• Greece had cultural and linguistic superiority whereas Rome had military strength
• Adapting Greek play into Latin (and writing epic poems to glorify Rome) by playwrights like Andronicus, Naevius, and Ennius was both a cultural and political strategy
• Roman art imitated Greek art. A double meaning in that it held Greek art as an ideal to aspire to, but defined the superiority of the Roman way of live.
• 206 BCE
  o Due to the fact aristocratic patronage were not allowed to live with artists and in honour of the aging Livius Andronicus, a guild of actors and writers established itself in a temple of Minerva (Greek equivalent is Athena – Goddess of Wisdom and sponsor of arts and trade)
• 240 BCE
  o One day a year dedicated to theatrical entertainments
  o Early Rome as a Republic pursued graviatas or seriousness of purpose
• 354 AD
  o 101 days a year dedicated to theatrical entertainments
  o Late Rome as Empire is known for excess, corruption, and intrigue
• Plautus (254-184)
  o We have 20 and a half plays dating from 210-184
  o More free with the form and may have drawn on other traditions like Atellan farce
• Terence (195-159)
  o Six plays survive (all of known output) written between 166-160
  o Adhered to the Greek style much closer, but eliminated choral interludes and soliloquies
  o Known for combining two plays into a single narrative
• Seneca (5BCE-65AD)
  o Tragedy
  o More info to come
• 191 BCE
  o Plautus’ Pseudolus was performed in front of the temple to Cybele, the “Great Mother”
• Cybele is associated with Mount Ida, next to Troy, and Troy was the home of Aeneas, mythical ancestor of the Roman people
• Pseudolus is a pseudo-Greek play performed in honour of a Graeco-Asiatic goddess
• Plays were entertainments but also (perhaps more importantly) rites (Greek in origin) to please the gods and give protection
• Early Roman theatres were temporary wooden auditoriums, erected by wealthy politicians for the duration of a festival
• Seating arrangements were a matter of intense controversy three years before Pseudolus, when senators claimed the seats at the front
- Height of Italian Commedia dell’arte. Performed in market places, traveling stages, wagons. No scripts as such, no permanent theatre buildings devoted to Commedia dell’arte. Both male and female performers, usually 10-12 in company.
- The Gelosi company (extremely popular) formed around 1520 by Angelo Beolco, flourished until death of Isabella Andreini (star actress) in 1603. They travelled to Paris in 1571 where tradition of *comedie italienne* would be a formative resource of French theatre.
- The Gelosi would often play in Ferrara and could play everything from the five-act pastoral *Aminta* by Tasso to ludicrous comedy of *gobbi* (with a whole cast of hunchbacks) for Guglielmo Gonzaga, Duke of Mantua.

  - **Commedia dell’arte**
    - Known by stock characters and use of *lazzi* (specific comic business)
    - Use of masks for "Master" stock characters and various *zanni* (clowns)
    - Non-masked characters were *innamorati* (The Lovers)
    - Pantalone
      - Wealthy, miserly, usually Venician. Elderly. Red outfit with white collar, dark hat and shoes
    - Dottore
      - University man, doctor of medicine or of letter. Usually University of Bologna
    - Capitano
      - Spanish Captain in the military
    - Birgella
      - Dark, sinister quality. Delights in the negative side of things.
    - Arlecchino
      - (Harlequin – French)
      - Started as a generic zanni character but developed over time. Prominent diamonds and rectangles on costume. Brimless cap. Cat-like mask. Carries a slap-stick. Usually both very clever and very bumbling.
    - Zanni
      - Generic clowns (servants)
    - Female and Male lovers
      - 1578
        - *Afrodite* tragedy written by Adriano Valerini
      - 1588
        - *Mirtilla*, pastoral by Isabella Andreini
      - 1611
• Thomas Heywood (1574-1641)
• Thomas Middleton (1574-1641)
• John Webster (1580-1634)
• **John Fletcher (1579-1625)**
  - Replaced Shakespeare as the principle dramatist for the King's Men.
• Private theatres
  - Boys companies (originally formed from choir schools) and court entertainment.
• Public theatres
  - Professional companies
• Thirteen public open-air playhouses were built near London (none were allowed within the city itself) between 1567 and 1623.
• **Raised and raked stages, second story acting area (for windows and balcony scenes) and a third story for musicians and sound effects.**
• **1600/1601**
  - Shakespeare writes *Hamlet*, Richard Burbage plays the original Made Dane. Other famous actors to play Hamlet are: David Garrick, Edmund Kean, William Charles Macready, Sir Henry Irving.
• **1603**
  - Elizabeth dies, James I takes the throne. Shakespeare’s company becomes The King’s Men.
• **1616**
  - Shakespeare dies peacefully in Stratford after having retired for a couple years.
  - **1649**
    - Charles I is beheaded by Oliver Cromwell and his supporters (puritans). England becomes a Republic for the next 19 years during which time theatre is banned and all the theatres demolished.

**The Spanish Golden Age**
• **1492-1681**
  - Started with the *Reconquista* and the discovery of the New World. It ends by the death of Calderon.
• **711-718**
  - The Islamic conquest of the Iberian Peninsula (Spain and Portugal)
• **1492**
  - The “reconquest” of the Iberian Peninsula by the Catholic Monarchs
• **Isabella I**
  - **1451-1504**
  - Reigned with her husband (and second cousin) Ferdinand from 1474-1504.
• **Under Ferdinand and Isabella**
  - The united Spain, discovered the New World (sponsored Christopher Columbus’ expedition), brought Spain out of crushing debt, brought
- Full length play
- Either comedy or tragedy
  - Usually mixed to be tragicomedy
- Three acts, written in verse
- Several types of characters
  - Stock
- *Fuente Ovejuna*
  - Based on two historical incidents
    - 1474’s Battle for Ciudad Real
    - 1476’s *Fuente Ovejuna* revolt
  - Tied to Isabella’s “accession to power”
- Rural setting
- Set in 1467
- Written around 1612
- Gil Vicente
  - 1465-1536
- Tirso de Molina
  - 1579-1648
  - Most well known for *Don Juan.*
- Juan Ruiz de Alarcon
  - 1581-1639
- Juan Perez de Montalban
  - 1602-1639
- Pedro Calderon de la Barca
  - 1600-1681

**French Neo-Classicism**
- The confraternity of the Passion
  - Formed around 1402 with permission from Charles VI
  - Troupe of amateur actors comprised of merchants/craftsmen that were tasked to perform sacred Mystery Cycle Plays
  - 1518 they were given the exclusive right to perform the sacred Mystery Plays
  - They were extensively attacked by religious officials
    - The nature of drama and poetry was contest – is it instructive or does it morally corrupt the soul? The Catholics feared ridicule
    - For bastardizing religious material with pantomime and farce
    - The actors needed to get back to “work” rather than perform for a 7-8 month season
  - The troupe was soon driven from their 1st performance hall and constructed the *Theatre de l’Hotel de Bourgogne* in 1548
    - Sat 1,600 spectators, the majority of which stood in the in the pit (*parterre*)
- Long and narrow space with a small stage at the end which was further packed with stage scenery
- 1610 – les Comedians du roi (the King’s players) became the resident company until 1673
  - Shortly after the troupe was banned from performing “the passion of our Lord and any other sacred mysteries”
  - The troupe was poor at performing farces and medieval romances and were losing ground to the popularity of an emergent tradition of tragedy
  - They began to rent the Hotel de Bourgogne to travelling companies from England and Italy
- The Pleiade poets (la Pleiade)
  - Group of 7 French Humanist poets
    - Called for a radical reform of culture; get out of the Dark Ages
    - Emphasis is placed on the human realm to cultivate virtue, insight, and social action
    - Social critiques and utopian designs, advocating for the education of children
    - Primary tool is philosophical poetry and strategic rhetoric; they want the French language elevated to literary status
- The Defence and Illustration of the French Language
  - 1549
  - Borrow linguistic forms and devices from antiquity
  - Revive archaic French words
  - Incorporate provincial dialects
  - Coin new words
  - Tragedy and Comedy replace mystery plays and farces
  - Development of verse forms including the Alexandrine (12 syllable lines rhyming in alternate masculine and feminine couplets)
- 1600, a new century
  - Henri IV is assassinated by a Catholic fanatic in 1610
  - Louis XIII takes the throne at 9 years old, but is sickly, and dies young from TB in 1643.
  - Richelieu is given the position as chief minister in 1624
  - Richelieu founds l’academie Francaise in 1635
  - Le Cid debuts at the theatre du Marais in 1637
  - Louis XIV takes the throne in 1643
  - A Veritable body of tragedies that reflect du Bella’s manifesto are now in circulation; a French classic tradition is about to break through
  - The subject for tragedy comes exclusive from mythology, history, or the bible; performance is declamatory
  - The three unities are in place
  - Writing tragedy is prescriptive and the genre’s parameters are very rigid
emulating the French and instead held up Shakespeare as the better model.

- **Late 18th Century Germany**
  - German is becoming acknowledged as a suitable language for literary theatre.
  - The language becomes a rallying point for the German “nation”
  - *Bühnensprache* (stage-language) is like our “Queen’s English”
  - 1767
    - Several wealthy burghers in the free city of Hamburg embarked on the “Hamburg Enterprise” the establishment of the first German National Theatre. Lessing had the role of “Theatre poet”/ Despite producing some important discussions of theatre in German (Lessing’s *Hamburg Dramaturgy*), it was forced to close within two years.
  - 1767-1787
    - *Sturm und Drang* movement in writing. A frankly experimental movement of young men in revolt against 18th century rationalism. Friedrich Schiller and Goethe are among them.
  - 1785
    - The introduction of the Argand, or “patent” lamp. A cylindrical wick and glass chimney to control relative proportions of oxygen and oil. This produced a brighter, steadier light than before and it could be coloured.
  - 1789-1799
    - The French Revolution
  - 1777
    - Duke Karl Theodor created the Court and National Theatre of Mannheim. The director of the new theatre, Freiherr von Dalberg attracted to it a number of leading actors including (soon to be) Germany’s greatest classical actor, Augst Wilhel Iffland, and a writer in residence who showed some promise, Fredrich Schiller.
  - August Iffland (1759-1814)
    - Considered Germany’s greatest classical actor and writer of *Familienstucke* which are middle-class dramas dealing with families in crisis.
  - Friedrich Schiller (1759-1805)
    - Wrote *The Robbers* (1782)
      - A Storm and Stress melodrama
    - Wrote *William Tell* (1804)
    - Note the controversy surrounding the opening of *The Robbers* described in the text.
    - Schiller formed a productive alliance with Goethe, gaining from Goethe’s intellect and likewise, introducing Goethe to *Sturm und Drang* sensibilities
Johan Wolfgang von Goethe (1749-1832)
- Considered the greatest literary figure Germany has ever known. Was on the Privy Council at the court of Weimar.
- Wrote Goetz von Berlichingen (1773) during his Sturm und Drang period and Iphigenia in Tauris (1787) in his classical mode. Faust (Part I in 1808 and Part II in 1831)

August Kotzebue (1761-1819)
- The most popular playwright in the Western World by 1810. He wrote melodramas that appealed to middle-class morality.

August Wilhelm Schlegel (1767-1845) and Ludwig Tieck (1773-1853) heavily influenced Romanticism in Germany.
- Schlegel considered Shakespeare to be the greatest of all dramatists and he translated seventeen of his plays. In England, Samuel Taylor Coleridge (1772-1834) adapted Schlegel’s ideas and in France and Italy, Schlegel’s popularity was greatly helped by Mme De Stael’s (1766-1817) Of Germany.

Ludwig Tieck (1773-1853)
- Perhaps more than anyone else, was responsible for familiarizing Germans with the works of Shakespeare and his contemporaries.
- Tieck wrote “fantastic comedies” as well as tragedies that were openly against 18th century rationalism and theatrical practices.

1841
- William IV of Prussia decided to devote his court theatre at Potsdam to experimental productions. He summoned Tieck to stage Sophocles’ Antigone. This was important not only because professional productions of Greek tragedies were practically unknown at the time and Tieck was given complete authority over the production (the director)

1843
- Tieck’s most famous production was of A Midsummer Night’s Dream was incidental music by Felix Mendelssohn

1789-1799
- The French Revolution

1799
- Napoleon (1769-1821) came to power. In 1804, he named himself emperor and between 1805 and 1812 succeeded in controlling practically all of Europe. He abolished the Holy Roman Empire in 1806, and reduced the number of German states to less than forty.

1812
- The tide turned against Napoleon. In 1814, he was deposed and the Battle of Waterloo was in 1815
oil. This produced a brighter, steadier light than before and it could be coloured.

- 1789-1799
  - The French Revolution
- 1791
  - Danton, the leader of the Revolutionary Council, in recognition of the value of the theatre to the Revolution, gave the directive that permitted anyone to open a theatre in Paris.
- By 1830, melodrama was the dominant theatrical form in Europe and America.
- True melodrama was born in Paris after the revolution. There were “restricted theatres” that were licensed to perform classical drama and playhouses in working-class neighborhoods.
- In the “boulevard theatres” were pantomimes, which evolved into tableaux vivants (living pictures). They depicted spectacular scenes of violence and suspense.
- Guilbert de Pixerecourt (1773-1844)
  - Wrote Victor, or The Child of the Forest, which is regarded the way that defined melodrama as an art form. His melodramas championed justice and liberty.
- Scenery and special effects drew people because the middle-class audiences were eager for escape into the magical illusions.
- Special machinery like rams, panoramas, trapdoors, elevators, and flying devices were created to stage train wrecks, horse races, apparitions, and disappearances.