upon any increase in the basic tariffs and/or exchange fluctuations which may accrue prior to the delivery of the tickets and the final settlement of the relative account. In the event of it being considered desirable to withdraw any of the arrangements, the full amounts paid will be returned to the passengers (except as herein noted) and upon the tendering of the same, all liability of the organizers in respect thereof shall cease. Where steamship and/or air passages have been secured for individual travel, the conditions regarding deposits, balance and refunds are those laid down by the respective Companies. They reserve the right to modify the itineraries in any way they think desirable.

6. INSURANCE
Participants are strongly advised to protect themselves by insurance against risk of loss, theft, damage, etc. of their baggage and also to insure against accident and medical expenses.

TRAVEL DOCUMENTS: Each passenger must be in possession of a valid passport and any other travel documents which may be required at the time of travel.

RESERVATIONS: Should be made through your Travel Agent and/or Olympic Airways.

UNUSED SERVICES: No refunds will be made for missed sight-seeing, transfers, hotel accommodation, etc.

FARES AND RATES: Rates for land arrangements, transatlantic fare are subject to change and are based on tariffs and exchange levels in effect at the time of printing. Land rates include the cost of planning and operation.

AIR TRANSPORTATION: Round-trip economy class via OLYMPIC AIRWAYS. Groups will be formed by ACHES. All airfares quoted are those in effect at the time. Airfares are subject to change and government approval. Land packages may be purchased with permitting IATA airfares.

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..... your current class .....

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B (3-week) ..... Dates .....

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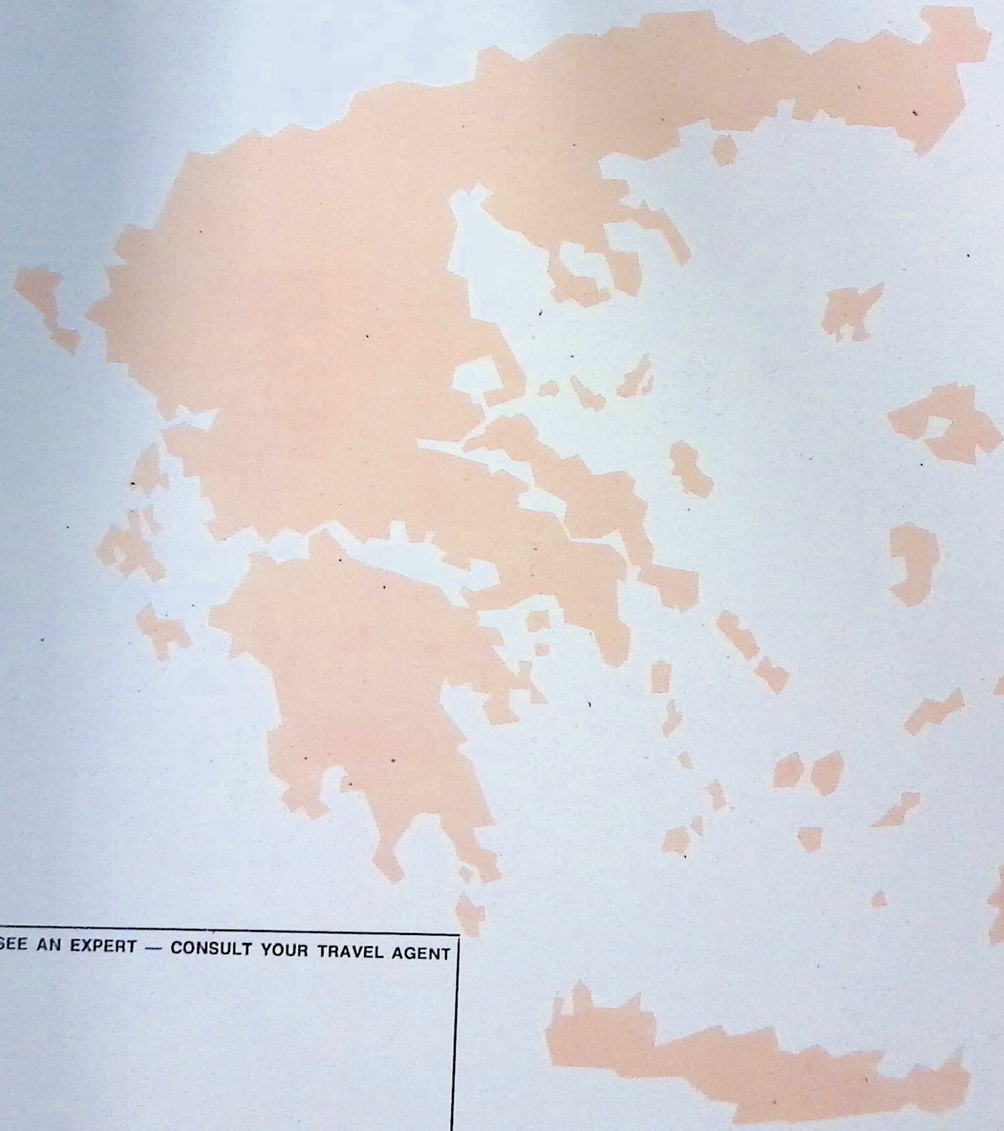
**PLEACE, PRINT**

Signature: .....









SEE AN EXPERT — CONSULT YOUR TRAVEL AGENT

OLYMPIC AIRWAYS

THEATER ARTS

101

I. Nature of the Theater: Defining theater in terms of the dramatic imagination. CREATING A ROLE, ASSUMING NEW IDENTITY.

Shakespeare: advice to players, description of actor;

Wordsworth: child; spelling lesson from Wit and Wisdom.

II. Purpose -- Tribal conception

a) Show ways playwrights fill out story [selection from Cain and Abel illustrating poetry of Bible story vs. action -- in building up fire, etc. and detailing character in meanness.]

b) "Pretending" -- ways to provide reality of experience [Robert Edmond Jones, Hamlet's "What's he to Hecuba" speech, Second Shepherd's Play, Eaton's dramatization of the Easter pageant, Damon Runyon's story into Guys and Dolls.]

III. Conventions of the Theater

a) Of the stage, the film, television, the novel or short story: comparison of qualities and advantages of each.

b) How much we accept (audience itself as convention).

c) Verisimilitude, emphathy, illusion of reality.

d) Type of material adapted to medium.

e) Description of Venice Preserved (by Otway) to show how stage artificiality (setting, language) developed (cf. Eaton's English Drama) and realistic movement in Ibsen/Miller Enemy of the People.

IV. Fundamental Stage Vocabulary

Areas, Wings, Up and Downstage, hero, rogue hero, etc.

V. The Medieval and Shakespearean Stage [Great Chain of Being] Great centuries of belief

Flexibility in shifting scenes

Astounding use of props and sound effects

Preoccupation with idea of Hell

Interweaving of double plots (secular and religious themes)

Language: an audience of listeners and learners

Audience - people tough but sensitive

Society - fixed social lives, importance of craft guilds, the expansion of adventurous age, interest in the new

Soliloquy and aside

Suspense, Spectacle, Conflict: Age of processions, tournaments, executions

Colorful life of Marlowe

The first Faustus - Edward Alleyn

Explanation of Protestant England's relationship to Pope to explain the irreverent scene (Faustus).

"Loss of great certitude of belief" as a means for identifying meaning and theme of play.

VI. Nature of comedy and tragedy

High comedy - intellectual, wit, equality of sexes

Slapstick - physical

Humor

Stylized elegant characters, interior setting, satire on society, comment on manners, intricate plot

Irony

Satire

Wit

Scorn

Farce (Arsenic and Old Lace)

Melodrama

Comparison of Romance vs. Farce

Elements of realism

Ibsen/Miller An Enemy of the People

Revolt from melodramatic

Well - made play

The critic of provincial narrowness

VII. Use of Symbol

Theater World -- not everyday life - selected impressions to give sharper, clearer impression of life; use of light on stage for emphasis and mood.

"An outer manifestation of an inner state": evaluate experience and setting in Waiting for Godot.

Theater of Absurd: Rhinoceros, The Bald Soprano.

VIII. New ideas in directing, staging, acting, designing, playwriting

Stanislavsky and his method

Belasco - master of mechanics

Appia - interaction of light and movement

Garrick

TA 101-174

Th. Arts 101 APPROACH TO THE THEATER Major_____

Name:_____ Phone:_____

Local Address:_____ F S J SP (Circle One.)

1. What is your purpose in attending theater?

2. Differentiate between your reaction to a comedy and a tragedy.

3. How often do you attend movies?

   A. Name three good movies you have seen.

   B. Why do you consider them good?

4. What do you watch on TV?

5. What stage plays have you seen?

6. What topics would you consider timely for presentation on the stage?

7. Name your favorite:

   A. movie actor

   B. stage actor

   C. movie actress

   D. stage actress

8. Have you ever acted? Worked backstage?

9. Will you be willing to act or read aloud in class?

10. Would you be interested in studying for a T.A. degree in theater?

11. When they are offered, would you consider taking additional courses in the theater?

12. Why are you taking this particular course?

Iowa City Machine

River City Boys Band-
Marian Paroo explains to
group about to lynch
music man Harold Hill—
change has been in Iowa

PAGEANT & SPECTACULAR EFFECTS WERE PART OF PERFORMANCE.

As early as 200AD church called Theater "the shrine of Venus" and "the Church of the Devil."

In the 4th Century priests were forbidden to remain at wedding feasts when the actors appeared to the little plays and farces that were given on such occasion. In the 5th Century actors were forbidden communion, and later councils of the church continued the attack on histriones, as the players were called.

The drama that the Catholic Church developed in the last half of the Middle Ages found its roots in the High Mass of Communion instituted in the 4th Century.

From ANTIPHONAL song [chanted responses from 2 sections of the choir] came "TROPES" or added words (dialog) in short line sequence, the 1st of which is between the Angel and the three Marys at the Tomb of Christ (from a 9th Century manuscript).

The drama of Western Europe took its rise in the ritual of the Church.

In the 9th Century – process of liturgical elaboration to enrich ceremonials of the Church for celebration of Easter + Christmas.

In the 6th Century (towards the close) the choral parts of the Mass reached the completion of their development, and without addition sufficed for the needs of Christian service through nearly 2 Centuries.

Gregorian Chants, not displaced, were supplemented by addition + insertion of new melodies, which were often without words, + sung merely to vowel sounds. The trope is a written text for such a melody.

certain tropes gave rise to hymns
other tropes take dialogue form... these become dramatically potential.

The introit (response and psalm sung by the choir at the beginning of the Mass as the celebrant approaches the altar), one of the tropes of the 9th century, is a simple colloquy between the Marias + the angel at the sepulchre closely following the Gospels of Matthew + Mark [Matth, XXVIII, 1-7; Mark, XVI, 1-7), and is the Quem Quaeritis or resurrection.

It was the transference of this trope to the celebration of Easter that started the dramatic development of the Quem Quaeritis; for, once placed, dramatic amplification became a possibility, + the liturgical drama was born.

*Why do more and more people who travel say:*



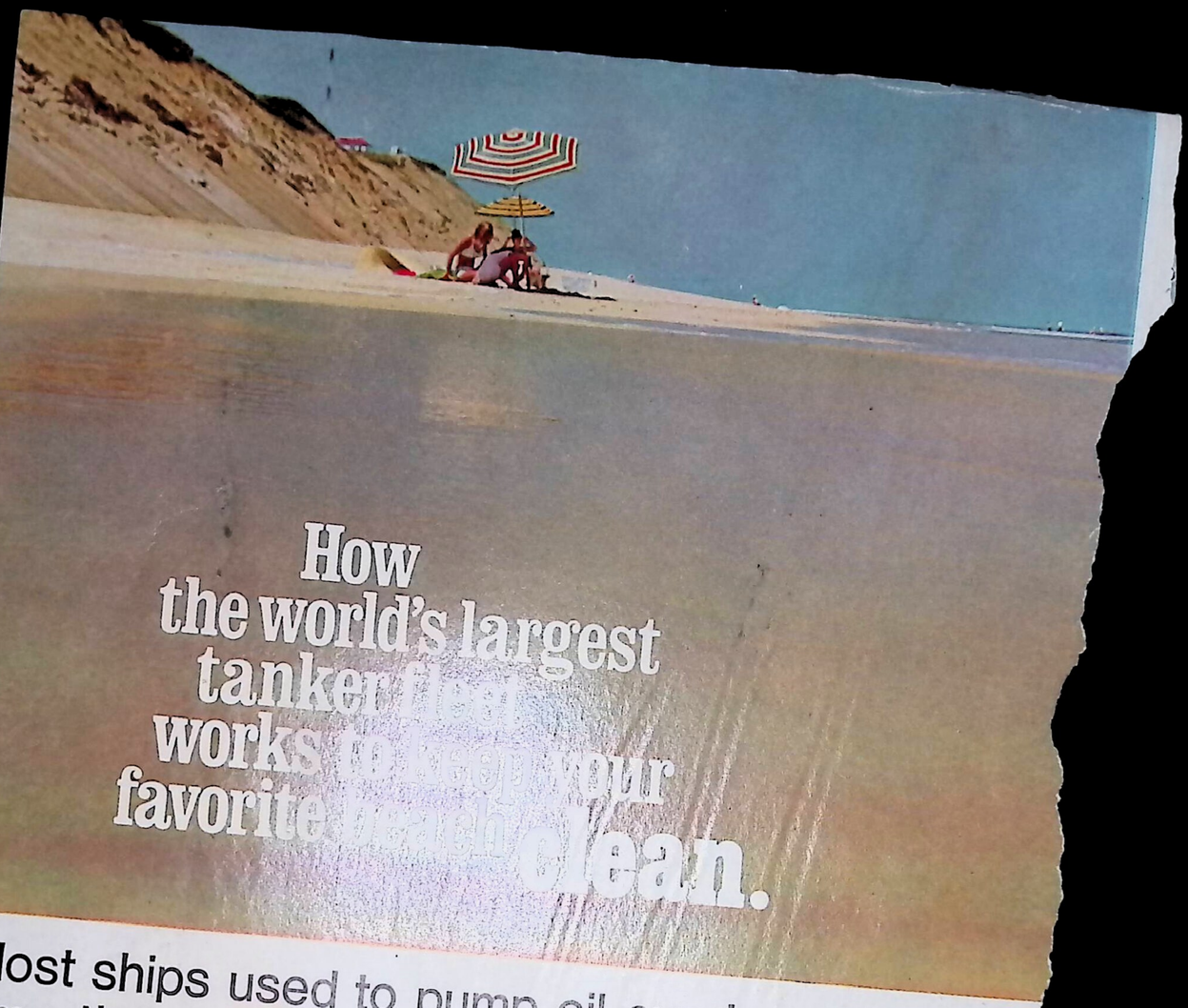
**"San Francisco and Minneapolis are the two best cities in the United States."**



"The House of Atreus" – Tyrone Guthrie Theatre production of Aeschylus' "Orestein", 1967 season

***Is it the Actresses?***

THE MINNEAPOLIS STAR / Minneapolis Tribune
285,000 Evening — 235,000 Morning, 665,000 Sunday




Most ships used to pump oil overboard every time they cleaned their tanks. Then Jersey Standard put in a system to keep this oil out of the sea. Other tanker fleets followed suit. Now a major source of water pollution is almost gone. And a lot of oil is being saved in the bargain.

Memo to

cf. Shape an experience for meaning by giving it form. All involved. No separation between audience & participants.

Symbol | RITUAL - A COMMUNAL OBSERVANCE OR CEREMONY

Outward manifestation of inner [feeling] state — visible sign

To define nature of society or condition of individual.

Fantasies
Enemies
Ecolet
Arsenic

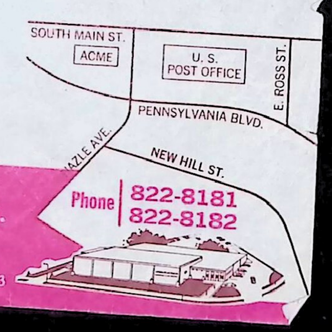
- Setting
- Names + occupations
- actions

External actions are clues to internal or inner motivations

HUNTER & LION

Naturalism - abolish God
quiet, but not
consequences of
one's actions...


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Lessing:

Laocoon, in GK legend, (20-40 B.C.)
he had been a priest of Apollo,
but having profaned the
temple of the God he & his 2 sons
were destroyed by serpents
while preparing a sacrifice
at the altar of Poseidon, in
whose service Laocoon was
then acting as priest.

The most famous expressions
in literature & art respectively
of this legend are in Virgil
(Aeneid) & in the LAOCOON group
(statue) of the Vatican. Lessing's
LAOCOON, a landmark in art
criticism, is written around
it. The Group represents the extreme of a
pathetic tendency in sculpture.

-As a convention of theater-

Disguise (or the varying of shapes) played prominent part in pre-Eliz & Eliz drama.

In the moral play disguise had almost always had the flavor of the supernatural; it was the special role of the Vices to disguise themselves as Virtues & to adopt their names; their unmasking ended the play. (Mak merely disguises his nature - can you see seeds of melodrama?

In romances & ballads disguise is a proof - almost a badge, of the lover. The heroes & heroines put on mean attire, the man to test their true-love, & the women to follow theirs. Marlowe's Tamburlaine begins with the hero "altering" his ~~things~~ & personality.

The main sorts of disguise: the heroines as pages, etc. disguised ruler, the spy, the thief. The most extraordinary disguised ruler is the hero of The Malcontent.

The presentation of man as beast was a favorite satiric device.



BY SHANA ALEXANDER

# HANGING OUT IN SEXUAL SPACE

The only Washington figure left with job security may be Mrs. Grundy, that mythical guardian of public morality. When the Supreme Court ruled again a couple of weeks ago that obscenity is a matter best left to "contemporary community standards," Mrs. Grundy was assured her place in the driver's seat for an indefinite term.

The trouble, as always, was in the language. Who today even knows what a "community" is—town, village, city, state, peer group or state of mind—let alone what its standards are?

I find the situation arbitrary and unfair, but not particularly distressing. Freedom for porn is not important on any scale of priorities; freedom *from* it was becoming a national necessity, like eliminating smog. So-called "community standards" do vary widely, but by trying to apply them, we will have to pin down what they are, and in the process may learn something about ourselves.

If some citizens of Georgia cannot see "Carnal Knowledge"—one of the test cases along the way—it is no great loss to carnality, to knowlege, or to art. But if expensively produced Hollywood movies can be turned off at the whim of any small-town, small-time Mrs. Grundy, the potential loss at the box office could be catastrophic. Enter Mr. Jack Valenti, president of the Motion Picture Association of America, breathing hard.

## PRUDENT AT THE CORE

Valenti's engaging personality is inside out: he is emotional on the surface, prudent at the core. Thus he is best remembered, unfairly, as the man who said he slept a little better each night because his boss Lyndon Johnson was in the White House. Presumably he is sleeping even better as movie czar, now that the MPAA has just rewarded him with a fat, new five-year contract for successfully steering the movie industry through heavy weather since 1966.

In the old pre-Valenti days, Edward Anhalt wrote a picture called "The Sniper," about a fellow who got his kicks from shooting women. The censor said this was perversion, and "perversion" was expressly forbidden by the motion-picture code. Anhalt argued that shooting women wasn't perversion; shooting *men* was perversion. He got his seal.

It was partly to avoid this sort of inanity that Valenti five years ago installed the modern movie-rating system which labels films G, PG, R or X, so that moviegoers, especially parents, will have some idea what to expect for their money.

Public recognition of the new rating system had risen to a record high of 87 per cent and acceptance to 66 per cent when the Supreme Court brought Mrs. Grundy back into the act.

The Court's decision to turn the definition and prohibition of obscenity back to local authorities "left us hanging out in sexual space," Valenti told me last week. "We're now in a legal never-never land, where there are no rules of evidence, and no guide lines of any kind."

## SPOKESMAN OF 'THE REAL WORLD'

Amid these swirling mists, Valenti sees his own mission clearly. He is the self-appointed spokesman and champion of "the real world," a world whose standards are changing with "avalanching, frightening" speed. As he quite rightly points out, blue-movie artists and hard-core porn merchants did not create this world. If anything it was the other way around. "Deep Throat" and Andy Warhol are creatures of our times. Every world creates its own art, just as it creates its own pornography.

As befits a declared realist, Valenti's rating system deals only with what it sees. "We don't presume to judge quality, so we don't care how sleazy the stuff is," he said. "We don't make moral judgments, we don't care if the good guy loses or the bad guy wins. We just rate what's on the screen, in four categories: sex, language, violence, theme.

"We look for what's excessive. But what is too much sex? People say we rate by inch of pubic hair. Sure, we try to keep breasts out of PG, because parents get uptight about it.

"What's excessive language? You may hear 'horse shit,' or 'piss on you' in PG, but beyond that, it goes into R.

"What is too much violence? Is it John Wayne landing at Iwo Jima with 400 machine guns, or is it one man slowly taking another apart with whips? We're rating for parents, rating on what Mr. and Mrs. America get uptight about. Excessive sex they mind. Too much violence they don't."

And that is the trouble. If there are no laws making the depiction of violence a crime, I think there should be. In Valenti's —and our—"real world," violence is the only pornography left.

The President's Commission on Obscenity and Pornography has been able to find "no evidence to date that exposure to explicit sexual materials plays a significant role in the causation of delinquent or criminal behavior among youth or adults." The same cannot be said of violence. Constant exposure of children to explicit violence in movies and TV certainly has a damaging, dulling, blunting effect on their sensibilities. People know this instinctively. That is why two-thirds of Americans say they are sure there is too much violence on TV.

If the movie producers were really interested in protecting children, and not themselves, I think they would leave the sex alone, but take the violence out. Children can handle sexual material, even if their parents can't. Children understand that sex is a part of life, and not a secret part any more.

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BY SHANA ALEXANDER

# HANGING OUT IN SEXUAL SPACE

The only Washington figure left with job security may be Mrs. Grundy, that mythical guardian of public morality. When the Supreme Court ruled again a couple of weeks ago that obscenity is a matter best left to "contemporary community standards," Mrs. Grundy was assured her place in the driver's seat for an indefinite term.

The trouble, as always, was in the language. Who today even knows what a "community" is—town, village, city, state, peer group or state of mind—let alone what its standards are?

I find the situation arbitrary and unfair, but not particularly distressing. Freedom for porn is not important on any scale of priorities; freedom *from* it was becoming a national necessity, like eliminating smog. So-called "community standards" do vary widely, but by trying to apply them, we will have to pin down what they are, and in the process may learn something about ourselves.

If some citizens of Georgia cannot see "Carnal Knowledge"—one of the test cases along the way—it is no great loss to carnality, to knowlege, or to art. But if expensively produced Hollywood movies can be turned off at the whim of any small-town, small-time Mrs. Grundy, the potential loss at the box office could be catastrophic. Enter Mr. Jack Valenti, president of the Motion Picture Association of America, breathing hard.

## PRUDENT AT THE CORE

Valenti's engaging personality is inside out: he is emotional on the surface, prudent at the core. Thus he is best remembered, unfairly, as the man who said he slept a little better each night because his boss Lyndon Johnson was in the White House. Presumably he is sleeping even better as movie czar, now that the MPAA has just rewarded him with a fat, new five-year contract for successfully steering the movie industry through heavy weather since 1966.

In the old pre-Valenti days, Edward Anhalt wrote a picture called "The Sniper," about a fellow who got his kicks from shooting women. The censor said this was perversion, and "perversion" was expressly forbidden by the motion-picture code. Anhalt argued that shooting women wasn't perversion; shooting *men* was perversion. He got his seal.

It was partly to avoid this sort of inanity that Valenti five years ago installed the modern movie-rating system which labels films G, PG, R or X, so that moviegoers, especially parents, will have some idea what to expect for their money.

Public recognition of the new rating system had risen to a record high of 87 per cent and acceptance to 66 per cent when the Supreme Court brought Mrs. Grundy back into the act.

The Court's decision to turn the definition and prohibition of obscenity back to local authorities "left us hanging out in sexual space," Valenti told me last week. "We're now in a legal never-never land, where there are no rules of evidence, and no guide lines of any kind."

## SPOKESMAN OF 'THE REAL WORLD'

Amid these swirling mists, Valenti sees his own mission clearly. He is the self-appointed spokesman and champion of "the real world," a world whose standards are changing with "avalanching, frightening" speed. As he quite rightly points out, blue-movie artists and hard-core porn merchants did not create this world. If anything it was the other way around. "Deep Throat" and Andy Warhol are creatures of our times. Every world creates its own art, just as it creates its own pornography.

As befits a declared realist, Valenti's rating system deals only with what it sees. "We don't presume to judge quality, so we don't care how sleazy the stuff is," he said. "We don't make moral judgments, we don't care if the good guy loses or the bad guy wins. We just rate what's on the screen, in four categories: sex, language, violence, theme.

"We look for what's excessive. But what is too much sex? People say we rate by inch of pubic hair. Sure, we try to keep breasts out of PG, because parents get uptight about it.

"What's excessive language? You may hear 'horse shit,' or 'piss on you' in PG, but beyond that, it goes into R.

"What is too much violence? Is it John Wayne landing at Iwo Jima with 400 machine guns, or is it one man slowly taking another apart with whips? We're rating for parents, rating on what Mr. and Mrs. America get uptight about. Excessive sex they mind. Too much violence they don't."

And that is the trouble. If there are no laws making the depiction of violence a crime, I think there should be. In Valenti's —and our—"real world," violence is the only pornography left.

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year, and most of those are new to the House as well. But others, like Texas Democrat Jack Brooks, have run their own House investigations before (Brooks's government-operations subcommittee looked into the flow of Federal funds to the President's houses). Other prominent Democrats include John Conyers, a black liberal, who twice ran against Carl Albert for Speaker; Jerome Waldie of California, a leader of the recent round of impeachment resolutions; veteran liberals Robert Kastenmeier of Wisconsin and Don Edwards of California; and Barbara Jordan, the savvy new black congresswoman from Texas, already a favorite of the chairman.

### Internal Woes

Faced with this array of high-voltage liberals, the outvoted Republicans on the committee were understandably nervous at the first impeachment session last week. It didn't help matters that the ranking Republican, Edward Hutchinson, failed to bring his GOP colleagues around after a preliminary chat with Rodino when he agreed to Rodino's subpoena proposal. "Hutch," one committee member told NEWSWEEK's Henry Hubbard, "is a good constitutional lawyer, but he's not a political animal." In the upshot, Republican Thomas Railsback of Illinois led a challenge to what he saw as Rodino's autocratic rule. Railsback put up a feisty argument in committee along with Lawrence Hogan, a former FBI man from Maryland, against Democratic tactics. A week earlier, he had gone to the floor of the House to air the committee's internal woes—a complaint that the Republicans on the committee were being bypassed and ignored.

Still, once the furor subsided, there were signs by the weekend that at least some of the committee's wrinkles were beginning to hang out. For one thing, both Republican and Democratic members obviously regretted their first-meeting fracas and all agreed that nobody would emerge unembarrassed from further partisan debate. Even better, there was solid progress on all three major assignments. A special-prosecutor bill was due to emerge from subcommittee this week. GOP anxiety over the Ford nomination abated as soon as Rodino promised to begin the Ford hearings next week; Rodino himself was braced to start reading 1,700 pages of raw FBI files on Ford. And a tentative suggestion floated cautiously by Rodino was enthusiastically picked up by Railsback: that the whole issue of impeachment might better be handled by appointing a select subcommittee to work it over—perhaps in the privacy of executive session.

Whatever the outcome, members from both parties are determined that any vote to bring impeachment proceedings be both bipartisan and overwhelming. "There will be no 21-to-17 vote to impeach," vows a Democrat. "Never mind that first session. That was a procedural matter."

# Life With Spiro T. Who?

It is a handsome colonial house on Jackson Place, just across Lafayette Square from the White House, and it offers no visible sign that Washington's most celebrated nonperson works there. But a visitor who rang the bell any day last week would be greeted by a cool, feminine voice: "May I help you?" If the visitor asked for Mr. Agnew, the voice would say: "He is not accepting visitors."

Spiro T. Agnew was trying to pick up the pieces of his shattered life. He had a weekend in Chicago with old pal Frank Sinatra; he mailed off a $10,000 check to the U.S. attorney's office in Baltimore to pay his fine for income-tax evasion; and with the remnants of his old staff, he sifted through 400 cartons of official papers remaining from his five years as Vice President of the United States. "Considering everything," said one close friend, "he seems remarkably optimistic and reconciled."



Ovie Carter—Chicago Tribune

Agnew in Chicago: Curry and sympathy

But others say Agnew is given to spells of brooding. Sometimes a document or photograph in the vast trove will trigger a memory and he sits transfixed for minutes, silent and expressionless.

He has reason to brood. Agnew's legal fees promise to run as high as $200,000, he still faces crushing mortgage payments on his $190,000 house in Bethesda, Md., and the Internal Revenue Service may yet hit him with a staggering bill for back taxes. The question of whether he will be disbarred is also hanging fire in his home state.

Almost every morning, a government chauffeur picks up Agnew in Bethesda and motors him down to his new quarters—a three-story town house that was redecorated a couple of years ago as an office for former Presidents. There he keeps a skeleton staff of four aides, a receptionist and the 400 cartons of papers. "He's sorting through the material to determine what should be thrown out, what he should keep personally and what should go into the National Archives," notes a friend—and when that job is done, Agnew is considering some writing. "There are a lot of things he wants to say," an aide confides.

**Loyal:** Official Washington ignores him, but Agnew does have a few loyalists left in his corner. A week ago he flew to Chicago for a private meeting with insurance millionaire W. Clement Stone, Mr. Nixon's biggest campaign donor in 1972, custodian for the Agnew Defense Fund and the country's sturdiest promoter of positive thinking. "I gave him some constructive ideas for the future," Stone reported. "It lies ahead of him, and not behind him." Those ideas may yet pay off, but the defense fund won't be much help; Stone has offered refunds to all contributors, and what remains surely won't cover the legal fees.

Sinatra was in Chicago, too, reportedly to discuss a pro-football franchise with Agnew. The two men rented three suites and a single room in the elegant Ambassador East Hotel to house their party—and their combined retinue of bodyguards and Secret Service men. They turned up at a cheery dinner in the Pump Room, where Agnew talked football and the future over a plateful of curried lobster, shrimp, Maryland crabmeat and a $45 bottle of wine. The tab came to $146, and Sinatra picked it up. "I'm his friend," the aging crooner told a local reporter. "I'll do anything for him."

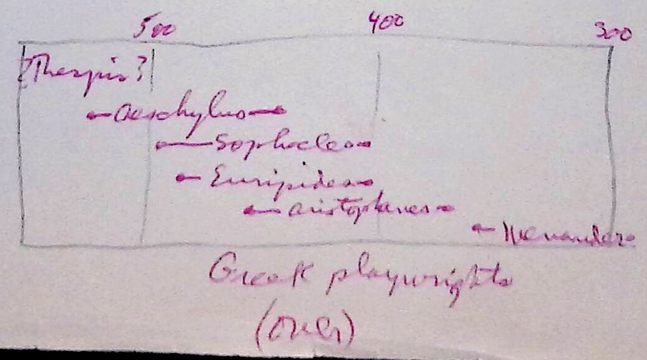
So, apparently, would Judy Agnew, the ex-Veep's wife, who turned up last week on Capitol Hill in her Red Cross uniform to roll bandages as usual with a group of Senate wives. "It took guts," noted one volunteer. She was also planning a party for Agnew's former staffers and their wives. "It's a final get-together before everyone spreads out to the four winds," one aide told NEWSWEEK's Tom Joyce. "It's a nice gesture. But I think it's going to be a pretty sad affair."

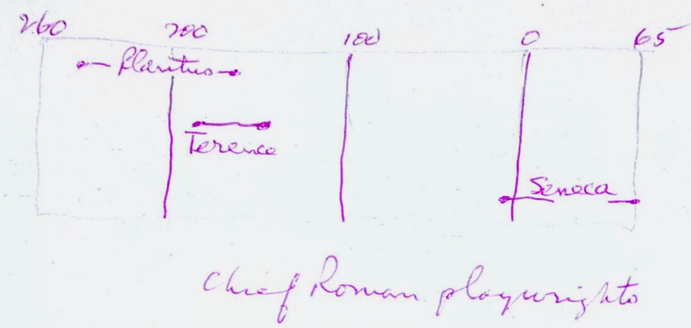
(People who are keenly interested in the theater and who want to understand and explain its world-wide appeal should recognize that, though man has merely an aptitude for imitation, the successful use of this aptitude--spurred on by rewards--trains him to practice and enjoy imitation. He may like to imitate things, and he may like to imitate the behavior of other men and even animals. In the first case, he will try to reproduce the appearance of objects through sculpture and painting. In the second, he will try to reproduce the behavior, posture, grimaces, and even speech of other men, and also to reproduce events that he sees or imagines. At the lowest level, this accounts for the child's practice of "make believe." At a somewhat higher level this has led primitive man to devise magic and ritual, dances and ceremonials. The pleasure of imitating and watching others imitate has made civilized man write and act plays, and gather in crowds to enjoy the theater.)

Only two theaters of the western world--the Greek and the medieval--had their roots in religious and spiritual legend. Religious ceremonials became popular drama when Thespis and his cart left the shrine in Attica, and took his chorus to alien towns, for fame and profit. And in doing so--as William Ridgeway writes in his The Origin of Tragedy--"by lifting Tragedy from being a mere piece of religious ritual tied to a particular spot into the highest form of literature, he (Thespis) was the true founder of the tragic art."

Comedy is also one way out of ritual. An anthropologist has described a mock hunting dance in which most of the tribe pose as ~~hunters~~ animals called rock wallabies, and are driven past a hunter who is supposed to knock each one down with a club; but the hunter always misses, and what used to be sympathetic magic turns into burlesque.

The path to theater seems fairly clear. Primitive man does magic for material reasons. He creates initiation rituals to educate his youth. He tells the stories of his culture-heroes and his gods, and thus combines religion with personal drama.






Chief Roman playwrights

~~In Eliz times individual's actions and group actions are judged~~

In Eliz times individ is contemptible if he acts contrary to moral views of "sin" and "griot." No amount of reasoning could provide a resolution.

[Man individualized to become part of whole - society was unified not fragmented.
Man Sins - man falls from grace - man is punished. (by God)
Now: Society points individual - we must correct or change the institution to permit individual to survive.]

In Greek and Eliz drama we can still easily distinguish between man & his environment or between the hero and his destiny. There is an inevitability - a certainty as to what will befall the individual who transgresses. We are kept in suspense. Outcome is withheld, in abeyance.

Now these lines of division have blurred. The concepts which distinguish man from his environment, flesh from spirit, free will from circumstance, hero from destiny, character from situation - are nearly deprived of meaning in the face of complexity of constant interactions. Destiny comes to hero from within.

Abraham Franklin Gadsden

Questions: What forces does individual oppose? What forces threaten his existence? What forces control his actions?

I Course Outline
Fill out form - sheet; Data background

2. Stage orientation: terminology & tour

3 Stage orientation:

---

II 4 Seven stage terms: Sandburg poems; dramatic imagination, illusion & reality

5 Ritual - antyphonal Chant - Theatre origins: "Hoffand circle of freedom": Quiz - Th terms

6 Ritual - Gk Theater - pantomime hunter & lion

---

III Medieval Theater - 900 to 1600 Quem Quaeritis Mass

1. Course outline
   form: Theater background

2. Stage orientation: terminology
3. "
4. "stage terms" - Sandburg poems
5. Ritual - Theater origins

Extra assist for active participation in and working on shows at CPA

1. Look Homeward Angel (crews)
2. Fiddler on Roof

"play" - melodrama - reality

cannon

TA 101-174

Th. Arts 101 APPROACH TO THE THEATER Major_____

Name:_____ Phone:_____

Local Address:_____ F S J SP (Circle One.)

1. What is your purpose in attending theater?

2. Differentiate between your reaction to a comedy and a tragedy.

3. How often do you attend movies?

   A. Name three good movies you have seen.

   B. Why do you consider them good?

4. What do you watch on TV?

5. What stage plays have you seen?

6. What topics would you consider timely for presentation on the stage?

7. Name your favorite:

   A. movie actor

   B. stage actor

   C. movie actress

   D. stage actress

8. Have you ever acted? Worked backstage?

9. Will you be willing to act or read aloud in class?

10. Would you be interested in studying for a B.A. degree in theater?

11. When they are offered, would you consider taking additional courses in the theater?

12. Why are you taking this particular course?

Book on Greek Theater for TA 101 report

Cycle Plays - Pageant Wagons -
Traveling Shows

Chester
York
Coventry
Wakefield

Scenes from Bible

Workmen - CRAFT GUILDS

Tradesmen's union

from Creation
to last Judgment

THEATER ARTS 101 NAME: _____

F S J SR (circle one) MAJOR: _____

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2. Differentiate between your reaction to a comedy and a tragedy.

3. How often do you attend movies?

   A. Name three good movies you have seen.

   B. Why do you consider them good?

4. What do you value on TV?

5. What faults do you find in modern theater?

   A. What topics would you consider timely for presentation?

   B. What stage plays have you seen?

6. Name your favorite actor? Actress?

   A. Movies

   B. Broadway

7. What are the assets of a good actor?

8. Have you ever acted? Worked back stage?

9. Will you be willing to act in class?

10. Name a well-known movie, TV, or Broadway director.

11. Would you be interested in studying for a B. A. degree in Theater?

12. When they are offered, would you consider taking additional courses in the theater?

Ritual: formalizing action
assuming a role not individual identity.

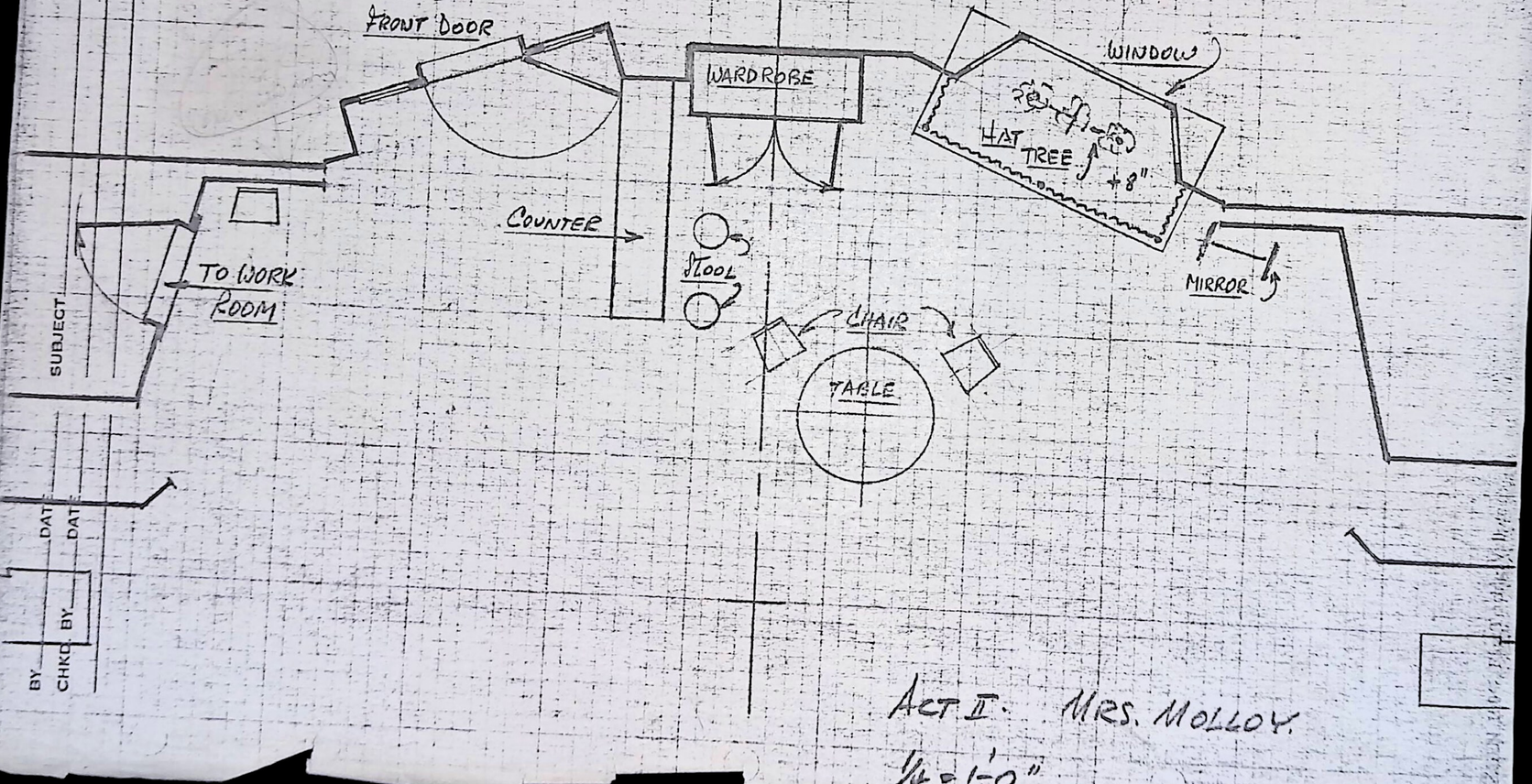
from study of man reacting to his environment... primitive (ritual)

to study of man shaping or determining his environment... (Theater)

play - Irish situation

SHEET NO. OF
JOB NO.

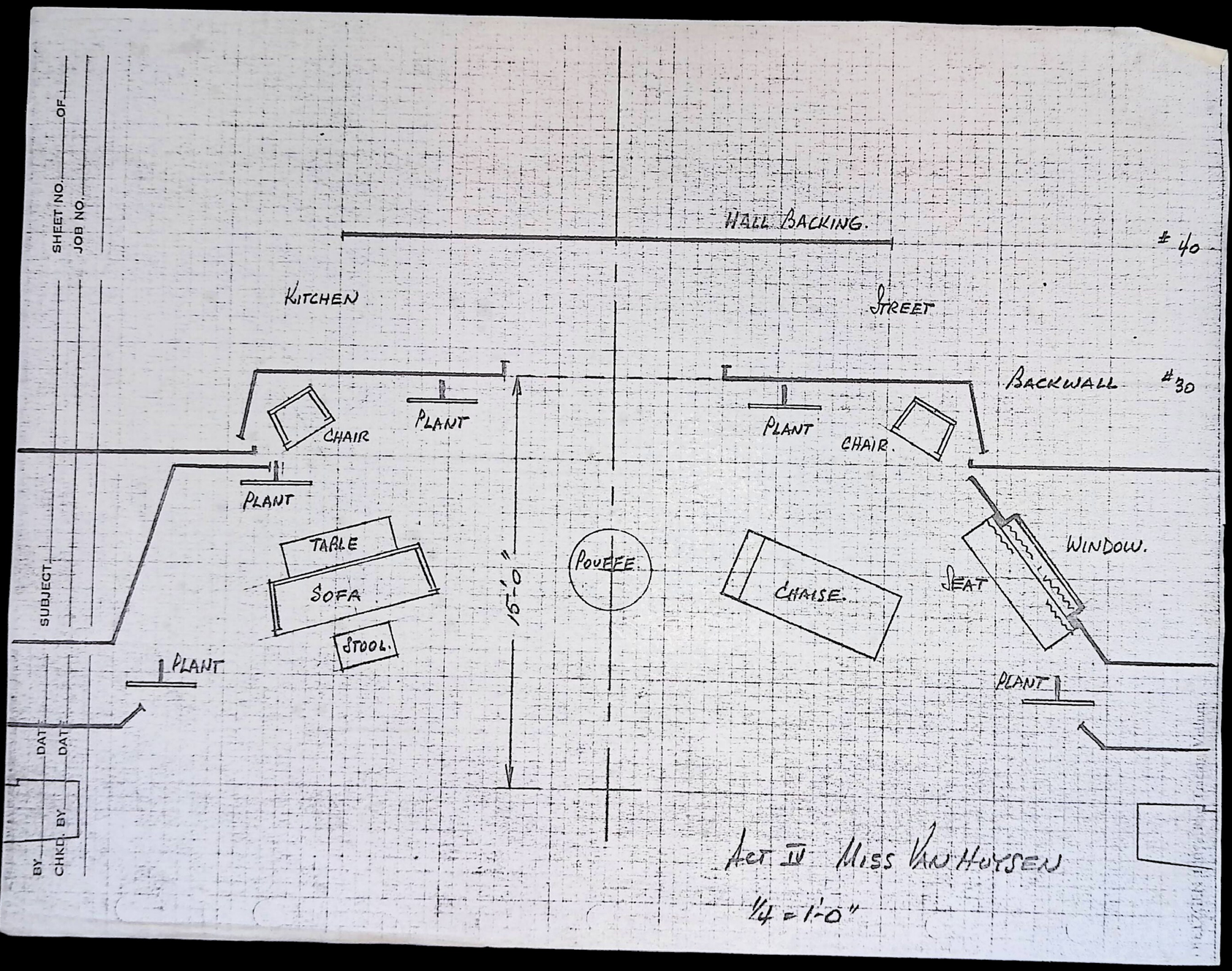
BLACK VELOUR TRAV. #43




ACT II. MRS. MOLLOY.

1/4 = 1'-0"

SHEET NO. ____ OF ____
JOB NO. ____




ACT IV Miss VAN HUYSEN

1/4 = 1'-0"

SHEET NO. OF
JOB NO.

BLACK VELOUR TRAV.

KITCHEN

BACKWALL

#34

TO STREET

UPSTAIRS

PLANT.

COAT TREE.

ARCH #22.

PLANT

COAT TREE

SUBJECT

DAT

DAT

BY CHKD. BY

ACT III HARMONIA GARDENS

1/4" = 1'-0"

Final Examination Th. Arts 101 May 1974

Name_____ Instructor_____

I. Make a statement about any ten of the following:

1. "People's Daily Messenger"
2. Catharsis
3. Empathy
4. "Magic if"
5. Ubu Roi
6. Expressionism
7. Elderberry wine
8. Portal
9. Grid
10. High Comedy
11. Apron
12. X-Rays
13. Downstage
14. Wings
15. Guerilla Theater

xplain briefly the importance to the theater of any five of the following:

1. Josef Svoboda
2. Jerzy Grotowski
3. Constantin Stanislavski
4. Antonin Artaud
5. Francois Delsarte
6. Ibsen
7. Bertolt Brecht

III. Discuss the function of (1.) the designer, (2.) the actor, and (3.) the director, making specific reference to plays seen at the Center for the Performing Arts or to plays read during the semester.

IV. "Stage business" refers to a character's detailed actions and helps the actor interpret his role. Match each item in column A with one character in Column B; cite actions or scenes from the play in which stage business helps the actor convey his emotions to the audience.

| Column A | Column B |
|---|---|
| a) Boots | 1. Hovstad |
| b) Bugle | 2. Estragon |
| c) Manuscript | 3. Pozzo |
| d) Whip | 4. Dr. Einstein |
| e) Stock shares | 5. Vladimir |
| f) Window seat | 6. Morton Kiil |
| g) Hat and cane | 7. Teddy Brewster |
| | 8. Dr. Thomas Stockmann |
| | 9. Mortimer Brewster |

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g) Hat and cane

Column B

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2. Estragon
3. Pozzo
4. Dr. Einstein
5. Vladimir
6. Morton Kiil
7. Teddy Brewster
8. Dr. Thomas Stockmann
9. Mortimer Brewster

wer any three of the following:

1. Compare and contrast the characters of

   A. Mephistophilis

   B. Peter Stockmann

   C. Jonathan Brewster

2. Explain the difference between Theater of the Absurd and conventional (or traditional) drama. Refer to Beckett's Waiting for Godot and Ibsen/Miller's An Enemy of the People.

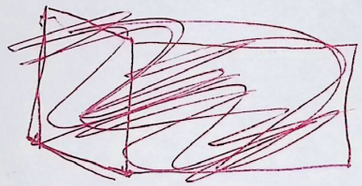
3. Discuss Arsenic and Old Lace as farce comedy.

4. Compare and contrast setting, dialogue, spectacle, music, and symbolic characters in Doctor Faustus and Waiting for Godot.

5. Mentioning characters, plot, thought, diction, and music/spectacle, indicate the differences and similarities in tragedy and melodrama. Relate information to any television show and a play read or viewed during the semester.

Biblical drama given in churches in 11th & 12th C.

Guilds began to produce dramas ~~out~~ of doors – in market places – about the 12th Century. By the 14th C they were staging most of them in this manner. Pageant wagons, under the supervision of guilds, presented episodes in various "stations" about the town from the 14th thru 16th C.



Konrad McGowan
Alice Schelling
Karl Young

/ no agreement on dates

February 25, 1977

TA 101A

Report due Monday, February 28, 1977

Apply Aristotle's elements of plot development to Ionesco's RHINOCEROS. Select a scene or an incident that illustrate the following (found on page 30 of Orientation to the Theater):

1. Exposition -- scene or situation providing background information, that explains the characters or their relationship.

2. Discovery -- revealing characters' feelings about themselves.

3. Reversal -- change in direction or status or fortune.
   Like Mrs. Bailly-Bringup & Mr. Papillon
4. Foreshadowing -- preparing audience for what is to develop.

5. Complication -- forces that affect the outcome, intensify emotions, arouse suspense.

6. Climax -- culmination of action, resolution.

7. Denouement -- final resolution of difficulties, an ending that is necessary and probable.

"Retired: Dean Martin "roasts"
a banquet - by its nature
a ceremony" (Ref to toasting speeches
by Nixon + Khan.

Stylized movement - stately, grand, slow; Tuned
for 15,000 people grotesque, comic, quick; comedy



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Theme; we create evil-out of imagination. The creatures are our invention.

Bussy d'Ambois, Geo Chapman p 196

Tamira: maturity of passion compared to mystery plays (role of woman)

Shoemaker's Holiday, Dekker p 369
(Rose's wife & Simon Eyre's wife)

A woman Killed With Kindness, Haywood.
p 492

The Duchess of Malfi, John Webster
656→

The Changeling, Middleton

T. A. 101 April 1978

Answer each of the following:

1. What is melodrama?

2. What is the appeal of melodrama?

3. What is the relation of melodrama to morality?

4. How does melodrama achieve a realistic effect?

5. When is melodrama not realistic?

p. 190-192 A Taste of Honey

p 239-242 The Connection

p. 466-472 Rhinoceros

(over)

In Christopher Fry's Thor, With Angels the pagan sacrifices his disbelief on the alter of truth.

Contemp life - emphasis on adjustment to environmental conditions. The reduction in scale of living, denial of absolutes, repudiation of romantic vision (life as it could or ought to be) imposes limitations on play and performer. Salvage not salvation.

Power of contemp. play rested in actuality of experience: Marty. we "bear" suffering, like a burden, not "endure" pain and evil and constantly purge the soul of its impurity. Modern character wants to relieve his mind of guilty ~~Today, the~~ learns to live feelings with evil & bear up "under" it. Seldom does one overcome it, or triumph over it.

A religious (or Christian) drama requires individ say "I'm sorry" He must acknowledge guilt & sin - & the means of atonement to God. What are used to recognize his guilt & provide a cleansing the spirit? (over) e.g. Medieval characters

(over)

# The English Religious Drama

The romantic drama
born of the Church
nourished by the Church
passed from sacred to secular uses
incurred resentful hostility of the Church

Not only the Christian drama which has a religious basis.

Tragedy [Goat-song] was an outgrowth of the Attic [Greek] stage from sacrificial ceremonies.

Dionysus
God of wine, fertility
Nature-God

At the altar of Dionysus, giver of wine, giver of joy, giver of freedom, while the goat, the thank-offering, stood waiting to be slain, the shaggy-vestured priests, with one wild rhythm of voice and step and gesture, chanted an anthem of praise, known as the goat-song, or tragedy. From the choral worship of Dionysus the Classical drama developed. (4)

Compare "Abraham and Isaac" story

(SATYRS - priests companions; half men, half animal, with horns, tails, hoofs of goats - wearing goat skins.)

(4) DITHYRAMB - choral hymn sung to Dionysus.

Playgoing is an integral part of our existence.

Naturalistic: theater mirrors life

Magical: illusion theater is imaginative extension of life

Nostalgic: theater looks to past, remote time

Anti-naturalistic: reflects the an imperfect world the mirror of the ideal.

Contemporary realistic: dramatist wishes to intervene directly in our life and thought. Confront us with choice.

The Middle Ages is an age of art and marvelous color, from the great church windows that gleam like jewels to the nobles in scarlet hose and tunics of cloth of gold, the ladies in bright-hued gowns with floating sleeves and richly embroidered girdles, and peasant groups in coarser stuffs of ruder shape and duller tint. The medieval church-goers were inspired by a service vivid, aglow with life and beauty. Their aesthetic craving was quickened by the influences of the sacred place. But the scientific and philosophic faculties are not yet hungry. Their mental world is peopled by angels, saints, and devils in company with ghosts, fairies, and hobgoblins. Sensation, not reason, ruled. The people were superstitious, illiterate, illogical --yet out of this came the Gothic cathedral and ultimately, the Renaissance.

The elaboration of dramatic ceremonies within the church in time put a strain upon the service. It is often said that the plays were given in churches until they became so elaborate in settings and so comical in the handling of hell and the devil that church authorities washed their hands of the whole thing and turned the plays over to the guilds, or tradesmen's unions, to be given in the market place. In general, the guilds began to produce plays in the market place about the 12th Century and by the 14th Century they were staging most of them out of doors.

There are a number of reasons why the mysteries were forced out of the churches. One usually given is purely physical. The mansions grew so numerous and so elaborate that they left scant room for the throngs of spectators that wanted to see them. More important, the clergy turned over to the laity of the guilds the responsibility for writing, producing, and acting the mysteries. Certain things about theater in the church became troublesome.

Distinction made after the medieval period:
Mysteries- (about life of Christ)
Miracles- (about the lives of saints)

The mystery plays were solemn and never profane, since they dealt with the mystery of redemption through the nativity, through the passion (sometimes called Passion Plays), or sacrifice of Christ, and through the resurrection. The Miricle Plays, which told the story of the lives of the saints, gained in freedom and originality, in that their less sacred material permitted some license on the part of the poet, but with the loss of the great theme they lost heavily in dignity and beauty and essential dramatic quality. Speeches were halting, tedious, crude, undeveloped, with little literary merit. No poet ear, or trained ear listened for cadences that should have been as majestic as the themes. There was as yet no language to express and encompass mighty thoughts. Legend and fable were mixed with Biblical text.

What is the stuff of these old Mystery and Miracle Plays? Without going into the minutiae of the subject, the chief sources of Miracle material in England my be ranked as the Vulgate, the Apocryphal Gospels, and the manners of the times, especially among the poorer classes.

The handling of Old Testament subjects was marked by extraordinary freedom. The story of Cain and Abel was embellished by the transformation of Cain into a Northumbrian boor. The story of the Ark was saturated with fun arising from the vixenish characteristics the Miracle dramatists have well-nigh universally agreed in bestowing upon Noah's wife. The story of Abraham and Isaac was lavished with a wealth of tenderness and pathos and homely piety which lie deep at the roots of English domestic life. (Cf. Gorboduc, Lear) These are the main themes taken from the Old Testament by the Miracle writers and the additions are, on the whole, less the nature of legend than of bold and spirited elaboration, -- an elaboration carried out on purely medieval and English lines, without the faintest attempt at reproducing either the life of the patriarchal ages or the customs of the East.

To New Testament history was added the incidents and characterizations drawn from the Apocryphal Gospels. These Gospels had their reason for being in a natural curiosity to know more of the personal life of Jesus than is recorded in the canonical (or authoritative) books. The church attached great importance to the Apocryphal Gospels and they were extremely popular throughout the Middle Ages, being read, translated, paraphrased, and reproduced in many literary forms. You can better appreciate the omissions of the Mystery writers -- their comparative reticence in regard to the many legends of Christ's infancy and boyhood, and in regard to much else that concerned his person. They borrowed more or less matter relating to the marriage of Joseph and Mary, and to Joseph of Arimathea, the Harrowing of Hell, the fate of Pilate. The Gospels of Nicodemus, which are of the nature of appendices to the canonical books, are the most celebrated of the New Testament Apocrypha. From these Gospels of Nicodemus is taken the Harrowing of Hell.

The Vulgate and the New Testament Apocrypha served as remote sources of the Miracle Plays, since the incidents of the Apocryphal Gospels, in particular, were commonly taken not from the text itself, but from the legends of the text as caught up into current speech and art and story.

Perhaps because of the corrupting influence of plays and play-acting, Pope Innocent III issued a papal decree in 1210 ordering the mysteries out of the churches; and bishops lumped mysteries with drinking bouts, May Day revels, sword dances, and folk comedies as subject for attack. In addition scenes involving devils and hell grew more lengthy and more and more comic.

Turning the drama out of doors and into the hands of the guilds did nothing to reform the matter. The edict of Pope Innocent against theater in the church was not completely observed for three centuries, and the hostility of certain bishops towards the market-place shows did not put an end to them. The final decline of mysteries and miracles, along with moralities, may be laid partly to the Reformation and its Protestants, and partly to the growth of a professional theater, both features of the 16th Century.

In spite of the fact that familiarity with divine and angelic beings and the Mephistopheles type of demon bred a "material grossness" and the attire and demeaner of the celestial beings became conventionalized and hackneyed and commonplace on the pageant scaffold, we must remember that they were originally charged with devout passion. Perhaps no one of the essential dramatic elements is stronger in the Miracles than the element of passion. But this passion, to maintain itself pure and rich, needed to be fed from a more ethereal height than the scaffold platform. Although the ardent devotion of mediaevalism lavished itself upon Christ and Mary, for the Middle Ages were the ages of faith, pageants gradually lost significance. And it was the victories of force, the flash of animal courage, that appealed to English instinct more than the victories of gentleness, the glow of moral heroism.

~~The old war-song of Beowulf still echoed in the air. The Miracle plays but went the way of all who served their time, who have done with much of evil more of good, and whose mission is ended.~~ And with all the other service rendered by the Miracle Cycles, they served the Elizabethan drama well. They not only bequeathed to it scope and freedom, great constructive principles, reality of characterization, and intensity of passion, but they paved the way for its reception. They made England a nation of actors, a nation of theater-lovers, a nation of deep dramatic cravings.

(4)

Long before the year 1000, a rich, varied, and original and lively national literature was being created in England. It began soon after the western Roman Empire fell; and it developed, in spite of difficulties, during the dismal years known as the Dark Ages, when western civilization was fighting its way up from barbarism once again.

When the period of Christianity succeeded, its professors and teachers took of the pagan epoch what best suited their purposes. In narrative dialogue, or song, they dramatized the incidents of the lives of the Saints, and of One greater than saints; and they rendered intelligible to listeners, what would have been incomprehensible if it had been presented to them as readers.

The Greco-Roman strain was one of the strongest and richest. When the civilization of the west began to rise again and remake itself, it did so largely through rediscovering the buried culture of Greece and Rome.

Among the Greeks drama attained high distinction. Among the Romans it was less popular. The theater apparently did not attract the best talents in Italy. The most popular theatrical entertainments were the performances of mimes, or satirical burlesques, in which coarse humor and indecency secured the attention of the vulgar.

(Seneca, Roman playwright read in Shakespeare's time)

With the rise of Christianity the theater ran into other difficulties. The Church objected to its associations with paganism, and perhaps most of all to the immorality of both performances and performers. With the fall of the Empire, Roman drama disappeared, and for 500 years only a faint dramatic tradition survived.

* It is ironical that the Church, the force that had done most to drive Roman drama out of existance, should have been the institution in which modern drama was to take its rise. For the drama of the Middle Ages is not a continuation of Roman drama but a development from entirely new beginnings in the services of the Church, first in the more solemn service of the Mass and later in the less rigid office of the Matins. (short prayers, recited at midnight or daybreak)

This process began about A.D. 1100 and, with occasional set-backs, moved on faster and faster until, between 1400 and 1600, the modern drama developed.

(Part 2)

It is well to remember that however we judge the literary quality of these early dramas, for medieval audiences they had a vitality and an enormous message. Incidents that to us seem inappropriate to the solemn ritual of the church were not annoying to the untutored audiences of the Middle Ages for whom mixing the sacred and the secular was not offensive.

The Church did not have to perform a special function or satisfy a particular need in the lives of the peasant-folk; the Passion Plays were merely a symbolic expression of their faith. Religion was not so much the staff of life but the stuff of life. For that reason it was not anachronistic to use Biblical settings and themes and Biblical characters and endow them with the virtues and actions of the people living in England. Telling a simple story was uppermost, and hence the emphasis was on action and feeling, performance, rather than on literary merit. A sense of the divine -- the saving salt of any literature and of any nation -- worked obscurely and often dubiously to guide these rude old playwrights in their selection of dramatic subjects and in their handling of the subjects chosen. Badly as they bungled the Christian story, the person of Christ was always sacred to them. With the minor characters, as Joseph and the Christmas shepherds, they did not hesitate to take enormous liberties; but no touch of burlesque mars the majesty of the central figure. It is true that the speeches assigned to Christ are sometimes stiff and dull, --at their best a weak dilution of the Gospel text; but this was due to inadequacy of literary art, not to irreverence of spirit.

The Miracle Cycle, then, has for its fundamental material the Christian faith, crudely comprehended, given, with startling realism, personal embodiment and physical environment, sprinkled over with legend and anachronistic touches of rural English life, yet still in essential features the Christian history.

While the drama is growing up within the church we can trace its development with fair continuity; when we turn to the large vernacular cycles it is as though something in between had dropped out. At one stage we see the drama in the process of passing out of the church and the control of the clergy. We next see it in the hands of the craft guilds or mysteries and in the control of civic authorities.

Cut

The licentious pantomimists were so gross in their performances, that they received the scorn of the Roman state. It was against the stage, exclusively given up to their scandalous exhibitions, that the Christian fathers leveled their denunciations.

In the 4th Century & even in the 5th, the Church warned, rebuked, excommunicated her theater-goers. Actors who accepted payment forfeited their rights of citizenship. They lost their status as professional histriones or actors which they held before the Christian era.

cut to here

Bible stories were chosen to dramatize because of emphasis on moral teaching.
(Just look what C. B. DeMille does to 'em — in Ben Hur it is the chariot race that sells the picture - emphasis on spectacle & lavish setting.)

The cycle was not static, but subject to improvement and frequent modification to adapt it to changing conditions among the crafts that produced it. This accounts for the great variations in tone, effectiveness, versification, and humor in its different parts. On the whole it is a dignified and impressive production. And in certain episodes it is highly realistic and vigorous. Noah's wife expresses her annoyance by giving him a clout over the head. The shepherds voice excitement over the star in exclamations of "wow!" and "golly!" Realism of another kind accompanies the Cricifixion. The four soldiers, as they nail Jesus to the Cross, find the cross too large and while they pull and stretch they make comments that are almost too realistic. Again, as they carry the cross up the hill they make much of its weight. While we may question the dramatist's taste, we cannot deny them vigor and a lively dramatic sense.

cut

Episodes were acted in succession at various "stations" about the town. The first might be given at the Abbaye Gates and then move on to "ye high cross before ye Mayor," while at the same time the second episode was acted in front of the abbey. Thus in a hundred cities and towns, 40 or 50 episodes wound their way through the old, crooked streets to find a new audience waiting at each "station."

A contemporary account describes the pageant wagon as a "Theater...very large and high, placed upon wheels," and another calls it "a high place made like a house with two rooms, being open to the top: in the lower room they apparelled and dressed themselves; and in the upper room they played." The pageant drama, which beggn in the 14th Century continued till Shakespeare was a young man.

Out of hundreds of plays we have only four complete texts: those of Chester, York, Coventry, and Wakefield. The most extensive English Cycle of which we know was that of York. In the form in which it has come down to us it consists of 48 plays. The MS dates from about 1475 and the cycle was at one time longer. They cover very fully the whole of Biblical history. Naturally the size and scope of the cycles varied greatly in different localities and sometimes at different dates. But they all grew up about the 3 liturgical dramas of Christmas, Good Friday, and Easter, and to these they shaped themselves throughout. For the power of these cycles lies in their theme and mighty range. It is the complete history of Gods's creation that they depict -- a history dramatically treated.

Craft guilds - unions

Pageant wagons also brought the mysteries to all the people of a city. They were a kind of traveling show that divided up both the play and the audience into small, convenient sections. In the beginning the various pageants must have been distributed to the guilds by mutual agreement or on the decision of the central authority; otherwise it is unlikely that we should find so many crafts giving plays especially appropriate to them. For example, at Newcastle the Noah Play was assigned to the shipwrights and other watermen, the Magi to the goldsmiths, the Disputation in the Temple to the lawyers, the flight into Egypt to the stable keepers, the Last Supper to the bakers, etc. At first the attitude of the guilds is one of pride in performance, and there is rivalry in getting possession of a pageant (consisting of one play within a Cycle). Later the plays become a duty, often burdensome upon crafts whose prosperity had declined. But the attitude of the city fathers is always that the plays must go on.

Cycles of mystery plays seem to have been a regular feature only in the larger towns. Other places were content with an occasional episode, a saint's play, or a performance by a visiting troupe. Evidence for the existance of a cycle is clear for only about a dozen places in England. Of these, London alone is in the south. The important centers were in the north and the Midlands --York, Wakefield, Newcastle-upon-Tyne, Norwich, Coventry, and Chester. The most usual practise was to have performances on Corpus Christi day. Corpus Christi day is the Thursday following Trinity Sunday, i.e., a little more than eight weeks after Easter. It falls generally at the end of May or early in June, an ideal time for outdoor performances. Corpus Christi day was generally observed in England from 1318 on, and by papal decree a procession with 5 (nondramatic) pageants constituted a major feature of the observance. Since Corpus Christi day came to be the most popular date in England for the performance of mystery cycles (portraying the Fall of Man, then the prophesies, the coming and the death of Christ, and finally the triumph of Corpus Christi in the Judgement day --with additional details we have the subject matter of the mystery cycles) it is likely that in scope, time of performance, and the use of movable pageant wagons the mystery cycles owe something to the Corpus Christi procession, particularly since the second quarter of the 14th Century seems to have been the period in which they were taking shape.

Gettysburg address

reader o chorus

(alternate)

Pg. 115 dramatic action disintegrates (Noah) p. 115

Pg. 107 Noah (moral)

Cain & Abel degenerates into open farce
- Noah's rise to the tragic opportunity
- falls back on repetition / Cain's sulky temper a boy, Garcio's, buffoonery.
- Cain - bully, blusterer, rascal, with passionate temper -
Abel - somewhat priggish boy - furnishes, with his his monkey play, foil to tragic elements in the drama.

Test Monday

begin 4,1

# MORALITY PLAY

During the 15 and 16 Centuries the English became very fond of another type of drama. Since 1765 we have called it a "morality" or a "morality play," but to them it was a "moral interlude," a "pithy interlude," or just a plain "interlude."

A great number were staged by English guilds.

ALLEGORY characters and happenings have another (symbolic) meaning

In these plays the Biblical personages and the saints and their persecutors, as well as the characters from everyday life that appeared in the market-place dramas, gave way to allegorical figures. Abstract personifications of virtues and vices such as mercy, humility, good deeds, lust, gluttony, and covetousness struggled for the soul of man. Humor was often provided -- as in the Mysteries -- by the devil and his assistants. Only one of the moralities makes good reading today: Everyman. Moralities were never as popular on the continent as they were in England.

In the 16th Century there is a tendency to go outside the range of Bible story in the search for variety, and such a search finds its most characteristic expression in the morality play.

The morality differs from previous drama in dealing with personifications of abstract qualities, such as Beauty, Strength, Gluttony, and Peace, or with generalized classes such as Everyman, King, and Bishop. In its true form the morality is distinguished by certain characteristics themes treated allegorically. These include such subjects as the summons of Death, the conflict of vices and virtues for supremacy in man's life, and the question of his ultimate fate as debated by the Four Daughters of God. They all seem to center in the problem of man's salvation and the conduct of life as it affectes his salvation. Whereas the Mystery plays were to bring the important facts of the Bible vividly home to the averageman, the morality teaches a lesson about right living-- preaches a sermon in dramatic form. We may define the morality as a play that presents allegorically some object lesson or warning by means of abstract characters or generalized types for man's spiritual good.

definition

The origins of the type are not easily traced. Even in the play of Mary Magdalene elements of the morality play are combined with the miracle of her conversion.

cf. p. 240 pre-date Eliz. drama, where Lazarus [illegible] death. Studies of Lazarus Hieronymo

The English moral plays were in vogue from the second quarter of the 15th Century on thru the earlier half of the reign of Elizabeth, their tendency being to become less and less dramatic, and more and more controversial, usually in support of the Reformed Faith.

The word "morality" is like a yawn. Probably the easiest way to read a Morality is with a book-mark at the last page. One rises at last, with a jaded brain, gray of visage and glum of mood, in surprise that all thru this irrevocable time of pouring over tedious pages, there has been life out of doors. One wonders how these old plays manage to be so dry and tuneless, with human life in its richness and sweetness all about. It must be because in these is committed the cardinal sin of all literature -- the forsaking of the concrete for the abstract.

These petty offenders, the Morality authors, (unlike Spenser and Bunyan) must feel the weight of our just indignation. They have bored us, their gentle readers, who are not personified qualities nor any fashion of psychological figments, but human beings, living creatures, responding sympathetically and perhaps even creatively to Noah or Abraham and Isaac as we can never respond to Mundus and Studious Desire and Honest Recreation. The Moralities, as a rule, are successful only in failure. When the abstract blunders into the concrete, when the moral play slips clumsily over into human comedy or tragedy, it is possible to become interested.x The tendency to contract and to individualize is with the Moralities, as with the Mysteries, characteristic of a secondary stage of development. It is in the later Mysteries in which a single personage, and no longer the human race, is protagonist. In the earlier Moralities it is this Genus Humanum, variously personified, that stands at the center of the drama.

There is a distinction between the longer, earlier Moral plays, "concerned with issues that touch the whole of human nature," and the shorter Moral Interludes (The 4 P's), setting forth only a portion of the human warfare--brief enough to present between the courses of luxurious banquets. The Moral Interludes fall again into two classes, the first warning youth against dissipation and false theology, the second against intellectual sloth and false science. The early Moralities bear a supplementary relation to the Miracle Cycles. It is Christian experience added to Christian theology, and Christian experience in its full scope and development. There is no Vice in these original Moralities and of course no trace of the Reformed Faith. Not until the reign of Henry VIII does the drama take up arms for Protestantism.

Although there is no evidence that the Moralities are the direct offspring of the processional pageants, the popular familiarity with allegorical figures, as used in pageantry, has some bearing upon the dramatis personee. It's a belief too that the Moralities were gradually developed out of the Mysteries through the workings of a natural desire for variety, which first saw the elaboration of minor characters in the Scriptural dramas, and then led to the introduction of personifications. Moralities were modelled upon the Mysteries, especially in manner of presentation. They were performed in inn-yards and at some of them collections were taken from spectators at some time during performances.

Some critics contend that the Moralities represent the intellectual side of mediaevalism, its scholastic philosophy, and its infantile science, as an offset to the religious side of mediaevalism, represented by the Miracle Play. But England has so-called Moralities dealing with morals and subjects spiritual, and other so-called Moralities dealing with subjects intellectual.

The Devil inspired awesome respect, led to lofty thoughts.

The vice inspired tomfoolery and childishness, led to devilish pranks.

Vice Dicon

Some critics lay stress upon the Vice as the significant link between the Mystery and the Morality. The Vice is always vicious, but the peculiar form of evil which he represents is varied to suit the character of the play. He is Ambition, he is Sin, Hypocrisy, and he is Backbiter, and Merry Report.

The Vice of the Moralities derived from the Devil of the Mysteries and fathered the Shakespearian fool. In later Elizabethan literature, the Vice teased and tormented with a thousand nimble pranks. He provoked the hero of the play to wickedness. He liked to leap upon the Devil's shaggy back and beat his shoulders with his famous wooden sword until the exasperated monster roared and the audience laughed. The function of the Vice was that of chief comedian, and he wore a distinguishing outfit -- the gay, parti-colored dress of the domestic fool -- a favorite figure, at about the middle of the 16 century, in the halls of the English nobility. On the Morality stage, the Vice was little better than a rogue, a buffoon, regaling the audience with capers, jugglery, and verbal quips.

But occassionally the plot required the Vice to appear as a gallant, or take some other part for which the fool-dress was unsuitable, and so his costume became subject to as many changes as his name. (Perhaps his descendant is the Fop in the 18th century.) The character left a deep impression upon the popular memory, for there are various allusions in the Jacobean drama, especially in the Jonsonian drama.

'Great Chain of Being'

The Eliz age was ruled by a general conception of order. It was solidly Theocentric. (God as center of ~~the~~ universe)

Two contradictory principles ~~co~~existed in a state of high tension: humanism and a belief in the present life were powerful by the 12th C, and exhortations to contemn (treat with scorn) the world were themselves powerful at that time.

The Middle Ages inherited an ordered universe arranged in a fixed system of hierarchies but modified by man's sin and the hope of his redemption. Everything had to be included and everything had to be made to fit and connect. Everything is included and every act is conducted under the most complicated system of rules.

how ~~w~~ the for harmony, order

"... Take but (order) degree away, untune that string,
And hark what discord follows...
Strength should be lord to imbecility,
And the rude son should strike his father dead.
This chaos, when degree is suffocate,
Follows the choking."
-Shakespeare

"also where these is any lack of order needs must be perpetual conflict."
-Elyot: The Governor (educating Magistrate)

we are defining

STOICISM ~~as~~ the refuge for the individual (in an indifferent or hostile world) too big for him. The social attitude is the reverse of humility. ~~(Stoicism implies AS Skepticism)~~

Stoicism implies resignation

Christian

Eliz. characters represent a ~~in the Eliz interpretation~~ Fusion of 3 attitudes —

1. Senecan attitude of pride
2. Montaigne attitude of Skepticism
3. Machiavellian attitude of cynicism.

Medieval play reflected

1. simplicity of life in a rural or relatively stable society.
2. human nature ~~uncomplicated~~, with no psychological overtones
3. universe static, in which obedience to God was unquestioned + unwavering.

Eliz. play reflects

complexity of life in commercial society, where money changes hands — and people.

a character — ~~one~~ of extremes, emotionally complex (action has violence that is inherent in nature of characters) [Tamburlaine]

still chain of being but life in ferment; boiling, bubbling beneath surface. The great certitude of belief in God was being challenged.