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A METHOD TO HELP DETERMINE AN APPROPRIATE ACTING STYLE FOR A MODERN PRODUCTION OF A PERIOD PLAY

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A METHOD TO HELP DETERMINE
AN APPROPRIATE ACTING STYLE
FOR A MODERN PRODUCTION
OF A PERIOD PLAY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
William Frederick Smith, B.A., M.A.

* * * * *

The Ohio State University
1983

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CHAPTER I. INTRODUCTION

Performing plays written in a different culture has always been a difficult job. Actors, must, in addition to performing their characters, modify their understanding of the theatrical manifestations of the different culture for their audiences. When confronted by different cultural values for thinking, for moving, and for stage presentation itself, we look at the differences from our own cultural expectations and label the variations "style." The number of stage-worthy plays with these differences is very large, but the amount of material to help actors cope with them is unfortunately small.

At the 1980 convention of the American Theatre Association in San Diego, three theatre professors participated in a panel on "style": Roger Gross provided a definition of the word,¹ Alan Woods discussed the value of that definition,² and Brian Lee discussed style in production.³ In terms of information to the performer of the stylized piece, the papers had little concrete advice to offer. Dr. Lee, in fact, totally ignored the actor, even though he included the pit musicians as being among those who contribute style of a production.

²Alan Woods, "Gross's Definition of Style in Pedagogy" (ERIC ED 191 120).
³Brian Hamor Lee, "Strategies for the Use of 'Style' in Production" (ERIC ED 191 118).
At a different panel at the same conference, Dr. Gross presented a paper entitled "The Organic Approach to the Problem of Style of Acting." In it he discussed different approaches to acting and suggested a training program for actors, but nowhere did he offer specific suggestions on how an actor might approach a particular period piece. The purpose of this study is to provide such a tool.

The need for such a tool is demonstrated in Robert Barton’s work dealing with novice actors and their response to Shakespeare. Most of the actors with whom he worked believed that Shakespeare is more difficult to perform than modern playwrights. Seventy per cent of them rated themselves when auditioning as 1 or 2 (on a scale to 7) in inferiority compared to the other auditionees although all actually had approximately the same experience. If the success of the actors was minimal, most of them blamed the director because they "felt more vulnerable in front of an audience than ever before." Dr. Barton further offered that from the beginning of the process, "experienced and novice actors were nearly identical in perceptions of what is unique or special about acting Shakespeare." Unfortunately he did not explain what it is that is unique or special about acting Shakespeare. Is it any different than acting Schiller or Aeschylus or Miller? In each case the actor must make his lines and actions intelligible to his audience. The language and conventions of Miller, however,

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4Roger Gross, "The Organic Approach to the Problem of Style in Acting" (ERIC ED 191 117).

are familiar while those of Shakespeare and Schiller and Aeschylus are not. The style of the playwright is different and it is that difference in style that awes and frightens the actor.

At this point it might be wise to define *style*, a word which seems to have different meanings to different people. The previous paragraphs make reference to the style of the playwright; Dr. Gross wrote about style in acting; and Dr. Lee discussed style in production. The definition offered must include each of these ideas. Gross offered a definition with which I concur, that style is "the pattern of individualizing, strategic choices, of either matter or form, made within the latitude of an implicitly or explicitly defined task." It is a definition that recognizes the unique style of the individuals involved in the collaboration while including the style of their combined efforts. Within the realm of theatre, however, all of the choices made by the practitioners are limited by decisions made by the playwright because the playscript is the basis for the production.

A playwright is not unlimited in his choices either. If he has radical new ideas of content or philosophy or whatever, he must reckon with the traditional difficulty of the vanguard of thought and vision to be accepted by its contemporaries until the new thought and vision have been satisfactorily proved and completely assimilated into the culture. Even then, the shock of a new idea can be examined in the light of a consideration presented by F.M. Cornford in *Thucydides Mythistoricus*, namely his hypothesis of a "circumambient atmosphere"

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of an artist's time and place: a "common interpretation of the world or things" which so surround the artist that he cannot escape it however little he may believe himself to sympathize with it.\textsuperscript{7} To expect anyone, moreover, to have the complete objectivity necessary to recognize completely his own sympathies and preferences relative to his culture is surely to expect a supernatural ability.

Gross suggested a similar idea when he presented the idea that the most important part of a performance for the audience is the "familiar, expressive cute," the conventions which they recognize.\textsuperscript{8} Without them, the audience is lost and apt to become dissatisfied. It follows then that a playwright hoping for an audience of his contemporaries must provide them with their cues, or at least the means whereby the actor can provide them. As new ideas and perceptions are assimilated into the culture, quite naturally, the old cues become dated and quaint and are then abandoned. In order to survive in a competitive market, be it civic for the Greeks or commercial for the Elizabethans, the playwright must provide the conventions that will make his material comprehensible and palatable to his audience.

After longer periods of time, conventions change so drastically that an audience will not even recognize them nor find the nostalgic; they are alien. An obvious example of this is the Greek chorus: even though the ideas and emotions of the play may be as pertinent as ever, they are bound in trappings so strange that they seem unintelligible. If the theatre practitioners can decipher and


\textsuperscript{8} Gross, "Organic Approach," p. 5.
interpret the conventions of the playwright's time for their peers, then they can
provide their audience with a new theatrical experience.

Many tools are currently available which provide information. Diction-
aries, both modern and ancient, provide archaic word meanings which throw light
on to the character's intentions. There are illustrations of examples of most
different theatre structures, even if they are not the specific structures for
which the classics were written, which give the modern practitioners a better
idea of the physical environment for which the playwright was composing.

*Actors on Acting*\(^9\) provides many quotations from great actors of the past to
give their own feelings on their craft and art; usually, however, the student
must be cautious reading these statements because of the difference between his
won connotative understanding and those of the original speaker. Books like
*Playing Period Plays*\(^{10}\) and *Manners and Movements in Costume Plays*\(^{11}\) give
much information on the etiquette of various periods so that they can be used in
plays of those eras. Scholars have provided various reconstructions of acting
styles or periods or individuals: Martin Holmes and his work on Shakespeare's
troupe,\(^{12}\) and Alan Downer's work on the styles of both the eighteenth and

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\(^9\) Toby Cole and Helen Krich Chinoy, ed., *Actors on Acting* (New York:


\(^{11}\) Isabel Chisman and Hester Emilie Raven-Hart, *Manners and Movements
in Costume Plays* (Boston: Walter Baker, n.d.).

\(^{12}\) Martin Holmes, *Shakespeare and His Players* (London: J. Murray, 1972),
nineteenth centuries\textsuperscript{13} are two examples. A recent text, \textit{Acting with Style},\textsuperscript{14} provide specific information for the education of modern actors for performing period plays.

These resource are similar in two shortcomings, however: they all focus their information on reconstruction of the period styles, and none of them provides a context for the actor to make his own decisions. The etiquette books, the historical reconstructions, and the acting text base their suggestions on what the actors of that time did. Unfortunately conventions have changed between that time and ours, and the actor who provides a historically accurate performance will probably mystify and alienate his modern audience, excepting perhaps the cognoscenti. Modern actors must interpret the familiar, expressive cues of the past for their audiences, satisfying modern expectations and tastes.

The sources mentioned also provide individual examples of what the actor should do, nowhere giving him a method by which he might make the most appropriate choices for his character in a particular scene. In addition they offer no context for the performance of the single gesture or movement they provide. The style they offer is one composed of a few specific gestures with nothing to tie the gestures together.\textsuperscript{15}


\textsuperscript{14} John Harrop and Sabin R. Epstein, \textit{Acting with Style} (Englewood Cliffs, N.J.: Prentice-Hall, 1982).

\textsuperscript{15} Manners and Movements, for example, offers instruction on how a gentleman might, with correct etiquette, greet people from higher or lower stations. It does not, however, give the actor information on how he might move from scene to scene with greater and lesser personages, using the proper etiquette to make a statement about the character or even to make the performance cohesive.
It is with these problems in mind that this dissertation was written: (1) to offer a framework into which the modern actor can put the information available from historical sources and (2) to provide a method of analysis to enable the modern practitioner to develop a production style that will satisfy the conventions of his own time while presenting the style of the original period. Though other practitioners, notably the director, may find this information useful, the point is to give modern actors an available grasp of styles in period they may perform.

THE STUDY

The method espoused in this dissertation evolved out of an attempt to examine the relationship of movement specifically required by the texts of Euripidean tragedy with the movement suggested by the intense emotion, the narrative, and the agon present in the text. Success in that area led to the exploration of other epochs.

To best demonstrate the method and its application, it was deemed advisable to provide textual analysis with as few variables as possible. To examine tragedy in one period, for example, and comedy in another would automatically include the differences in the two genres as well as the time periods and as a result not allow the value of the method itself to be seen in a clear light. Comedy in general was considered not very useful for this demonstration because of the emphasis on visual and topical humor, much of which is in the tradition of the culture and has little textual support. The traditional emphasis on universal values and ideas in tragedy would show more clearly the method and its values, and so those plays were selected.
A search for stageable tragedies from various periods was the next step. The emphasis is on plays with a production history because stage conventions are more likely to be found in those plays written to be performed than in those written to be read. A variety of different eras was examined, looking for plays that were different enough to show different results yet within the genre, which resulted in the selection of the plays of Classical Greece, Elizabethan England, and Neoclassical Weimar.

Any playwright will naturally have his own idiosyncrasies concerning the various areas of theatre. By selecting a relatively large number of plays, it is hoped that those individualities will be minimized and the conventions and traditions of the time will show more clearly. There comes a time, however, when increasing the number of plays provides no new information. Each period used was therefore examined with what seemed to be an appropriate number of plays.

Because traditions change with time, the production span of the plays selected was considered. To presume that Euripides at the end of his career was using the same production techniques that Aeschylus was at the beginning of his seems at best naive. Events, individuals, and fads will change audience expectations. The span of fifteen years was picked arbitrarily as being sufficiently large to include a requisite number of plays, yet small enough to lessen the chance of any significant changes in style.

Because of the Greek and German plays, the translations themselves had to be examined. Wherever possible at least two translations of each play were used. In the case of the Greeks, the standards by which the other translations were judged were the Grene-Lattimore editions and the Loeb Classic Library. Only the information that was corroborated through all the translations read was used.
The translations that follow are from the Grene-Lattimore editions because they are more produceable in addition to being scholarly. The German texts used as a standard were those translations by Charles E. Passage. Though there are others equally readable and poetic, his work seems particularly useful because it allows all of the translations from a single period to be done by a single source, eliminating the additional idocyncracies of many translators, particularly in a period with so few plays. In addition, his translations are for the most part the most recent and the most scholarly as well as having the fewest editorial additions. As was the case with the Greek plays, however, each of the German plays was read in different translations to verify the information received. Should the practitioners choose to do a play from a period with few translations, he is more or less at the mercy of those available, flavored by his own theatrical sense and taste.

Chapter II in the dissertation presents the method in detail providing examples of the four elements of which it consists. That chapter also gives sample analyses to show how the elements are used. Each of these elements, though, has a wide scope as regards the number of possible examples; the reader, therefore, will learn more about each element as he reads through the dissertation. Because each period requires a large sampling, only after each has been examined fully are any conclusions presented.

Chapters III through V show the method in action. Each chapter is separated into sections for the elements of Narration, Oration, Emotion, and Stage Action with examples. Lengthy quotations are included because their very length is a factor with which the modern actor must cope. They also demonstrate more clearly the differences between periods and the specific requirements of each.
Although each chapter provides a conclusion based on the evidence presented, the reader is asked to remember that it is the method itself that is being examined. In fact, he will probably notice similarities between the conclusions offered for the various periods. This partly because of the similar features (relative to modern customs) in the periods examined: the language is very poetic and a more striking feature of the theatrical experience than in our own period. Another reason for the similarities is the emphasis of this dissertation. The results offered are necessarily generalizations; the specifics needed for a production's style vary from production to production. Though specific suggestions on vocal and physical delivery could be given, they would be limited by the specific interpretations presented herein. While they may be appropriate for one actor providing the means to illuminate and explicate the text, they are just as likely to be arbitrary and limiting to another. The purpose here is to offer a means to free the actor from such artificial performances, to offer him a tool whereby he can derive his own most vital performance style.
CHAPTER II. THE METHOD

As presently developed, the method is based upon certain premises. They are 1) that the playwright has an acting style in mind which can be discerned from his use of language and 2) that there is homogeneity of the performance style within a play and a period and between language and action in every period.

The fundamental premise is that language indicates the performance style of the actors of any particular period. An experimental playwright may, as in the case of Goethe, have particular ideas on the style he wants in his play, but that usually is not the case. Such ideas are not necessary because a conventional playwright does not begin his work in a vacuum. He has certain expectations of what the theatre practitioners will bring to the production. Those expectations include the overall appearance of the play which in turn includes the attire of the actors, the physical background of the action, and the appearance and sound of the actors on the stage. When he writes his play, he adapts his ideas to fit the environment into which it must go. He would not expect period costuming from actors who wear only their finest, contemporary clothing. He would not expect a realistic set from a theatre which has no facilities for such spectacle. Nor would he expect the acting to be substantially different from the acting he has seen and understands the actors to be capable of providing for his play. The dialogue he selects, which is his primary and frequently only source of information to the audience, is deemed by him to be appropriate to the performance practices of his
The careful researcher can then determine, by textual analysis, some of the performance practices which were in the playwright's image of his play and, by inference, in the typical performances of his day. As a result the modern actor, because he better understands the expectations of the playwright, is better equipped to perform the play for a modern audience.

Only, however, if there is presumed to be some kind of homogeneity in the style of the time can the researcher feel relatively comfortable with his conclusions. This idea will be dealt with in more detail in Chapters III through V, but suffice it to say that the scholar must presume that the Greek actors used the same fundamental techniques whether performing Oedipus or Jocasta or the Corinthian shepherd. If every speech was different, then no conclusions can be deduced from any. Only if there is a relative conformity can the text be examined relative to itself in order to find the varieties therein. The same can be said for a historical period: only if performance styles were similar from play to play can the researcher draw conclusions from an examination of different texts. If the actor who performed in Euripides' Iphigenia in Aulis (406 B.C.) and Sophocles' Oedipus Colonus (405 B.C.) had used radically different performance techniques from role to role, then no conclusions could be deduced by comparing the two texts. If the actor used the same techniques, then the researcher can get some idea of those similar techniques from the texts.

Finally one must presume that there is a correlation between language and movement. When a character says, "Let go of my hand," one must assume that his hand is being held. Occasionally the movement can be seen as clearly

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rhetorical or figurative; a character complaining, "Quit holding me," might be speaking of an emotional confinement instead of a physical one. In most cases, however, the movement described within the dialogue is, in a modern production appropriately performed by the actor.

THE ELEMENTS OF THE METHOD

The method consists of four elements: Narration, which deals primarily with exposition and the setting of the environment of the action of the play; Oration, which is concerned with the ideas and the expression thereof within the text of the play; Emotion, which focuses on the depth and intensity of the passions of the characters as revealed in the text and in the action of the play; and Stage Action, which is the physical movement specifically required by the text. Narration sets the environment, Oration discusses the ideas, and Emotion reveals the feelings of the characters; the last two are primarily concerned with the human condition within the setting of the first. Examination of the quality of language is important in these three elements in order to evaluate properly their influence on a modern performance of a period play. Language that is primarily poetic and graceful is at odds for a modern audience with movement that is brutal, mundane, and plebian. Likewise, language that is short and to-the-point is inconsistent with grand, flowing gestures. The actor must choose gestures and movement that seem appropriate for the character he envisions from the language of the text. An actor may even give different qualities to different characters in order to emphasize their different stations in life. The modern practitioner should capitalize on the language to give the characters as full a characterization as possible.
All four elements may be combined in one passage. One might find within a passionate narration not only a comment on one of the ideas of the play, but also a command that another character behave in a certain manner. Examples of each element follow and will in turn be followed by an example of a combination.

These four elements seem particularly appropriate to an evaluation of the modern actor's responsibilities on stage because they are concerned with the sum total of his work. He uses Narration to give the necessary background to his audience. His character feels and expresses some emotions (or lack thereof which is equally informative). The play is concerned with some comment on the human condition, however profound or meager, and the expression of it will influence in some manner the actor's performance. Finally, there is some physical action involved in the actor's performance, even if that action consists primarily of standing and declaiming; the actor must do something with his body to support the communication of the other three elements.

Narration, as an element in this method, can most easily be seen in the Greek use of messengers to give to the characters onstage, and incidentally to the audience, information vital to the plot progression. Closer examination reveals that not only do the messengers have long, narrative passages, but frequently the leading characters also have long descriptions of their background, feelings, and ideas which contribute to the audience's theatrical experience. Narration also includes descriptive passages which may be included as comments on or paeans to contemporary events and people. It is the dialogue which provides exposition and/or is descriptive. It is interesting to note that if Narration is combined with character revelation, viz. the audience learns more about the character as a person rather than listening merely to a dry recounting
of his past, the appropriate style of acting.tends more toward Naturalism because it is more like everyday life.

Sophocles' Philoctetes, like many Greek tragedies, begins with a Narrative passage. Odysseus begins the play with a description of the area, continues with a brief retelling of the past, and ends with further comment on the physical area:

This is it; this Lemnos and its beach
down to the sea that quite surrounds it; desolate,
no one sets foot on it; there are no houses.
This is where I marooned him long ago,
the son of Polias, the Melian, his foot
diseased and eaten away with running ulcers.

Son of our greatest hero,
son of Achilles, Neoptolemus,
I tell you I had orders for what I did:
my masters, the princes, bade me do it.

We had not peace with him: at the holy festivals,
we dared not touch the wine and meat; he screamed
and groaned so, and those terrible cries of his
brought ill luck on our celebrations; all
the camp was haunted by him.

Now is no time to talk to you of this,
now is no time for long speeches.
I am afraid that he may hear of my coming
and ruin all my plans to take him.

It is you who must help me with the rest. Look about
and see where there might be a cave with two mouths.
There are two niches to rest in, one in the sun
when it is cold, the other a tunneled passage
through which the breezes blow in summertime.

A man can sleep there and be cool. To the left,
a little, you may see a spring to drink at—
If it is still unchoked—go this way quietly,
see if he's there or somewhere else and signal.
Then I can tell you the rest. Listen:
I shall tell you. We will both do this thing.

In the first twenty-five lines of the play, the modern audience has learned where
the play is set (Lemnos) and it has been described. Someone (he is not named
until line 55) has been abandoned here with a diseased foot by the speaker. The
speaker's companion is identified, with some redundancy (the speaker himself is
identified in line 26 when Neoptolemus responds), and the action of the play is
begun (lines 13-14, and 24-25). Note that there is virtually no character
revelation here; the audience learns nothing about Odysseus except perhaps that
he is good at taking orders (line 6). The language is straightforward and not
excessive (at least in this particular passage), but the sentence structure reveals
a more formal way of speaking than the word choice itself might suggest. The
third verse is one sentence. The structure in that verse is more complex and
some of the words selected are not typical of an average person. "... he
screamed/and groaned so, and those terrible cries of his/brought ill luck on our
celebrations" is an example of such word choice. "Ill luck" is not everyday
language; nor is the structure of that single portion of a larger sentence typical.
This single example is not designed to give the whole of the information
available on the method as applied to Greek texts. It is provided merely to
demonstrate how Narration functions in the play and to give a brief look at how
the quality of language can be evaluated.

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3To a Greek audience the story would be sufficiently familiar that they would
very likely be able to predict the action of the play from the first seven lines
which would identify for them the location, the title character (son of Polias), the
speaker (who marooned Philoctetes), and the listener (son of the greatest hero).
The actor playing to a modern audience would necessarily play differently
because of different audience knowledge.

4Because the concern here is for modern productions, the fact that the play
is a translation is not that important. The movement should be appropriate for
the text chosen and the results of the method derived from that. Refer to the
discussion in Chapter I.
The fact that no physical action is provided in the text is not important, but the nature of the scene, the secrecy combined with the need to give information to a conspirator, would suggest some indication of caution. That it is not given does not mean that the text is necessarily more formal than natural, but it does offer a clue that can be corroborated by other examples, particularly when the slightly formalized language is considered.

Oration deals primarily with the presentation of ideas in the play. Like Narration it also includes the quality of language to express those ideas. The element developed specifically out of the Greek love of rhetoric and debate, which is demonstrated most clearly in the agon. The characters, not infrequently, will drop their characterization and openly debate the ideas of the play, e.g. Hecuba in the agon of Trojan Women. Language choices that do not deal specifically with ideas are included in Oration when they are not already dealt with in Narration or Emotion. Antony's brilliant reversal of Brutus' defense in Julius Caesar is an example of such. The set speeches of Elizabethan texts are another example of little, verbal gems that may not contribute directly to the ideas of the play but allow the actor to demonstrate his rhetorical and verbal dexterity.

Goethe uses Antonio in Torquato Tasso to represent the cultured, intelligent courtier in contrast to the undisciplined, unmannered artist, Tasso. In the following passage he discusses the beauty of the poetry of Ariosto with whom Tasso has been compared favorably by the other characters in the play. The passage is descriptive, hence Narration, but it is also a discussion of the rigors of poetry particularly on the poet:

As Nature decks her inwardly rich heart
With garb of green and motley color, he
Garbs everything that can make human creatures
Worthy of respect and of affection
In flowery raiment of his fable-fiction.
Contentment, wisdom, and experience,
And mental vigor, taste, and pure sense for
The truly good, these in his poems seem,
In spirit and in person also, to
Repose as under flower-bearing trees,
Enfolded in the snow of the light blossoms,
Enwreathed with roses, whimsically ringed around
With wanton magic play of Amoretti.
The spring of plenty bubbles close at hand
With view of many-colored wondrous fishes.
The air is filled with rarities of fowl,
As copse and meadow are with unknown herds;
Roguishness half concealed in verdure listens,
From time to time out of a golden cloud
Widsom intones exalted maxims, while
Upon a well-tuned lute wild madness seems
To rage about, now one way, now another,
And yet hold temperately to faultless rhythm.
Whoever ventures up beside this man
Deserves the wreath for sheer audacity.
For me if I seem myself possessed
And, like a man in ecstasy, can not
Take heed of time or place or what I speak;
For all these poets, all these wreaths, the festive
And rare array of lovely ladies, they
Transport me from myself to a strange land. 5

Though this is a narrative description of the poetry of Ariosto as well as a
challenge to compete with him, it is also, in a play about a poet, a discussion of
the requirements of poetry on the poet himself. It is a discussion of the power of
poetry on the reader (lines 736-737 and 740-741) and by extension of the poet on
his public. It is therefore very relevant to a discussion of Tasso's role with his
public in the house and the quality of his poetry in comparison to his behavior
and treatment.

The quality of language in this particular example is definitely more ornate
and elegant than everyday language and would seem to require, at least for this

5Johann Wolfgang von Goethe, Torquato Tasso, in Goethe's Plays, trans.
scene, more ornate and posed gesturing than might be found in an everyday, Naturalistic scene. Every sentence uses poetic language and interesting sentence structure. A character who discusses the garb of nature as "green and motley color" could be expected to behave in a certain manner. The length of the speech is another indication of the kind of gestures that might accompany it. A scene with short, emphatic speeches is more likely to have Naturalistic gestures than would a scene with long, descriptive passages. It is difficult to imagine a character scrubbing the floor, chopping wood, or engaged in some other household task while having the presence of mind to discuss such ethereal topics with such beautiful language. The kind of person who would express himself in such a manner is more likely for modern expectations to have had a life devoted to more intellectual pursuits and would probably move and gesture accordingly.

The element of Emotion refers to the passion of the characters as expressed in language and action. The larger and deeper the Emotion, the more intense the movement and gesture and, consequently, from a modern perspective, the less mundane. This is especially true if the emotion becomes grander in scope than is usual for an everyday person. The intensity of a Medea, for example, is somewhat unlike the emotion one might expect to find were such an incident to happen to a woman from New York who went to London with a new husband. The amount of jealous passion required for Medea to punish Jason by killing their children is larger than the everyday experience.

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6 A.R. Gurney in *The Golden Fleece* updates the Medea legend to show how a contemporary, middle-aged couple might react to these events.
Occasionally the language will indicate a depth and passion which is entirely unsupported by the action of the play. Though a character may grieve about a dead mate, mourning that he has lost his mind from misery, he is capable of behaving in a perfectly logical manner speaking coherently and beautifully; such behavior would, in a Naturalistic setting, indicate great presence of mind. Emotion is seen as a combination of the depth of passion and the expression of it; the actor must somehow combine the two.

Tamburlaine was one of the most popular Elizabethan stage works. The language is very elegant and flowery. Characters are equally as poetic describing their emotions as they are describing their actions. In the following speech, Bajazeth, former Emperor of the Turks, comments in Part I, Act V, scene 1 on his ignominious state after having been defeated by Tamburlaine,

O life more loathsome to my vexed thoughts
Than nolsome parbreak of the Stygian snakes
While fills the nooks of hell with standing air,
Infesting all the ghosts with cureless griefs!
O dreary engines of loathed sight
That sees my crown, my honour, and my name
Thrust under yoke and thraldom of a thief—
Why feed ye still on day's accursed beams,
And sink not quite into my tortured soul?
You see my wife, my queen and empress,
Brought up and propped by the hand of fame,
Queen of fifteen contributory queens,
Now thrown to rooms of black abjection,
Smeared with blots of basest drudgery,
And villeness to shame, disdain, and misery.
Accursed Bajazeth, whose words of ruth,
That would with pity cheer Zabina's heart
And make our souls resolve in ceaseless tears,
Sharp hunger bites upon and gripes the root
From whence the issues of my thoughts do break.
O poor Zabina, O my queen, my queen,
Fetch me some water for my burning breast,
To cool and comfort me with longer date,
That, in the shortened sequel of my life,
I may pour forth my soul into thine arms
With words of love, whose moaning intercourse
Hath hitherto been stayed with wrath and hate
Of our expressless banned inflictions.

As in the case with the passage of *Oration*, this passage has a great deal of the descriptive characteristic of *Narration*. The character is primarily concerned, however, with expressing his *Emotion*, and therein, i.e. the quality of *Emotion* and the manner in which it is expressed, lies the necessary information for the actor. The *Emotional* fall of the character is great; it would seem that he feels that the only act left to him is suicide since his life is so "loathsome." His despair is enhanced by the low station into which his wife has been hurled. The scene itself is not, perhaps, unnatural; but both the language used to express the feeling and the manner in which that language is used suggest to a modern reader a highly exaggerated style of delivery. The expression of despair is so poetic that the text seems to require the characters to stand and declaim their lines in order for the audience not to be distracted from the verbal glory by unessential movement. The quality of the language is such that the character seems almost to be super human in his ability to express himself so exquisitely while being so emotionally wrought. One might assume from this that the character's stature is such that such a manner of speaking is natural to him; if that is so, then an appropriate style of movement would also seem natural for him.

These three elements are the most subjective; everyone reading the passages will receive different stimulation particularly in terms of visualizing a performance of them. The physical action specifically required by the text is far more objective. If the text requires a kneel, then the character must kneel;

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there is little question of the precise nature of the movement although the manner of the movement is subject to personal opinion. Accompanying the specific textual-references to movement are the textual references to stage and costume properties, particularly those which must be handled: weapons, food, lamps, cards, etc. In terms of the discussion of the Stage Action, Movement is used to refer solely to movement across the stage involving the whole body. When Cassandra enters, for example, in Trojan Women, the chorus comments on her bacchic movement, implying that she is moving in a frenzy about the stage. Gesture is used to refer to movements of body parts: arms shaking, heads nodding, feet tapping. Pentheus tells Cadmus, "Take your hands off me." The implication is that Cadmus was literally touching Pentheus. Props are included with Gesture because the props being considered must be handled and the actor must decide how to handle them. The abundance and nature of props will also have a bearing on the overall performance style of the play. A play which emphasizes properties must necessarily be more Naturalistic than one with no props because of the emphasis on the physical environment in Naturalism; a play with fewer properties allows for movement and gestures that are more poetic and descriptive. Philoctetes' bow is an important element in Philoctetes; it is handed from one character to another and used at one time to threaten Odysseus. The actor must pick some manner of handling the bow. By combining the subjective information discerned from Narration, Oration, and Emotion with the specific movement and gesture requirements from Stage Action, he can get a better idea of an appropriate performance method.

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When evaluating the information available for Stage Action, stage directions are used only as secondary sources supporting the information contained within the dialogue. They should not be considered alone as direct evidence. The casual reader can not be sure that the modern editor did not enter some himself attempting to make the text more readable to the modern public. Even if a stage direction is from the playwright, the manner of the movement should be supported by the text and the other elements. When Schiller instructs his actors in Wallenstein's Camp to be milling about, he probably has a different kind of movement in mind than one might expect from a twentieth-century playwright using the same direction; Webster defines "mill" as "to move in a riotous, esp. eddying, mass" which would be very unlikely to appeal to a neoclassical playwright although it has been used by the Living Theatre.

Occasionally the passages will combine all of the first three subjective elements. In these instances the passages should be examined separately for all three to see the information provided in each category. Sir Charles Mountford (in scene iii of A Woman Killed with Kindness), after having with his retinue killed the retinue of Sir Francis Acton, realizes the dilemma into which he has put himself and exclaims,

My God! what have I done? what have I done?  
My rage hath plung'd into a sea of blood,  
In which my soul lies drown'd. Poor innocents,  
For whom we are to answer. Well, 'tis done,


10This example further supports the change in language and its meaning with suitable effect in performance expectations and the need for the actor to interpret that change while preserving the intent.
and I remain the victor. A great conquest,
When I would give this right hand, nay, this head,
To breathe in them new life whom I have slain,
Forgive me, God, 'twas in the heat of blood,
And anger quite removes me from myself:
It was not I, but rage, did this vile murder;
Yet I, and not my rage, must answer it.
Sir Francis Acton he is fled the field,
With him, all those that did partake his quarrel,
And I am left alone, with sorrow dumb,
And in my height of conquest, overcome.

The emotions of the character are obvious. That he must pay for his deeds, even
though his actions were undertaken in a fit of passion, is an important theme in a
play which provides no excuses for a woman who is led astray against her better
feelings by another (Anne and Wendoll, respectively). The conjunction of Sir
Charles' despair and his more casual "Well, 'tis done/And I remain the victor" is a
comment on the naturalness to a modern audience of the passion of the moment
and consequently on the manner in which the actor should play it. Note line 55
in which Sir Charles describes himself as "with sorrow dumb" when, in fact, he
has been not dumb but beautifully articulate.

The Emotion in the scene is high-flown and intense in expression. Des-
cribing his soul as being drowned in the blood of those whom he and his retainers
have killed is not the ordinary description of such an event. That he would give
up his life to restore them is not perhaps unique but his manner of expression is
and suggests a graceful form of performance. Reference was made to his having
been rendered dumb after his impassioned speech. These examples suggest in the
speech that the modern actor should probably restrict himself to a minimum of
gestures.

11 Thomas Heywood, A Woman Killed with Kindness, ed. R.W. van Fossen
Narration and Oration support the results of the Emotional examination. The description of Sir Francis' having left the field is expressed in a manner that is not ordinary. The same can be said for the expression of the moral of the play, that he must suffer for his actions regardless of his motivation; it also is expressed in a method which suggests a formalized style of presentation. All three of them indicate that the predominant style for this character in this speech is not Naturalistic. The high tone, the flowery language, and the convoluted syntax all point to a character who is highly educated and likely to move and gesture with a grace and smoothness unusual in our mechanized society.

The elements of Narration, Oration, and Emotion, then, are examined from a basically subjective point of view. The reader's results are based on his own connotative understanding of certain descriptive passages. The accumulation of such passages from a play or canon of plays will reduce the subjectivity an individual will have because of the variety of available examples to support or disprove a pet theory. Thus the conclusions should be more objective. In a like manner, the variety of texts available in a group of plays should provide the same sorts of examples to a number of people allowing them to draw similar conclusions. The combination of the objective requirements in Stage Action with the subjectivity of the other three elements should give a reasonably accurate overview of an appropriate performance style for a period. This method does not propose to teach the careful reader how to handle a particular property or how to execute a particular kind of bow. That information can be found in a variety of texts, in etiquette books, acting manuals, and other books of the sort from the period. It provides a context, the framework mentioned in Chapter I, into which the actor can put the information from those other sources.
The next three chapters examine three different performance periods to demonstrate how the method is applied to particular eras. Chapter III looks at texts from Classical Greece, Chapter IV at those of Elizabethan England, and Chapter V at Neoclassical Wiemar. Each chapter includes more detailed analysis of the four elements in the texts of the period and offers the modern actor suggestions on an appropriate performance style for each period.
CHAPTER III.  THE METHOD APPLIED TO TEXTS OF CLASSICAL GREECE

The golden age of Classical Greek theatre is dominated by Aeschylus, Sophocles, and Euripides. The earliest date for a dramatic work is 472 B.C. for Aeschylus' The Persians and the latest is 406 B.C., the year both Sophocles and Euripides died. To apply the method, I arbitrarily set a limit of fifteen years as was explained in Chapter I. In this case, however, that was unnecessary because of the large sample of plays from a smaller period of time. Unfortunately, no fifteen-year span included plays by all three playwrights. Because only two playwrights could be used, the time span with the greatest number was selected. Seven plays by Euripides and two by Sophocles were produced between 415 and 405 B.C. (The other plays by Sophocles, i.e., Electra, are variously dated by scholars and have therefore been rejected because they might skew the results.)

The particular plays used include by Euripides: Trojan Women (415 B.C.), Electra (414-410 B.C.), Helen (412 B.C.), Phoenician Women (410 B.C.), Orestes (408 B.C.), Iphigenia in Aulis (406 B.C.) and The Bacchae (406 B.C.); and by Sophocles: Philoctetes (409 B.C.) and Oedipus at Colonus (405 B.C.).

A premise made in addition to those mentioned in the preceding chapter further concerns the homogeneity of the acting style. It is presumed that there is no substantive difference between the style in the choral exchanges, the style

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1 All translations have been taken from The Complete Greek Tragedies, ed. David Grene and Richmond Lattimore (Chicago: Univ. of Chicago Press, 1959). The footnotes for each play will acknowledge the translator, the volume, and the page in the volume. For multiple notes on a single play, the translator's name will be given with the volume and page number.
of the messengers, and the style of the different kinds of characters. In short, because the same three actors played all of the roles in a play, it is presumed that they would have played all of their parts with essentially the same mannerisms and vocal qualities. Furthermore, though some of the passages may have been sung while others were spoken, no attempt has been made here to deal with that distinction; the presumption is that the playwright would have accounted for those distinctions while composing the play. Finally, no attempt is being made to discuss the particular movement and vocal performance habits of the chorus. The options for handling the chorus in a modern production are many; the practitioner must make choices appropriate for his audience's expectations given the concept of a particular production.

NARRATION

Narration is the most easily found of the elements of the method. Many Greek plays have Messengers who give essential information to the audience (and occasionally to the other characters) concerning events that have happened off stage. The following example from *The Phoenician Women* is typical:

> When Creon's son, who died to save the city, on the highest tower standing, had thrust his sword through his own throat and saved this land of ours, your son sent seven companies and their captains, to the seven gates, to keep the Argives off. Horses against the horsemen did he set, foot against infantry, so where the wall was weak against assault, he guarded it. From the high citadel we saw the host, white-shielded men of Argos. They left Teumesus, they rushed the ditch to set the town on fire.
Then the paean and the trumpet played together from there, and from our walls.\(^2\)

The preceding brief example should remind the reader of the qualities of the messages thus delivered. They tend to be highly descriptive, usually very poetic, and lengthy; the Messenger in the above example continues until line 1199. There follows a brief exchange with Jocasta who presses him for the evil news which she is certain he is hiding. He gives it to her (lines 1217-1263) and exits. From the point he entered (line 1067) until he exits, the audience learns nothing about him, nothing about his station in life, nothing even about his relationship to the ruling family. In a play of approximately 1765 lines, he has delivered a tenth, the bulk of it in two speeches.

Even so brief an example gives indications of a style appropriate to this particular speech. The sentence structure is stylized and formalized. In line 1091 Creon's son is "on the highest tower standing," a convoluted form which gives a poetic slant to the line. The graceful expression suggests graceful delivery. The language requires the attention of the modern audience in order to be comprehended; large movement would almost inevitably prove a distraction.

*Phoenician Women* contains another, albeit shorter, message: lines 1356-1479 with a two-line, choral interruption (1425-1426). *Oedipus at Colonus* includes a Messenger who describes Oedipus' death (lines 1586-1667). A Messenger describes the successful flight of Helen and Menelaus in *Helen* (lines 1526-1618). Though not all of the plays contain Messenger roles, they do contain narrative dialogue which does nothing to reveal character and whose sole function is to give information and further the plot.

Frequently, the plays will begin with narrative dialogue in the form of exposition which is set perhaps by one of the primary characters: *The Bacchae* opens with Dionysus (lines 1-63); by a secondary character: *Electra* opens with her farmer-husband, (lines 1-50); or with a watching god: *The Trojan Women* opens with Poseidon (lines 1-47). In each case, the dialogue has the sole function of exposition.

Narration may appear disguised in another function as the following prayer from *Oedipus at Colonus* reveals:

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Ladies whose eyes
Are terrible: Spirits: upon your sacred ground
I have first bent my knee in this new land;
Therefore be mindful of me and of Apollo,
For when he gave me oracles of evil,
He also spoke of this:

A resting place,
After long years, in the last country, where
I should find home among the sacred Furies:
That there I might round out my bitter life,
Conferring benefit on those who received me,
A curse on those who have driven me away.
Portents, he said, would make me sure of this:
Earthquake, thunder, or God's smiling lightning;
But I am sure of it now, sure that you guided me
With feathery influence upon this road,
And led me here into your hallowed wood.
How otherwise could I, in my wandering,
Have sat down first with you in all this land,
I who drink not, with you who love not wine?

How otherwise had I found this chair of stone?
Grant me then, goddesses, passage from life at last,
And consummation, as the unearthly voice foretold;
Unless indeed I seem not worth your grace:
Slave as I am to such unending pain
As not man had before.

O hear my prayer,
Sweet children of original Darkness! Hear me,
Athens, city named for great Athena,
Honored above all cities in the world!
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Pity a man's poor carcase and his ghost,
For Oedipus is not the strength he was.

As was the previous passage, this selection is comprised primarily of descriptive material; Oedipus describes how he came to be at this spot. The information, however, gives little characterization. The speech is personal; lines 96-102 seem to be motivated by the character, but there is little in those lines to inform the reader of the unique qualities of Oedipus. Because Narration tends not to be concerned with characterization, plays (and periods) which have blatantly obvious exposition and descriptions tend more toward formalized exclamation rather than the less recognizably conventionalized style of the Naturalistic schools. In order to make theatrical action appear as life-like as possible, Naturalistic playwrights will try to give the characters psychological motivation for as much activity as they can, including giving necessary background material.

Characters may use this element to describe their own reactions in times past as in this example from Orestes:

Home from Troy at last.
How happy I am
to see this house once more —
but also sad,
for never have I seen a house more hedged about
by suffering than this.
I was putting in to shore
near Cape Malea when I first heard the news
of Agamemnon's murder at the hands of his wife.
For Glaucus, the god of sailors and a prophet
who does not lie, suddenly rose from the sea
in clear view of the ships and cried:
"Menelaus,
your brother lies dying in his bath,
the last bath his wife will ever give him."

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3 Robert Fitzgerald, trans., Oedipus at Colonus, II, 83-84.
My crew and I alike burst into tears
at this dreadful news.

Well, so we reached Nauplia.
My wife Helen came on ahead at night,
and I was looking forward to seeing Orestes and his mother,
thinking, of course, that they at least were well,
when some sailor told me of the shocking murder
of Clytemnestra.

Menelaus' first words upon entering tell his emotional state (lines 358 and 359), yet his next lines do not support that emotion in a manner supporting modern expectations. Instead he describes how he learned about the murder and what his response had been then. The transition from the emotion to the description does not support the psychological realism consonant with Naturalistic styles. Though he describes an emotional response to the news of his brother's death, at this point it seems to be primarily a fact. Little characterization is given here. Thus while the language itself does not suggest a formalized manner; the inconsistency between the language and what it expresses suggests a non-realistic mode.

Narration is frequently used by characters to tell their own stories that led to the current state of affairs: Neoptolemus tells Philoctetes a fictitious account to enlist Philoctetes' aid and his bow (Philoctetes, lines 342-390); Menelaus enters and tells the audience what has happened to him since he left Troy and came to Egypt (Helen, lines 386-436); Agamemnon tells his old retainer all of the events that led to his instructing Clytemnestra to bring Iphigenia to Aulis (Iphigenia in Aulis, lines 49-112). Finally, the characters may use Narration to tell what will have happened, to prophecy (Heracles in Philoctetes, lines 1408-1444); to tell why what happened happened (Dionysus in The Bacchae in

4William Arrowsmith, trans., Orestes, IV, 212-213.
the missing portions); and to tell what has happened (Apollo in *Orestes*, lines 1625-1665). There are prophecies by humans as well (Cassandra in *The Trojan Women*, lines 353-405). These examples are provided in order to demonstrate the kind and length of language used in narrative passages, the variety of Narration, and its prevalence throughout the Greek canon.

**ORATION**

Oration deals primarily with the dialogue in the play which serves to discuss the ideas and morality underlying the action. One of the most inappropriate from a character point-of-view is the discussion between Hecuba and Helen in *The Trojan Women*, a large portion of which follows:

Helen:
Perhaps it will make no difference if I speak well or badly, and your hate will not let you answer me. All I can do is to foresee the arguments you will use in accusation of me, and set against the force of your charges, charges of my own.

First, then!

She mothered the beginning of all this wickedness. For Paris was her child. And next to her the old king, who would not destroy the infant Alexander, that dream of the firebrand's agony, has ruined Troy, and me. This is not all; listen to the rest I have to say. Alexander was the judge of the goddess trinity. Pallas Athene would have given him power, to lead the Phrygian arms on Helleas and make it desolate. All Asia was Hera's promise, and the uttermost zones of Europe for his lordship, if her way prevailed. But Aphrodite, picturing my loveliness, promised it to him, if he would say her beauty surpassed all others. Think what this means, and all the consequence. Cypris is prevailed, and I was won in marriage: all for Greek advantage. Asia is not your lord; you serve no tyrant now, nor take the spear in his defense. Yet Helleas' fortune was my own misfortune. I, sold once for my body's beauty stand accused, who should for what has been done wear garlands on my head. I know.
You will say all this is nothing to the immediate charge:  
I did run away; I did go secretly from your house.  
But when he came to me--call him any name you will:  
Paris? or Alexander? or the spirit of blood  
to haunt this woman?--he came with a goddess at his side;  
no weak one. And you--it was criminal--took ship for Crete  
and left me there in Sparta in the house, alone.

You see?

I wonder--and I ask this of myself, not you--  
why did I do it? What made me run away from home  
with the stranger, and betray my country and my hearth?  
Challenge the goddess then, show your greater strength than Zeus'  
who has the other gods in his power, and still is slave  
to Aphrodite alone. Shall I not be forgiven?  
Still you might have some show of argument against me.  
When Paris was gone to the deep places of death, below  
ground, and the immortal practice on my love was gone,  
I should have come back to the Argive ships, left Troy.  
I did try to do it, and I have witnesses,  
the towers' gatekeepers and the sentinels on the wall,  
who caught me again and again as I let down the rope  
from the battlements and tried to slip away to the ground.  
For Delphobus, my second husband: he took my away  
by force and kept me his wife against the Phrygians' will.  

O my husband, can you kill me now and think you kill  
in righteousness? I was the bride of force. Before,  
I brought their houses to the sorrow of slavery  
instead of conquest. Would you be stronger than the gods?  
Try, then. But even such ambition is absurd.

Chorus:
O Queen of Troy, stand by your children and your country!  
Break down the begulement of this woman, since she speaks  
well, and has done wickedly. This is dangerous.

Hecuba:
First, to defend the honor of the gods, and show  
that the woman is a scandalous liar. I will not  
believe it! Hera and the virgin Pallas Athene  
could never be so silly and empty-headed  
that Hera would sell Argos to the barbarians,  
or Pallas let Athenians be the slaves of Troy.  
They went to Ida in girlish emulation, vain  
of their own loveliness? Why? Tell me the reason Hera  
should fall so much in love with the idea of beauty.  
To win some other lord more powerful than Zeus?  
Or has Athene marked some god to be her mate,  
she, whose virginity is a privilege won from Zeus,  
who abjures marriage? Do not trick out your own sins
by calling the gods stupid. No wise man will believe you. You claim, and I must smile to hear it, that Aphrodite came at my son's side to the house of Menelaus; who could have caught up you and your city of Amyclae and set you in Ilium, moving not from the quiet of heaven. Nonsense. My son was handsome beyond all other men. You looked at him, and sense went Cyprian at the sight, since Aphrodite is nothing but the human lust, named rightly, since the word of lust begins the god's name. You saw him in the barbaric splendor of his robes, gorgeous with gold. It made your senses itch. You thought, being queen only in Argos, in little luxury, that once you got rid of Sparta for the Phyrgian city where gold streamed everywhere, you could let extravagance run wild. No longer were Menelaus and his house sufficient to your spoiled luxurious appetites. So much for that. You say my son took you away by force. What Spartan heard you cry for help? You did cry out? Or did you? Castor, you brother, was there, a young man, and his twin not yet caught up among the stars. Then when you reached Troy, and the Argives at your heels came, and the agony of the murderous spears began, when the reports came in that Menelaus' side was winning, you would praise him, simply to make my son unhappy at the strength of his love's challenger, forgetting your husband when the luck went back to Troy. You worked hard: not to make yourself a better woman, but to make sure always to be on the winning side. You claim you tried to slip away with ropes let down from the ramparts, and this proves you stayed against your will? Perhaps. But when were you ever caught in the strangling noose, caught sharpening a dagger? Which any noble wife would do, desperate with longing for her lord's return. Yet over and over again I gave you good advice: "Make your escape, my daughter; there are other girls for my sons to marry. I will help you get away to the ships of Achaeans. Let the Greeks, and us, stop fighting." So I argued, but you were not pleased. Spoiled in the luxury of Alexander's house you liked foreigners to kiss the ground before your feet. All that impressed you.

And now you dare to come outside, figure fastidiously arranged, to look upon the same air as your husband, O abominable heart, who should walk submissively in rags of robes, shivering with anxiety, head Scythian-cropped, your old impudence gone and modesty gained at last by reason of your sinful life.

O Menelaus, mark this, the end of my argument. Be true to your
The majority of this scene has been included because it so well demonstrates the nature of rhetorical debate. It takes place in the middle of an enormous lament for the death of Hecuba's home and family, yet she is capable of clear-cut, logical thinking. Helen, whose single capacity elsewhere seems merely to be her beauty, is here able to present a very believable defense for her action. As with Narration, the aspect of character is sacrificed to other concerns. Helen entered about 20 lines before this exchange and leaves 30 after. The actor would have had very little time in which to reveal much character depth. But then, the focus of the scene is not on Helen's depth; it is on the discussion of her guilt, and to that end character development is sacrificed.

The language used in the debate is informative about the appropriate style. The style throughout is poetic; the sentence structure is not conversational, the positioning of dependant clauses divides the main thought of the sentence. "should for what has been done wear garlands on my head" (lines 936-937) is an example. The word choice is also more elegant than a Naturalistic mode; the characters use intelligible language but their vocabulary is sufficiently developed to give them a quality above the common citizen. The lack of characterization, the intelligent language, the interesting structure of the sentences, and the length of the arguments all suggest to a modern reader a formalized presentation.

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Most plays include at least one discussion of the validity of its characters' motivations and actions. In *Orestes* Tyndareus, Menelaus, and Orestes discuss the guilt of Clytemnestra and the appropriateness of Orestes' revenge (lines 476-629). That scene ends with Tyndareus' request for the death of Orestes and exit. Then Menelaus and Orestes discuss Orestes' punishment (lines 642-716). In *Oedipus at Colonus* Oedipus and Creon discuss the welfare and dignity of a city vs. that of an individual (lines 730-790). In each case the discussion is specifically concerned with the moral value of an act; the characters asked themselves what they should do and try to discern the ethical ramifications therefrom. The ideas of the characters themselves are not important; they are discussing eternal truths independent of the characters' individual points-of-view. Characterization is subject to the needs of the play and the playwright.

Occasionally Oration is used to persuade. After Neoptolemus lied to Philoctetes, he repented and made an effort to persuade Philoctetes with the truth, this time dealing not so much with the moral questions, but with the value to Philoctetes himself:

Now listen to my request. The fortunes that the Gods give to us men we must bear under necessity. But men that cling willfully to their sufferings as you do, no one may forgive nor pity. Your anger has made a savage of you. You will not accept advice, although the friend advises in pure goodheartedness. You loathe him, think he is your enemy and hates you. Yet I will speak. May Zeus, the God of Oaths, be my witness! Mark it, Philoctetes, write it in your mind. You are sick and the pain of the sickness is of God's sending because you approached the Guardian of Chryse, the serpent that with secret watch protects her roofless shrine to keep it from violation. You will never know relief while the selfsame sun rises before you here, sets there again, until you come of your own will to Troy, and meet among us the Asclepiadae,
who will relieve your sickness; then with the bow
and by my side, you will become Troy's conqueror.

I will tell you how I know that this is so.
There was a man of Troy who was taken prisoner,
Helenus, a good prophet. He told us clearly
how it should be and said, besides, that all Troy
must fall this summer. He said, "If I prove wrong
you may kill me."
Now since you know this, yield and be gracious.
It is a glorious heightening of gain.
First, to come into hands that can help you,
and then be judged pre-eminent among the Greeks,
winning the highest renown among them, taking
Troy that has cost infinity of tears.

Neoptolemus is making a plea to the rational side of Philoctetes by discussing
the rational aspects of his return to the Trojan War both for himself and the
Greek Army. The discussion does nothing to develop or reveal character; it is a
straight-forward defense of Neoptolemus and his view of Philoctetes' actions. It
is also a clear defense of the themes of the play. Like Narration, Oration does
not reflect character as its primary function; it is direct communication to the
audience.

EMOTION

Electra begins Orestes,

There is no form of anguish with a name—
no suffering, no fate, no fall
inflicted by heaven, however terrible—
whose tortures human nature could not bear
or might not have to bear. 

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7 Arrowsmith, Orestes, IV, 193.
She is particularly describing the fate that has befallen the house of Tantalus immediately after the murder of Clytemnestra at the hand of Orestes, but she could also be describing the passion that is a characteristic of Greek theatre. Characters feel intensely throughout Greek dramatic literature. They are able to articulate their passion and it usually leads to action.

The Emotion of lamentation is the cornerstone of The Trojan Women. The characters lament the fall of their city, the bitter prospects which await them, and the continued ill-treatment which surrounds them, particularly the murder of Astyanax. There is virtually no action in the play; nothing happens. Hecuba leads the chorus of Trojan women and they moan and cry and discuss the unfairness which brought them to their current misery.

Other plays have more traditional plots than The Trojan Women; they, too, have very emotional passages. In the following example, Electra continues to articulate her anguish in Orestes:

O county of Pelasgia,
let me lead the cry of mourning!
With white nails I furrow my cheeks,
beat my breast,
each blow struck
for the queen of the dead,
goddess Persephone underground!
Mourn, you Cyclopean earth!
Shear your hair, you virgins,
and raise the cry of pity,
pity for us who die,
heirs of the fighting men of Hellas!

Down and down, my house.
Pelops' line is ended,
the ancient happy house,
its envied greatness gone.
Envy and resentment
out of heaven struck.
Envy was the vote
the men of Argos took.

O generations of men,
fleeting race of suffering mankind,
look, look on your hopes!
Look at your lives,
all those happy hopes
cut down with failure and crossed with death.
See, in endless long parade,
the passing generations go,
changing places, changing lives.
The suffering remains.
Change and grief consume our little light.

O gods in heaven, take me,
lift me to the heaven's middle air
where the great rock,
shattered from Olympus,
swings and floats on golden lines!
Lift me, take me there
and let me cry my grief to Tantalus,
founder of my house,
father of my fathers,
who saw the curse begin—
saw the winged race
as Pelop's swerving car
spurred along the sea,
Myrtilus hurled in murder down,
the body tossed
from the hurting car
where the boiling surf
pounds and batters on Geraestos!
And saw the curse drive on
and the spreading stain of blood—
the sign appear
in Hermes' flocks,
a ram with golden fleece,
portending terror,
doom to Atreus, breeder of horses,
the quarrel in the blood
that drove the golden sun awry,
forced the glistering car
westward through the sky
where lonely Dawn drives down
her solitary steed.
And Zeus, in horror of that crime,
changed the paths
where the seven Pleiades turned and flared.
And still the spreading stain,
murder displacing murder,
betrayal and broken faith,
Thyestes' feast of horror
and the adulterous love
of Aerope of Crete.
And now the curse comes home,
and inescapable taint,
finding fulfillment at last
in my brother and me!  

Both the length and lyricism of this particular passage suggest limited movement and gesture for a modern performance. The energy required to sustain such passion would be dissipated too rapidly by physical activity. Furthermore, as is the frequently the case with Narration and Oration, movement beyond a minimum would be distracting from the language. Note the use of Narration (lines 986-1010) which give the history of the house of Tantalus. The quality of language requires close attention by the audience. Electra's plea to be taken to "heaven's middle air" (line 982) and her subsequent Narration of her family house are composed of complex sentences. The word choice is poetic: "the boiling surf/pounds and batters" (lines 992-993) for example. The examination of this passage supports the image of little and graceful physical activity (in quantity, not in quality). The intensity of Electra's lament ("With white nails I furrow my cheeks/beat my breast" - lines 961-962) would be most eloquently supported by a few, very strong gestures instead of many, fussy, small ones. The concentrated passion of Electra's opening exhortation is continued through line 983. The researcher would be well advised at this point to remember the largeness of the theatres for which these plays were written. The playwrights would very likely provide the characters with passions to fill these structures. Of course, physicalization to such a large extent would be laughable in a black-box production for which the farthest spectator is closer than the nearest one for a Classical Greek one. The actor, however, will have a better chance of coping

8 Arrowsmith, Orestes, IV, 247-249.
with the emotional side of the character she represents if she understands the grandness of her passions.

The action spawned by the passion is usually violent and destructive. The emotion that leads to these actions must be appropriately intense to push the characters to such extremes. A stunning example of the destructive passion is that of Agave in The Bacchae: her leadership in the sacrifice of her son Pentheus while under the influence of the Dionysiac revelry is a lesson in the dangers of emotional abandonment. Revenge is another potent motivation of death: Dionysus encourages the death of Pentheus and the destruction of the house of Cadmus because of their treatment of him and of his mother, Semele; Clytemnestra murders Agamemnon because of his sacrifice of Iphigenia which he does primarily (at least, in Iphigenia at Aulis) because of fear; likewise Orestes murders Clytemnestra to avenge his father's death.

Even within the plays one can find comments on the intensity of the passions felt by the characters. In Electra the chorus comments on Oreste's matricide:

Weep for destiny; destiny yours
to mother unforgettable wrath,
to suffer unforgettable pain
beyond pain at your children's hands.
You paid for their father's death as the law asks.

Orestes responds,

What state, host, god-fearing man
will look steady upon my face,
who killed my mother?

9Emily Townsend Vermeule, trans., Electra, IV, 447.
The passion is described as "unforgettable" and "pain beyond pain;" the modern actor must strive to allow his audience to reach the same conclusion.

Not only does the chorus recognize the evil immediately, but as the legend proceeds and Orestes is struck by the Eumenides, they more fully realize the horrors of the deed as is evidenced in this passage from Orestes:

And what had seemed so right,
as soon as done, became
evil, monstrous, wrong!
A mother murdered—
her soft throat slashed
by the stabbing sword,
and the blade raised high
while the brandished blood
fell warm from the steel,
staining, defiling
the sun’s immaculate light.
Damnable, awful crime!
Sacrilege of madness born!
In horror, in anguish,
before she died,
his mother screamed—
No, no, my son, no!
Do not kill your mother
to revenge your father!
Do not make your life
an eternity of shame!

What madness like this?
What terror, what grief
can compare with this?
Hands, hands of a son,
stained with mother’s blood!^10

The chorus finds the act hideous, and comments on the intensity of the response the murderer must feel (lines 831-833). The chorus is giving clues to the modern actor for the intensity he must convey to his audience.

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^Arrowsmith, IV, 242, italics in translation.

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By presuming that the style of acting from scene to scene is homogeneous, one is left thus far with a sense of a formalized, quasi-ritualized performance technique. There are rational, legalistic discussions in the midst of very emotional laments as in *The Trojan Women*. There are lengthy, narrative descriptions which must bring to a stop any physical motion on stage to avoid any distraction to a modern audience. Those same Narrations require great vocal variety for them to be intelligible, let alone interesting or tolerable. The quality of language as well as the length of emotional elevation further supports the idea of a stately, declamatory style of modern presentation. It is now necessary to balance the qualifying elements with the one that can be quantified: movement. This will be done by examining the stage movement specifically required by the text itself.

STAGE ACTION

Given the propensity toward formalized, ritualized movement in the text, at least to modern sensibilities, it is surprising to find so many references to such varied movement. Every play has a few references to somewhat simple behavior like one character bowing to another, or taking another's hand, or turning away from another. The most surprising movement is much more involved than that. *Orestes* begins with Orestes sleeping on the stage. After awhile he awakes and is rational; then, suddenly, "Orestes! O gods, his eyes are whirling/Oh no! No! Help! He is going mad!" cries Electra (lines 253-254). He is possessed by the Eumenides and is in some kind of fit. When he tries to leave, Electra grabs him, "No, stop! I won't let you go./You must not go. I'll hold you by the waist/and keep you here by force!" (lines 261-263). Orestes continues, "Let
me go! I know you. You're one of my Furies too! You're holding me down to hurl me into hell!" (lines 263-265). The image presented is one of great physicality. The same intensity in the emotion of Electra is seen here as she grabs her brother. His specific response to the act of holding suggests that she is even more intense; she is not merely touching him, she is seizing him with all of her strength.

The physical conflict is not usual, perhaps, but there is other reference to physical contact. When Helen first meets Menelaus after the Trojan War in Helen, she says, "Oh, you are come at long last here to your wife's arms" (line 566). The implication that she has embraced him is stronger in his response: "Wife? What wife do you mean? Take your hands off my clothes" (line 567).^12

The Bacchae has examples of such physical conflict, also. After Cadmus encourages Pentheus to behave as though he believed in Dionysus as a God and to worship with Tiresias and himself, Pentheus responds, "Take your hands off me! Go worship your Baccus, but do not wipe your madness off on me" (line 343-344).^13 The implication is that Cadmus, in a manner befitting a grandfather and former king, simply laid his hand on Pentheus to persuade him to accompany them (Cadmus and Tiresias) to the shrine.

When Pentheus' attendants return with Dionysus, Pentheus' first comment is "Untie his hands" (line 452). This suggests that the character must be tied when he enters. When Pentheus leaves, he orders that Dionysus' hands be

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^11Arrowsmith, IV, 207, italics in translation.

^12Richmond Lattimore, trans., Helen, III, 435.

^13William Arrowsmith, trans., The Bacchae, IV, 556.
chained and Dionysus' last line supports the stage business: "When you set chains on me, you manacle the god" (line 519). 14

The dialogue after Dionysus has successfully bewitched Pentheus, who is dressed as a Maenad, indicates further physical contact between the two:

Dionysus
But look:
one of your curls has come loose from under the snood where I tucked it.

Pentheus:
It must have worked loose when I was dancing for joy and shaking my head.

Dionysus:
Then let me be your maid and tuck it back. Hold still.

Pentheus:
Arrange it. I am in your hands completely.

Dionysus:
And now your strap has slipped. Yes, and your robe hangs askew at the ankles.

Pentheus:
I think so. At least on my right leg. But on the left the hem lies straight.

The action of straightening Pentheus' wig seems straight-forward. It would be appropriate, however, for Dionysus to demonstrate how completely he controls Pentheus by causing the strap to slip on his right shoulder making him look even more foolish.

14 Arrowsmith, Bacchae, IV, 560 and 566 respectively.

15 Arrowsmith, Bacchae, IV, 584.
Philoctetes is filled with movement as specific as that of The Bacchae or Orestes. Philoctetes' bad foot is very important; the chorus describes his first entrance:

I hear a footfall, 201
footfall of a man that walks painfully.  
Is it here? Is it here?  
I hear a voice, now I can hear it clearly, 
voice of a man, crawling along the path, 
hard put to it to move.

After he meets Neoptolemus, and give him his bow, sleep offers him an opportunity to escape the pain of his foot. He asks that Neoptolemus promise to remain.

Philoctetes:  
Give me your hand upon it. 814

Neoptolemus: Here I give it you, 
to remain.

Philoctetes: Now—take me away from here—

Neoptolemus: What do you mean?

Philoctetes:  
Up, up.

Neoptolemus: What madness is upon you? Why do you look on the sky above us?

Philoctetes:  
Let me go, let me go.

16Grene, II, 409.
Neoptolemus

Where?

Philoctetes:
Oh, let me go.

Neoptolemus: Not I.

Philoctetes:
You will kill me if you touch me.

Neoptolemus:
Now I shall let you go, now you are calmer.

Philoctetes:
Earth, take my body, dying as I am.
The pain no longer lets me stand.

Neoptolemus:
In a little while, I think,
sleep will come on this man. His head is nodding.

Philoctetes has described himself falling from the pain, and then Neoptolemus describes him sleeping. The chorus and Neoptolemus describe the benefits of sleep particularly on such a wretch as Philoctetes who then awakes and arises. Neoptolemus regrets having engaged Philoctetes' aid dishonestly and returns his bow. When Odysseus complains, Philoctetes threatens him, "You will rue your word/if this arrow flies straight" (lines 1298-1299). Neopolemus stays his hand; Philoctetes: "Let me go, let go my hand, dear boy (line 1301)." The movement described in the play is very specific and precise; it seems to be in direct contrast to the flowing, formal language of Narration, Emotion, and Oration.

Not only is the movement described specifically, occasionally there is a sense of movement in a larger plane. The fit of Orestes when he is seized by the

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17Greene, II, 432-433.

18Greene, II, 453.
Eumenides has already been described. Cassandra's entrance in *The Trojan Women* suggests a similar frenzy:

Let your feet dance, rippling the air; let go the chorus, 325

Dance, Mother, dance, laugh; lead; let your feet
wind in the shifting pattern and follow mine,
keep the sweet step with me,
cry out the name Hymenaeus
and the bride's name in the shrill
and the blessed incantation.

The chorus' comment supports the idea that her frenzy is carrying her about the performance area: "Can you not, Queen Hecuba, stop this bacchanal before/her light feet whirl her away into the Argive camp?" (lines 341-342).\(^1\) In *Iphigenia in Aulis* Agamemnon's old servant asks him, "why have you been rushing up/and down, my lord Agamemnon,/Outside your tent?" (lines 12-14).\(^2\) When surprised in *Helen* by Menelaus, Helen says,

Who is it, who are you? Does this mean I am waylaid 541
by the machinations of Proteus' godless son? What shall I do? Not run like a racing filly, like the god's bacchanal, to the tomb with flying feet? This man is savage by his look and hunts me for his prey. 545

Menelaus:
You, who now race in such an agony of fear
to reach the grave-mound and the uprights where the fires are burned, stay! 547

When examining stage-movement, one must also consider the props required because the actors must use those props in some fashion. Philoctetes' bow

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\(^1\) Lattimore, *The Trojan Women*, III, 625.


\(^2\) Lattimore, *Helen*, III, 434.
has already been described, as has Pentheus' costume as a Maenad. One of the
more interesting examples is Electra and her water jug in Electra: she mentions
it on her initial entrance, "head lifted to bear/this pot I carry to the sources of
the river" (lines 55-56); Orestes mentions it when he first sees her, "I see some
sort of serving girl approach/with a jar of fountain water on her shaven head"
(lines 107-108); and Electra makes reference again to it in an appeal to Zeus, "Set
this vessel down from my head, O/take it, while I lift music of mourning" (lines
140-141). While there is no specific reference to her disposal of the jar, there
is no further reference to it on her head. What is more, the scene which follows
is the recognition/reconciliation scene between Orestes and Electra, and she
would appear quite foolish to have the jar on her head at that time.

Much of the movement described seems very life-like; one must, however,
remember the language of Narration, Oration, and Emotion examined earlier.
The performance style lies somewhere in the middle of the disparate qualities
presented by the movement and the language.

Overall the most appropriate acting style seems to be primarily formalized
movement with spices of vivid, precise action. The body movement is somewhat
static most of the time. This is deduced because of the lengthy narrative and
emotional speeches. Likewise, the courtroom debates of the agon require little,
if any, movement. The references to such movement are plenty and clear. In
order for such activity, in some cases frenzy, not to seem abrupt and startling,
the actor must at all times allow for the potential for such movement to be
present. The gesture themselves could be treated in much the same manner. To

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22 Vermeule, IV, 398, 400, and 401 respectively.
Imagine Electra scratching herself during her lament in *Orestes*, or engaging in some other mundane, physical activity, is to do immense disservice to the dignity of the character. It also presumes an ineptitude on the part of the Greeks that they should allow such inconsistent and inappropriate behavior on their stages. The elegance and passion of the poetry require equally elegant and poetic expressiveness in terms of gesture. As with bodily movement, however, the potential must exist for Electra to wear a jar upon her head. The possibility of such trivial, everyday activity, must be present so that when Philoctetes and Neoptolemus fight over the bow, the audience is not struck by the awkwardness of a sudden shift in bodily tension and energy.

Because the modern actor is unable to use his body and gestures as much as he would in a modern play, he must use his voice with even more flexibility and exactitude than he did before. The language draws attention to itself if less than adequately delivered; attention is drawn to it also because of lack of much physical activity. An audience accustomed to the spectacle of film and television will require a vocal expertise sufficient to capture and hold interest while relating information which is frequently confusing (Greek histories and family stories) or horrific (stories of gruesome violence offstage).

**CONCLUSION**

This chapter has shown the method in use on plays selected from the canon of Greek tragedies. The premises on which the method depend that are unique to the Greek period were presented: namely that the acting technique be homogeneous within the play and the period and that the style for the chorus could be different from that of the characters.
The elements of Narration, Oration, Emotion, and Stage Action were discussed to demonstrate more fully how they could be used and the information that could be derived from each. Examples of Narration included dialogue that is primarily expository, whether given blatantly in an opening prologue or a Messenger's speech or subtly in a prayer or prophecy. Characters were shown to use Narration to describe their pasts, their feelings, and their problems.

Oration was handled next to provide examples of the different ways ideas and morals were presented. The most common in the period is the *agon* or debate between the opposing views of the protagonist and his antagonist. Though each play does not necessarily have a debate, it usually has a discussion of the ideals of the characters and the value of those ideals. An example of the use of Oration to persuade by presenting the rational values of the ideas in the play was also given.

The subsequent discussion of Emotion focused on the intensity of the emotions of the characters in these plays. In *The Trojan Women* the play is composed almost entirely of the lamentation of Hecuba, her family, and her people. In other plays characters were shown to have overpowering and excessive passions both as revealed in the dialogue and in the activity required of the characters by the play.

The movement a modern performer might use based on these three elements could be highly stylized, ritualistic, and formalized. The examination of Stage Action provides a different aspect to balance the results of the literary analysis. The movement, unexpectedly in the light of the number of long, lyrical, complex speeches and scenes, requires frenzied and violent action onstage: Orestes has a fit while his body is possessed by the Eumenides and
Cassandra dances wildly as she prophecies. Very specific gestures which involve touching other characters and handling props are required in each play.

The conclusion drawn for a modern production of a Greek tragedy based on the evaluation of these plays by this method emphasizes the need for restrained passion and intensity. The potential for violent activity must be present always, a potential the characters should appear to be trying to restrain. The reader is reminded, however, that the intent here is not to provide the only performance style for a modern production of a Greek play. The purpose is to encourage the readers to free their own imaginations using the tool presented herein to develop their own visualizations appropriate to their own production needs.
CHAPTER IV. THE METHOD APPLIED TO TEXTS OF ELIZABETHAN ENGLAND

The Elizabethan and Jacobean periods have bequeathed a great wealth of dramatic literature to modern theatre. The problem with play selection in this instance is dealing with the large number of works available. The whole of the period has sufficient plays, so the last fifteen years of Elizabeth I's reign was picked arbitrarily to test the method. As with the Greeks, the criterion for preserving Elizabethan stage plays was popular approval; only the plays that would appeal to the audience would be produced again and they would probably be the only ones that would encourage someone to gamble on the expense of publishing the text. The plays, therefore, that have survived until our time are probably the most successful of their time and are therefore likely to offer the similar theatrical conventions necessary for the actor to understand the acting style of the time.

Once the time span was selected, appropriate plays were sought. The three most popular plays of the period were (with playwright and production date) The Spanish Tragedy (Thomas Kyd, 1589), Tamburlaine (Christopher Marlowe, 1587), and Hamlet (Shakespeare, 1600?). (The fact that nearly everyone reading this dissertation will have preconceived ideas on Hamlet precludes its inclusion here.) The other plays were selected because of their appeal to the Elizabethans as well as to modern scholars. Their popularity is attested to by their appearance in modern anthologies as well as in the Revels Plays editions. They are (again with playwright and production date) A Woman Killed with Kindness (Thomas Heywood, 1603), The Tragedy of Master Arden of Faversham (Anonymous, 1590-59).
Edward II (Marlowe, 1591-1592), Othello (Shakespeare, 1604), and Julius Caesar (Shakespeare, 1598).

Homogeneity is important in this period because of the different plays performed by, and written for, different acting troupes at different theatres. Because of the belief that the acting style from theatre to theatre was the same, it is presumed that each playwright had virtually the same kind of style in mind when he wrote.  

The elements are combined more than they were in the Greeks. Within primarily narrative passages, there is character development; within speeches which discuss the ideas of the plays, the characters give their feelings on those ideas. Soliloquies seem to be primarily the source for Oration – playwrights use the device to allow characters to debate the moral issues facing them and to discuss their actions, frequently accompanying the debate with their emotional involvement.

NARRATION

The primary kind of Narration provides exposition. It may open a play and give the audience the necessary background to follow the action. The first fifty lines of scene 1 of The Tragedy of Master Arden of Faversham provide most of the necessary information:

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1 The popular debate over the structure of Shakespeare’s Globe is of no concern here. The researcher might remember that the traditional reconstructions of the Globe, the Red Bull, the Blackfriars, and the other theatres of this period support the theory of intimacy between the actor and audience which is unlike the vast space of a Greek theatre. The style of acting the playwright envisioned would show that intimacy.
Franklin:
Arden, cheer up the spirits and droop no more.
My gracious Lord the Duke of Somerset
Hath freely given to thee and to thy heirs,
By letters patents from his majesty,
All the lands of the Abbey of Faversham.
Here are the deeds,
Sealed and subscribed with his name and the king's.
Read them, and leave this melancholy mood.

Arden:
Franklin, thy love prolongs my weary life;
And, but for thee, how odious were this life,
That shows me nothing but torments my soul,
And those foul objects that offend mine eyes—
Which makes me wish that for this veil of heaven
The earth hung over my head and covered me.
Love letters passed 'twixt Mosby and my wife,
And they have privy meetings in the town.
Nay, on his finger did I spy the ring
Which at our marriage day the priest put on.
Can any grief be half so great as this?

Franklin:
Comfort thyself, sweet friend; it is not strange
That women will be false and wavering.

Arden:
Ay, but to dote on such a one as he
Is monstrous, Franklin, and intolerable.

Franklin:
Why, what is he?

Arden:
A botcher, and no better at the first,
Who, by base brokage getting some small stock,
Crept into service of a nobleman,
And by his servile flattery and fawning
Is now become the steward of his house,
And bravely jets it in his silken gown.

Franklin:
No nobleman will count'nance such a peasant.

Arden:
Yes, the Lord Clifford, he that loves not me.
But through his favour let not him grow proud;
For, were he by the Lord Protector backed,
He should not make me to be pointed at.
I am by birth a gentleman of blood,
And that injurious ribald that attempts
To violate my dear wife's chastity
(For dear I hold her love, as dear as heaven)
Shall on the bed which he thinks to defile
See his dismembered joints and sinews torn
Whilst on the planchers pants his weary body,
Smeared in the channels of his lustful blood.

Franklin:
Be patient, gentle friend, and learn of me
To ease thy grief and save her chastity.
Entreat her fair; sweet words are fittest engines
To raze the flint walls of a woman's breast
In any case be not too jealous,
Nor make no question of her love to thee;
But, as securely, presently take horse,
And lie with me at London all this term;
For women when they may will not,
But, being kept back, straight grow outrageous. 2

In this short scene, the modern audience has learned of Arden's very recent acquisition of the Abbey lands, of the alliance of his wife with Mosby, of Mosby's background and his powerful protection, of Arden's birth and background, and has received a forshadowing of the murder to come (though it is Arden who shall be so bloodily killed). It is also true that though both Emotion, in terms of Arden's concern for his wife, and Oration, Franklin's comments on the psychology and character of women, are present, the primary focus of the scene is to give the audience information.

An examination of the quality of language shows basically free-flowing, conversational dialogue. Generally the sentence structure is straight forward. Occasionally phrases are put in an unusual sequence ("But through his favour let not him grow proud", line 33), but they are not sufficiently odd to confuse an

attentive, modern audience. Arden's plans for revenge (lines 40-44) are poetically gruesome but not overly difficult for the audience to understand. Generally the overall tone of this particular passage suggests a performance style with an emphasis on language rather than movement, but the style seems fairly relaxed without posed activity. That is, however, based solely on this example; before the researcher can be sure, he must check other examples.

Narration also begins The Spanish Tragedy but it is a narrative of the story of an individual; the entire first scene of Act I, primarily a monologue, follows:

Andrea:
When this eternal substance of my soul
Did live imprison'd in my wanton flesh,
Each in their function serving other's need,
I was a courtier in the Spanish court.
My name was Don Andrea, my descent,
Though not ignoble, yet inferior far
To gracious fortunes of my tender youth;
For there in prime and pride of all my years,
By duteous service and deserving love,
In secret I possess'd a worthy dame,
Which hight sweet Bel-imperia by name.
But in the harvest of my summer joys
Death's winter nipp'd the blossoms of my bliss,
Forcing divorce betwixt my love and me.
For in the late conflict with Portingale
My valour drew me into danger's mouth,
Till life to death made passage through my wounds.
When I was slain, my soul descended straight
To pass the flowing stream of Acheron:
But churlish Charon, only boatman there
Said that my rites of burial not perform'd,
I might not sit amongst his passengers.
Ere Sol had slept three nights in Thetis' lap
And slak'd his smoking chariot in her flood,
By Don Horatio, our Knight Marshal's son,
My funerals and obsequies were done.
Then was the ferryman of hell content
To pass me over to the slimy strand
That leads to fell Avernus' ugly waves:
There pleasing Cerberus with honey'd speech,
I pass'ed the perils of the foremost porch.
Not far from hence, amidst ten thousand souls,
Sat Minos, Aeacus, and Rhadamanth,
To whom no sooner gan I make approach,
To crave a passport for my wand'ring ghost,
But Minos, in graven leaves of lottery,
Drew forth the manner of my life and death.
"This knight," quoth he, "both liv'd and died in love,
And for his love tried fortune of the wars,
And by war's fortune lost both love and life."
"Why then," said Aeacus, "convey him hence,
To walk with lovers in our fields of love,
And spend the course of everlasting time
Under green myrtle trees and cypress shades."
"No, no," said Rhadamanth, "it were not well
With loving souls to place a martialist,
He died in war, and must to martial fields,
Where wounded Hector lives in lasting pain,
And Achilles' Myrmidons do scour the plain."
Then Minos, mildest censor of the three,
Made this device to end the difference.
"Send him," quoth he, "to our Infernal king,
To doom him as best seems his majesty."
To this effect my passport straight was drawn.
In keeping on my way to Pluto's court,
Through dreadful shades of ever-glooming night,
I saw more sights than thousand tongues can tell,
Or pens can write, or mortal hearts can think.
Three ways there were: that on the right-hand side
Was ready way unto the foresaid fields,
Where lovers live, and bloody martials,
But either sort contain'd within his bounds.
The left-hand path, declining fearfully,
Was ready downfall to the deepest hell,
Where bloody furles shakes their whips of steel,
And poor Ixion turns an endless wheel:
Where usurers are chok'd with melting gold,
And wantons are embrac'd with ugly snakes,
And murderers groan with never-killing wounds,
And perjur'd wights scalded in boiling lead,
And all foul sins with torments overwhelm'd.
'Twixt these two ways, I trod the middle path,
Which brought me to the fair Elysian green,
In midst whereof there stands a stately tower,
The walls of brass, the gates of adamant.
Here finding Pluto with his Proserpine,
I show'd my passport humbled on my knee:
Whereat fair Proserpine began to smile,
And begg'd that only she might give my doom.
Pluto was pleas'd and seal'd it with a kiss.
Forthwith, Revenge, she rounded thee in theear,
And bade thee lead me through the gates of horn,
Where dreams have passage in the silent night.
No sooner had she spoke but we were here,
I wot not how, in twinkling of an eye.
Revenge:
Then know, Andrea, that thou art arriv'd
Where thou shalt see the author of thy death,
Don Balthazar the prince of Portingale,
Depriv'd of life by Bel-imperia:
Here sit we down to see the mystery, 3
And serve for Chorus in this tragedy.

This scene was included in its entirety in order that the reader might realize the full demand made on the modern actor playing Andrea in terms of his vocal flexibility. This scene includes one of the typical examples of Oration in Elizabethan drama: giving three or four examples when one would be sufficient; Andrea tells that he saw more sights than tongues can tell, or pens can write, or hearts can think. When he describes the deepest hell, he tells of the furies, of Ixion, of usurers, of wantons, of murders, and of perjured wights. In both cases more than a sufficient number of examples are given so that the character might more forcefully drive the point home.

The differences between this example and that of Master Arden should be immediately apparent. The quality of language in this example is much more elegantly wrought. The word choices are more poetic and the sentences longer and more complex. A closer examination shows this to be a refinement of the poetry and syntax of Arden, particularly of Arden on his revenge or Franklin on the psychology of women (lines 40-44 and 46-47 respectively). A speech of this length and difficulty would be destroyed if a modern actor used more than a few, well timed and executed gestures. Physical activity will almost certainly distract his audience. It is true that little of this discourse is necessary for the

understanding of the plays, but it is better to capture the audience at the
beginning of the play than to wait until later. Ensnaring the audience in this
speech would best be done by vocal dynamics using the text instead of imposing
physical activity onto it.

Characters telling their own story are found in other sections of the plays.
Both Shakebag and Black Will tell the audience what has happened to them since
they murdered Arden, scenes 15 and 17 respectively. Othello is called upon to
defend his marriage to Desdemona by describing how she fell in love with him:

Her father loved me, oft invited me;
Still questioned me the story of my life
From year to year—the battles, sieges, fortunes
That I have passed.
I ran it through, even from my boyish days
To the very moment that he bade me tell it.
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field;
Of hairbreadth scapes 't th' imminent deadly breach;
Of being taken by the insolent foe
And sold to slavery; of my redemption thence
And portance in my travel's history;
Wherein of antres vast and deserts idle,
Rough quarries, rocks, and hills whose heads touch heaven,
It was my hint to speak—such was the process;
And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline;
But still the house affairs would draw her thence;
Which ever as she could with haste dispatch,
She'd come again, and with a greedy ear
Devour up my discourse. Which I observing,
Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intently. I did consent,
And often did beguile her of her tears
When I did speak of some distressful stroke
That my youth suffered. My story being done,
She gave me for my pains a world of sighs.
She swore, in faith, 'twas strange, 'twas passing strange;
'Twas pitiful, 'twas wondrous pitiful.
She wished she had not heard it; yet she wished
That heaven had made her such a man. She thanked me;
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake.
She loved me for the dangers I had passed
And I loved her that she did pity them.  
This only is the witchcraft I have used.

Shakespeare uses the same Oration, giving an abundant number of examples, i.e.,
all of Othello's adventures which he begins with "of."

This passage seems to be between Master Arden and Spanish Tragedy as
regards language. The language is more distinguished than Master Arden but not
as intricately woven as the passage from Spanish Tragedy. Poetry is present, but
the language still flows freely and clearly. Both the length of and the strict
narrative in the passage direct the modern performer to the vocal rather than to
the physical aspects of his craft.

Tamburlaine is interesting because it is comprised primarily of descriptive
narrative. In fact, the modern reader gets the sense that the characters are
describing the action rather than actually performing it. The language is
continually ornate and grandiose. When the inept Persian emperor Cosroe has
been defeated by Tamburlaine, he enters the stage wounded (Part I, II, vii):

Barbarous and bloody Tamburlaine,
Thus to deprive me of my crown and life!
Treacherous and false Theridamas,
Even at the morning of my happy state,
Scarce being seated in my royal throne,
To work my downfall and untimely end!
An uncouth pain torments my grieved soul,
And death attests the organ of my voice,
Who, entering at the breach thy sword hath made,
Sacks every vein and arter of my heart.

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4William Shakespeare, Othello, The Folger Library General Reader's
Shakespeare, ed. Louis B. Wright and Virginia A. LaMar (New York: Washington
Bloody and insatiate Tamburlaine! ... The strangest men that ever Nature made! I know not how to take their tyrannies.

My bloodless body waxeth chill and cold, And with my blood my life slides through my wound. My soul begins to take her flight to hell, And summons all my sense to depart: The heat and moisture, which did feed each other, For want of nourishment to feed them both Is dry and cold, and now doth ghastly death With greedy talons gripe my bleeding heart And like a harpy tires on my life. Theridamas and Tamburlaine, I die, And fearful vengeance light upon you both. 5

Presumably he then dies. Here Narration has been used to describe what is happening even as it happens. The language is reminiscent of Spanish Tragedy; it is grand and glorious. Even though the character is dying, he is declaiming his revenge. Although it is acceptable that he might deliver his last line in a whisper, it is theatrically more satisfying if he gives the same intensity to his final line that he gave to his first. Again the language demands the modern audience's attention. That a character could speak so forcefully while dying makes him larger than life; giving him common, ordinary movement and gestures would diminish his largeness and lessen the theatrical experience.

Narration is used to describe what has happened offstage. When Tamburlaine asks his generals how they have spent their time away from him (Part II, I, iii), they answer,

Usumcasane:
My, lord, our men of Barbary have marched Four hundred miles with armour on their backs And lain in league fifteen months and more:

For since we left you at the Soldan's court
We have subdued the southern Guallatia
And all the land unto the coast of Spain.
We kept the narrow Strait of Gibraltar
And made the Canarea call us kings and lords,
Yet never did they recreate themselves
Or cease one day from war and hot alarms,
And therefore let them rest a while, my lord.

Tamburlaine:
They shall, Casane, and 'tis time, i'faith.

Techelles:
And I have marched along the River Nile
To Machda, where the mighty Christian priest
Called John the Great sits in a milk-white robe,
Whose triple mitre I did take by force
And made him swear obedience to my crown.
From thence unto Cazates did I march,
Where Amazonians met me in the field,
With whom, being women, I vouchsafed a league,
And with my power did march to Zanzibar,
The western part of Africa, where I viewed
The Ethioplian sea, rivers and lakes—
But neither man nor child in all the land!
Therefore I took my course to Manico,
Where, unresisted, I removed my camp.
And by the coast of Byather at last
I came to Cubar, where the negroes dwell,
And conquering that, made haste to Nubia;
There, having sacked Borno, the kingly seat,
I took the king, and led him bound in chains
Unto Damasco, where I stayed before.

The Spanish General in Spanish Tragedy (I,ii, lines 22-84) describes the war to his
king in a similar narrative.

Narration may be used to describe other characters offstage. Mortimer
describes Gaveston's behavior and dress,

Uncle, his wanton humor grieves not me;
But this I scorn, that one so basely born
Should by his sovereign's favor grow so pert
And riot it with the treasure of the realm.

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6Marlowe, Tamburlaine, pp. 238-239.
While soldiers mutiny for want of pay,
He wears a lord's revenue on his back,
And, Midas-like, he jets it in the court
With base outlandish cullions at his heels,
Whose proud fantastic liveries make such show,
As if the Proteus, god of shapes, appeared.
I have not seen a dapper Jack so brisk.
He wears a short Italian hooded cloak,
Larded with pearl, and in his Tuscan cap
A jewel of more value than the crown.
While others walk below, the king and he
From out a window laugh at such as we,
And flout our train, and jest at our attire.
Uncle, 'tis this that makes me impatient.

This passage, though not as ornate as Tamburlaine, shows Marlowe's style with his emphasis on artful language.

Portia describes Brutus' activity while, unknown to her, he has been contemplating the assassination of Caesar.

.... Y' have ungently, Brutus,
Stole from my bed. And yesternight at supper
You suddenly arose and walked about,
Musing and Sighing with your arms across;
And when I asked you what the matter was,
You stared upon me with ungentle looks.
I urged you further, then you scratched your head
And too impatiently stamped with your foot.
Yet I insisted, yet you answered not,
But with an angry wafture of your hand
Gave sign for me to leave you. So I did,
Fearing to strengthen that impatience
Which seemed too much enkindled, and withal
Hoping it was but an effect of humor,
Which sometime hath his hour with every man.
It will not let you eat nor talk nor sleep,
And could it work so much upon your shape
As it hath much prevailed on your condition,
I should not know you Brutus. Dear my lord,
Make me acquainted with your cause of grief.


As was the case with the passage from *Othello*, this selection has language which is easily understood. There is little here to indicate any particular acting style; the modern actor must examine as many examples of Narration as she can find before she makes her conclusions.

Characters will lie about other characters in Narration to further their own ends. The delivery of the narrative itself, however, reveals no characteristic other than the motivation of gain. One of the most well-known examples of this kind of false Narration is Iago (*Othello*, I, iii, lines 314-341). Cassius is another example of a character who misrepresents the story to achieve his own ends (*Julius Caesar*, I, ii, lines 96-135). Viluppo in *Spanish Tragedy* is yet another character who fabricates a story for his own gain (I, iii, lines 59-75) - an interesting difference between him and the other two mentioned is that his motivation is more specifically tangible than theirs; he wants tangible goods and favors, they want intangibles like power or revenge.

As with the Greeks, Elizabethan playwrights used Narration to tell what will happen, or what will have happened, to characters; e.g., the Epilogue to *Master Arden*. Tamburlaine tells what will happen to his prisoner Bejazeth (Part I, IV, iii, lines 85-105).

Narration is used to tell dreams. Arden describes one such dream in scene vi,

This night I dreamed that, being in a park,
A toil was pitched to overthrow the deer,
And I upon a little rising hill
Stood whistly watching for the herd's approach.

Even there, methoughts, a gentle slumber took me
And summoned all my parts to sweet repose.
But in the pleasure of this golden rest
An ill-thewed foster has removed the toil
And rounded me with that beguiling home
Which late, methought, was pitched to cast the deer.
With that he blew an evil-sounding horn;
And at the noise another herdman came
With falcon drawn, and bent it at my breast,
Crying aloud, "Thou art the game we seek."
With this I waked and trembled every joint,
Like one obscured in a little bush
That sees a lion foraging about,
And, when the dreadful forest king is gone,
He pries about with timorous suspect
Throughout the thorny casements of the brake,
And will not think his person dangerless
But quakes and shivers though the cause be gone.
So, trust me, Franklin, when I did awake,
I stood in doubt whether I waked or no,
Such great impression took this fond surprise.
God grant this vision bedeem me any good!

Even in this most private part of personal experience, that is a dream, the
fundamental result is a description of an event rather than a character
revelation. (The language is more formal than the earlier passage. The emotion
(line 20) would allow for more physicalization, but the importance of the words
still overrides movement qua movement.)

ORATION

The Elizabethan dramatic canon includes what must be one of the most
effective uses of the art of persuasion, Mark Antony's funeral oration for Caesar
(III, ii) in which he mocks the excuses of the assasins all the while emphasizing
their honesty and integrity. Brutus also has brilliant nuggets of reasoning,
though his are more concerned with the actual moral and ideological

9 Master Arden, pp. 67-68.
implications than with rousing a mob. He ponders whether to murder Caesar (II, i, lines 10-34), explains his reasoning to the Roman pleblians (III, ii, lines 14-47), and defends the honor of their cause to his fellow conspirators (II,i),

... If not the face of men,
The sufferance of our souls, the time's abuse—
If these be motives weak, break off betimes,
And every man hence to his idle bed.
So let high-sighted tyranny range on
Till each man drop by lottery. But if these
(As I am sure they do) bear fire enough
To kindle cowards and to steel with valor
The melting spirits of women, then, countrymen,
What need we any spur but our own cause
To prick us to redress? what other bond
Than secret Romans that have spoke the word
And will not palter? and what other oath
Than honesty to honesty engaged
That this shall be, or we will fall for it?
Swear priests and cowards and men cautelous,
Old feeble carrions and such suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt; but do not stain
The even virtue of our enterprise,
Nor the insuppressive mettle of our spirits,
To think that or our cause or our performance
Did need an oath when every drop of blood
That every Roman bears, and nobly bears,
Is guilty of a several bastardy
If he do break the smallest particle
Of any promise that hath passed from him. 10

The overall quality of this speech is impressive. Brutus calls to the inherent nobility in his listeners which he believes is in all Romans. The dignity and mettle of the character are reflected in his language, and his stage activity should be in agreement. None of the sentences used is simple; they are all

complex or compound-complex. Their intricacy can be confusing to the modern audience if the actor is not very careful to make the correct vocal emphasis and not to choose distracting or misleading physicalization.

Edward discusses the position of kings, and of himself in particular, when they are confronted by life's obstacles,

The griefs of private men soon allayed,
But not of kings. The forest deer, being struck,
Runs to an herb that closeth up the wounds,
But when the imperial lion's flesh is gored,
He rends and tears it with his wrathful paw,
And highly scorning that the lowly earth
Should drink his blood, mounts up into the air.
And so it fares with me, whose dauntless mind
The ambitious Mortimer would seek to curb,
And that unnatural queen, false Isabel,
That thus hath pent and mewed me in a prison;
For such outrageous passions cloy my soul,
As with the wings of rancor and disdain
Full often am I soaring up to heaven,
To plain me to the gods against them both.
But when I call to mind I am a king,
Methinks I should revenge me of the wrongs
That Mortimer and Isabel have done.
But what are kings when regiment is gone,
But perfect shadows in a sunshine day?
My nobles rule, I bear the name of king;
I wear the crown, but am controlled by them,
By Mortimer and my unconstant queen,
Who spots my nuptial bed with infamy;
Whilst I am lodged within this cave of care,
Where sorrow at my elbow still attends,
To company my heart with sad laments,
That bleeds within me for this strange exchange.  

As the above example indicates, Oration is frequently combined with other elements, in this particular case Emotion. Edward discusses the idea of the difference between king and citizens, but his involvement is very emotional.

It is with passages such as this that the movement appropriate for the period begins to suggest itself. As was the case with the passage from *Julius Caesar*, the language here demonstrates the need for a trained rhetorician. Even as Edward expresses his pains and agonies in metaphor, so does the necessary metaphor in movement begin to appear: gestures that suggest without stating, long and sustained movement which supports the speech without distracting from it. Once again the language is poetic and the sentences complex; movement must enhance the dialogue.

Playwrights frequently use the soliloquy for discussing the ideas of the play; Brutus ponders the murder of Caesar in a soliloquy (II, i, lines 10-34). More frequently, however, there is a combination of elements. Wendoll in scene vi ponders his passion for Anne while debating the sin of their involvement,

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I am a villain if I apprehend
But such a thought; then to attempt the deed—
Slave, thou art dam'd without redemption.
I'll drive away this passion with a song.
A song! Ha, ha! A song, as if, fond man,
Thy eyes could swim in laughter, when thy soul
Lies drench'd and drowned in red tears of blood.
I'll pray, and see if God within my heart
Plant better thought. Why, prayers are meditations,
And when I meditate—O God, forgive me—
It is on her divine perfections.
I will forget her; I will arm myself
Not to entertain a thought of love to her;
And when I come by chance into their presence,
I'll hale these balls until my eyestrings crack
From being pull'd and drawn to look that way.
O God! O God! with what a violence
I am hurry'd to my own destruction.
There goes thou the most perfect'st man
That ever England bred a gentleman;
And shall I wrong his bed? Thou God of thunder,
Stay in Thy thought of vengeance and of wrath
Thy great almight and all-judging hand
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From speedy execution on a villain, A villain and a traitor to his friend.

He is fully aware of the dichotomy of his passion and the morality involved as well as his move toward his own destruction. The strength of his desire overcomes his good sense.

His language is not as expressive as that of Othello or Tamburlaine; yet his passion does not preclude the presence of mind to speak well, nor is it spent quickly on a few, well chosen words. The quick shifts from idea to idea, without an accompanying shift in intensity or a transition in the line, emphasize the theatricality of the feelings, especially to a modern audience accustomed to psychological subtleties. Once again the idea of a single, underlying movement or gesture plan seems more appropriate than a separate gesture for each idea which would split the passage into small segments and probably confuse or amuse a modern audience.

EMOTION

There is something somewhat pedestrian and everyday about the emotions of the characters in most Elizabethan plays. Certainly the characters in the great Shakespearean and Marlovian tragedies are passionate, but most of the characters in the other plays are rarely confronted with truly soul-shaking experiences and therefore rarely show truly awesome intensity in their feelings and actions. When their feelings are more intense than those of an average

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person, they seem to a modern reader to distance themselves from their feelings by the quality of the language they use. Tamburlaine is intense in his feelings for his wife, Zenocrate, but this soliloquy (in Part I, V, i) suggests the emotions of a worshiper rather than a husband:

Ah fair Zenocrate, divine Zenocrate, 135
Fair is too foul an epithet for thee,
That in thy passion for thy country's love,
And fear to see thy kingly father's harm,
With hair dishevelled wipest thy watery cheeks;
And like to Flora in her morning’s pride, 140
Shaking her silver tresses in the air,
Rainest on the earth resolved pearl in showers
And sprinklest sapphires on thy shining face
Where Beauty, mother to the Muses, sits
And comments volumes with her ivory pen,
Taking instructions from thy flowing eyes,
Eyes, when that Ebena steps to heaven
In silence of thy solemn evening’s walk,
Making the mantle of the richest night,
The moon, the planets, and the meteors, light. 150
There angels in their crystal armours fight
A doubtful battle with my tempted thoughts
For Egypt's freedom and the Soldan's life—
His life that so consumes Zenocrate,
Whose sorrows lay more siege unto my soul
Than all my army to Damascus' walls;
And neither Persia's sovereign nor the Turk
Troubled my senses with conceit of foil
So much by much as doth Zenocrate.
What is beauty, saith my sufferings, then? 160
If all the pens that every poet held
Had fed the feeling of their masters' thoughts
And every sweetness that inspired their hearts,
Their minds and muses on admired themes;
If all the heavenly quintessence they still
From their immortal flowers of poesy,
Wherein as in a mirror we perceive
The highest reaches of a human wit—
If these had made one poem's period
And all combined in beauty's worthiness, 165
Yet should there hover in their restless heads
One thought, one grace, one wonder at the least,
Which into words not viture can digest.
But how unseemly is it for my sex;
My discipline of arms and chivalry,
My nature, and the terror of my name,
To harbour thoughts effeminate and faint!
Save only that in beauty's just applause,
With whose instinct the soul of man is touched—
And every warrior that is rapt with love
Of fame, of valour, and of victory.
Must needs have beauty beat on his conceits—
I thus conceiving and subduing, both,
That which hath stopped the tempest of the gods,
Even from the firey spangled veil of heaven,
To feel the lovely warmth of shepherd's flames
And march in cottages of strewed weeds,
Shall give the world to note, for all my birth,
That virtue solely is the sum of glory,
And fashions men with true nobility. 13

Tamburlaine is a man of action, yet this long lyric provides the modern actor
with little opportunity for movement. The suggestion was made earlier for
movement as the metaphor of the idea of the speech; only movement such as
that would be acceptable for this long speech. Movement which matches the
declamatory mode yet accommodating the beautiful images of the language
would probably seem to a modern audience like a concert singer. In fact
Tamburlaine's amazing rhetoric sounds almost dispassionate; his emotions seem
almost inhuman to modern tastes in their expression.

Zenocrate's description of the destruction of her native city (Part I, V, 1) is
no less intense and is equally impersonal:

\[
\begin{align*}
\text{Wretched Zenocrate, the livest to see} & \\
\text{Damascus' walls dyed with Egyptian blood,} & \\
\text{Thy father's subjects and thy countrymen;} & \\
\text{Thy street strewed with dismembered joints of men} & \\
\text{And wounded bodies gasping yet for life;} & \\
\text{but most accursed, to see the sun-bright troop} & \\
\text{Of heavenly virgins and unsullied maids,} & \\
\text{Whose looks might make the angry god of arms} & \\
\text{To break his sword and mildly treat of love,} & \\
\text{On horsemen's lances to be hoisted up} & \\
\end{align*}
\]

\[13\text{Marlowe, \textit{Tamburlaine}, pp. 199-202.}\]
And guiltlessly endure a cruel death,
For every fell and stout Tartarian steed
That stamped on others with their thund'ring hoofs,
When all their riders charged their quivering spears
Began to check the ground and rein themselves,
Gazing upon the beauty of their looks.
Ah Tamburlaine, wert thou the cause of this,
That termest Zenocrate thy dearest love--
Whose lives were dearer to Zenocrate
Than her own life, or aught save thine own love? 13

Whereas the shortness of this speech (as compared to the extraordinary length of Tamburlaine's immediately preceeding) allows the audience to believe a more conventional expression of emotion, the style of movement must be consistent with Tamburlaine's which does not have conventions believable for modern expectations. The language in both sections is complex both grammatically and imagistically; action might not distract too much attention from the lament for Damascus (only because the speech is short), but the modern audience will be having enough problems simply understanding the language in the first passage without their confusion being compounded with inappropriate movement.

The style of distanced emotion is most clearly seen when Zenocrate dies. Tamburlaine's dialogue rings to modern ears of bombast rather than genuine mourning in Part II, II, iv:

What, is she dead? Techelles, draw thy sword,
And wound the earth, that it may cleave in twain,
And we descend into th'infernal vaults
To hale the Fatal Sisters by the hair
And throw them in the triple moat of hell
For taking hence my fair Zenocrate.
Casane and Theridamas, to arms!
Raise cavalleros higher than the clouds,
And with the cannon break the frame of heaven,

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13Marlowe, Tamburlaine, pp. 208-209.
Batter the shining palace of the sun
And shiver all the starry firmament,
For amorous Jove hath snatched my love from hence,
Meaning to make her stately queen of heaven.
What god soever holds thee in his arms,
Giving thee nectar and ambrosia,
Behold me here, Divine Zenocrate,
Raving, impatient, desperate and mad,
Breaking my steeled lance with which I burst
The rusty beams of Janus' temple doors,
Letting out death and tyrannising war,
To march with me under this bloody flag—
And if thou pitiest Tamburlaine the Great,
Come down from heaven and live with me again!

For she is dead! Thy words do pierce my soul.
Ah, sweet Theridamas, say so no more—
Though she be dead, yet let me think she lives,
And feed my mind that dies for want of her:
Where'er her soul be, thou shalt stay with me,
Emblazoned with cassia, ambergris and myrrh,
Not lapt in lead but in a sheet of gold,
And till I die thou shalt not be interred.
Then in as rich a tomb as Mausolus' we both will rest and have one epitaph
Writ in as many several languages
As I have conquered kingdoms with my sword.
This cursed town will I consume with fire
Because this place bereft me of my love:
The houses, burnt, will look as if they mourned,
And here will I set up her statua
And march about it with my mourning camp,
Drooping and pining for Zenocrate.

The emotional words selected belle the rest of the speech. Tamburlaine describes himself as "Raving, impatient, desperate and mad" (line 112), but his dialogue is very coherent and organized. He may be desperate and mad, but he is able to plan the funeral proceedings with clarity. Furthermore, the idea of impatience is somewhat at odds with the state of mourning he plans. Finally, he presents a direct contradiction in lines 141 and 142 when he plans to "march"
while "drooping and pining." The bombast is dramatically exciting but tends to depersonalize the character and his feelings. It also supports the idea of metaphorical movement. The grief the Tamburlaine expresses seems an idealized representation as opposed to actual sentiment. His voice and body should support that larger-than-life emotion; but wild, elaborate gestures would be laughable particularly with accompanying vocal variety. If, on the other hand, the movement was as idealized as the grief, the resulting dramatic image could have an inner consistency and tremendous power.

Nor is Tamburlaine the only example of such emotion. Don Balthazar's father, the Viceroy of Portugal, although somewhat more believable to a modern reader than Tamburlaine, is rather extraordinary in his grief at the conclusion of his war with Spain (I, ii):

Then rest we here awhile in our unrest,
And feed our sorrows with some inward sighs,
For deepest cares break never into tears.
But wherefore sit I in a regal throne?  
This better fits a wretches endless moan.
Yet this is higher than my fortunes reach,
And therefore better than my state deserves.
Ay, ay, this earth, image of melancholy,
Seeks him whom fates adjudge to misery:
Here let me lie, now am I at the lowest.

Oui lacet in terra non habet unde cadat,
In me consumpsit viles fortuna nocendo,
Nil superest ut jam possit obesse magis.

Yes, Fortune may bereave me of my crown:
Here take it now: let Fortune do her worst,
She will not rob me of this sable weed:
O no, she envies none but pleasant things:
Such is the folly of despiteful chance!
Fortune is blind and sees not my deserts,
So is she deaf and hears not my laments:
And could she hear, yet is she wilful mad,
And therefore will not pity my distress.
Suppose that she could pity me, what then?
What help can be expected at her hands,
Those foot is standing on a rolling stone
And mind more mutable than fickle winds?
Why wait I then, where's hope of no redress?
O yes, complaining makes my grief seem less.
My late ambition hath distain'd my faith,
My breach of faith occasion'd bloody wars,
Those bloody wars have spent my treasure,
And with my treasure my people's blood,
And with their blood, my joy and best belov'd,
My best belov'd, my sweet and only son.
O wherefore when I not to war myself?
The cause was mine, I might have died for both:
My years were mellow, his but young and green,
My death were natural, but his was forc'd.  

The Viceroy's grief is also idealized and larger than life. An appropriate physicalization would have similar characteristics to the performance of Tamburlaine's guilt.

The emotion in characters like those of Woman Killed or Arden seems more natural to modern sensibilities. Scene viii in Arden is a quarrel between two treacherous lovers unsure if they can trust each other. Even in these plays, though, the characters are excessive; Anne's emotions in Woman Killed, comprehensible in an everyday manner, are still exaggerated to sentimental proportions as is seen in her dying scene (scene xvii):

Well, Master Frankford, well; but shall be better
I hope within this hour. Will you vouchsafe,
Out of your grace and your humanity,
To take a spotted strumpet by the hand?
Frankford:
That hand once held my heart in faster bonds
Than now 'tis gripp'd by me. God pardon them
That made us first break hold.

Anne:    
Amen, amen.
Out of my zeal to Heaven, whither I am now bound,

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16Kyd, pp. 17-19.
I was so improduent to wish you here,
And once more beg your pardon. O good man,
And father to my children, pardon me.
Pardon, O pardon me! My fault so heinous is
That if you in this world forgive it not,
Heaven will not clear it in the world to come.
Faintness hath so usurp'd upon my knees
That kneel I cannot; but on my heat's knees
My prostrate soul lies thrown down at your feet
To beg your gracious pardon. Pardon, O pardon me!  

The obvious morality and mawkish sentimentality of this scene seem more appropriate to a melodrama of the late 19th century than a tragedy of the early 17th. Though the overblown acting of the melodramas may be appropriate for this scene, it is necessary to judge all of the elements of the plays of the period to imagine an appropriate performance style.

STAGE ACTION

At this point, one might be well advised to try to determine an appropriate performance style and then see how the stage action verifies or invalidates that style. In every case the Emotion is larger and more theatrical than modern, everyday existence. The emphasis on declamatory speech in Tamburlaine and Spanish Tragedy suggests a high-flown, bombastic style. In both plays, Emotion seems to be more an element of the play than a part of the character. When the Emotion is much more a part of the character's life, as can be found in Woman Killed and Arden, it is still so pretentious and exaggerated that it is scarcely more believable. The kind of languages required for most of the plays with its emphasis on verbal variety and image indicates an importance of vocal ability and suggests that there is emphasis on declamatory skill and stylized movement.

17 Heywood, pp. 97-98.
Given the highly ornate speech, particularly of Tamburlaine, it might be wise to begin there when examining the stage action. There is a great deal. There is business involving crowns in Part I, Acts I, II, III, and V, and Part II, Acts I, II, and III. There is a banquet clearly involving characters eating in I, IV, iv. The humiliation of Bejazeth in his cage (I, IV, iv) is an important part of his degradation. Cosroe dies on stage (I, II, vii) as does Zenocrate (II, II, 4) and Olympia (II, IV, 2). Bejazeth and his empress both commit suicide by braining themselves on a cage (I, V, I). There is a card game (II, IV, i). Tamburlaine cuts his arm (II, III, ii). There is an interesting humiliation which Tamburlaine has for some of the kings he has conquered which consists of them pulling him around the stage harnessed as horses to his chariot (II, IV, iii, and V, I) with the kings being bridled and unbridled onstage. There is an execution on stage in which the governor of Babylon is hung in chains and shot (II, V, 1, 140). Somehow the modern actor must combine the abundance of Stage Action with the qualities he has discerned in the language. If he imbues his character with the qualities espoused by Zola or Antoine, he will lose the qualities necessary for the language to be understood. The suicide of Bejazeth and Zabina should not impress the audience by its versimilitude, but should be a manifestation of the qualities those characters have already revealed. The humiliation of Tamburlaine's former enemies is important more from the psychological and philosophical standpoints than from the physical. The scene in which Tamburlaine cuts himself should have the aura of a rite rather than an incision. If the actors emphasize the metaphysical qualities in their physicalizations, they will successfully combine the Stage Action with the wealth of the language.

Each of the plays under discussion includes a death on stage, usually a murder or execution. Edward is murdered on a table in Edward II. There is a
scene involving eating or playing cards on a table in Master Arden, Woman Killed, and Tamburlaine. Props are a large part of each play: Othello's handkerchief, Heironimo's handkerchief, swords, crowns, letters, deeds, gloves. Even though the language is not as artificial and declamatory as that of Tamburlaine, the researcher must not presume the movement is too Naturalistic. The image of the prostrate Portuguese Viceroy mourning his son supports the idea of a fairly natural style, but could easily become ludicrous and encourage contempt for the character.

Body movement and gesture should be somewhat formalized to accompany the high declamatory style of Tamburlaine and Spanish Tragedy. The speech and emotion are stilted and larger than life, sometimes suggesting life idealized. At the same time, the movement is not formalized; it might be compared somewhat accurately to dance pantomime with fluid movement that is exaggerated and stylized.

Vocal flexibility is needed to cope with the ornate images and style of the loftier characters. Maintaining audience interest in such lengthy passages requires an experienced, skilled speaker who can engage the audience with variety and force, an actor trained as a rhetorician.

Perhaps the best description of the idealized characterization is Antony's tribute to Brutus:

This was the noblest Roman of them all.

His life was gentle, and the elements
So mixed in him that nature might stand up
And say to all the world, "This was a man!"

Brutus is a man whose predominant characteristic is his nobility. The actor playing the role should not lose sight of that. Brutus is not a post-Freudian
psychological study; the understanding of people in his age was quite different. People believed that humors ("the elements") were present in everyone, to some degree. Brutus is a mixture of them to such an extent that he is larger than life, he is a role model. The final line is not merely a description but a tribute; Brutus is such a combination nature can announce to the whole world, "This is as a man should be."

The characters in these plays are larger than life and they show distillations of human characteristics. Actors who focus on the singular qualities of the characters, instead of forcing a psychological breadth on them, should find the same restrictions in gesture and movement. Because those qualities can be uncovered in the dialogue, the movement that develops from such an understanding will be consonant with the language.

CONCLUSION

In this chapter the texts of various plays from Elizabethan England were examined to demonstrate the method. More examples of the elements were given to help further the reader's understanding of them. The compilation of the results of the various examinations gives another example of utilizing the method to give an appropriate performance style to a modern production of a period play.

Distinction between the various elements is more difficult with the texts of this period than with those of Classical Greece. More frequently the researcher will find speeches which include Narration with Oration or Emotion. As the difference becomes more subtle, the researcher must be more careful
identifying it and isolating the appropriate dialogue. Only then can he deduce the appropriate performance technique.

As was the case with the Greek texts, most of the Narration was fairly obvious exposition, telling the background of the characters, the setting, or a particular character. Frequently, these passages are very long, emphasizing the demands on the actors, which are particularly difficult for modern actors weaned on psychological realism. Some of the Narration is very ornate, describing offstage activities, onstage action, and the characters' own activities and reactions. Characters use Narration to lie about events for their own gain. It is used to describe dreams.

The examples of Oration begin with one of the most brilliant uses of rhetoric as the art of persuasion, Mark Antony's funeral oration in *Julius Caesar*. Another example of Oration is the Elizabethan set speech, included to allow the actor of the time to demonstrate his histrionic ability. Occasionally the plays will have homilies or proverbs. Elizabethan drama also includes long monologues on the themes of the plays, though these tend to include more than just Oration. This is particularly true in soliloquies which allow the character to, in the hands of an unskilled playwright, drop all pretense of characterization and talk to the audience, or, in the hands of a master, to plumb vocally the depths of his character sharing his observations and findings.

The Emotion in these plays tends to be rather banal. The characters usually talk about their feeling rather than demonstrating them. Frequently the passages are lyrical and very long which causes a modern reader to doubt the spontaneity of the character's response. Some of the plays have emotion which is more like everyday life (hence, readily acceptable by a modern audience), but it is exaggerated in the tender and the violent scenes to sentimental proportions.
There is a great deal of Stage Action in these plays with lots of activity onstage. Initially that might seem to be at odds with the quality of language in the other Elements; some coordination, however, must be found. Much of the dialogue suggests an idealized understanding of the world. If the action can capture the same idealization, then there will be a sense of consonance between the language and the movement which would lead to more unity in a modern production.

Again, the point is emphasized that the reader should feel no hesitation to follow his own ideas resulting from the application of this method to these plays. The purpose of this study is to encourage modern productions of period plays by presenting a framework which would allay potential fears and foster individual ideas.
CHAPTER V. THE METHOD APPLIED TO TEXTS OF NEOCLASSICAL WEIMAR

During the late eighteenth and early nineteenth centuries, the tiny Duchy of Weimar was a leading force in the theatrical circles of Europe. Much of this was due to the presence of Johann Wolfgang Goethe as "Maitre des Plaisirs" of the Court Theatre. He had very specific and demanding ideas about the creation and production of theatre; specifically, he idolized the neoclassical tenets of the Renaissance and wished to see the models of the ancients followed more closely. He used his position to stress those ideals and to foster them within his troupe.

One important distinction between the plays in this group and those in Chapters II and III lies in the goals of the playwrights: whereas the Greeks and Elizabethans were anxious for popular success, Goethe wrote primarily to satisfy his philosophical beliefs. Johann Schiller, who also composed for the Weimar theatre, agreed with many of Goethe's beliefs and wrote accordingly.

This unity of purpose provides a counterpoint to the preceding eras. The method, which is dependant upon homogeneity, can in this chapter examine the similarities imposed willingly by the playwrights rather than by the conventions of the time. It can therefore help the modern practitioner find an appropriate acting style for a period which is dominated by philosophic goals, i.e. Neo-classical France, rather than popular taste.

All of the plays selected were written in the period 1788-1804. They are (with production dates) Wallenstein (1798-1799), Mary Stuart (1800), and William Tell (1804) by Schiller and Iphigenia in Tauris (1786) and Torquato Tasso (1788-1789) by Goethe. It is a small group of plays, but it includes all of the plays written by either playwright for production during the neoclassical period at Weimar.
Goethe's plays demonstrate more clearly the strict adherence to a classical style in form and content. His work is more purely poetic than Schiller's and concentrates on the action of the mind in ideas and emotions. Schiller's plays demonstrate a concession to his romantic past particularly in terms of action which combines an exuberant action of mind with passion. Nevertheless his characters show a constraint which is entirely in keeping with the neoclassical ideals of the theatre and is different from his earlier sturm und drang plays.

NARRATION

Goethe's models were the Greek tragedies to which his plays are very similar in structure. He uses Narration in much the same manner as did the Greeks: in Iphigenia in Tauris Iphigenia tells her family history to Thoas (lines 316-431), Pylades tells Iphigenia of the fabricated story of Cephalus and Laodamas (lines 825-841), he tells her of the death of Clytemnestra (lines 1009-1038), Orestes tells her of the fate of himself and their sister (lines 1009-1038, 1051-1070),

The day their father died, Electra hid Her brother in a place of safety. Strophlius, Their father's brother-in-law, gladly took him And brought him up along with his own son, Who, Pylades by name, formed fairest ties Of friendship with the boy who thus arrived. As they grew up, there grew up in their souls A burning wish to avenge the king's death. Unnoticed, garbed as foreigners, they reached Mycenae, as if they were bringing there The sad news of Orestes' death together With his ashes. There the queen received Them well; they gained their access to the house. Orestes made himself known to Electra; She fanned the fire of revenge in him Which in his mother's sacred presence had Died down to embers. Silently she led
Him to the place at which his father died
And where an old, faint trace of wantonly
Spilled blood still stained the frequently washed floor
With ominous and palely faded streaks.
She there described for him with tongue of fire
Each circumstance of that outrageous deed,
Her own life spent in servile misery,
The haughtiness of the secure betrayers,
And all the dangers now impending for
The children of a mother turned stepmother;
She forced upon him there that ancient dagger
Which had in Tantalus's house raged grimly,
And Clytemnestra died by her son's hand.

O if one only could tell of his death!
How foaming from the slaughtered woman's blood
His mother's ghost
Rose and cried unto Night's primeval daughters:
"Let not the matricide get away!
After the criminal! To you he is consecrate!"
They stopped and harkened, and their hollow gaze
Looked round about them with the eagle's craving.
They stirred amid the blackness of their caves
And out of corners came gliding their companions,
Doubt and Remorse, so softly up to join them.
Before them rose a smoke of Acheron,
And in its billowing cloud there spins forever
The image of the perpetrated deed
Bewilderingly around the guilty head.
And they with authorized destruction tread
The lovely ground of earth which gods have sown
And whence an ancient curse drove them long since.
And their swift foot pursues the fugitive,
Allowing rest but to scare up anew.

The language in this passage is expressive, but not, for modern taste, ornate. The style is conversational. The length of the speech, however, would preclude much movement which would inevitably distract. Because the story is a recounting (particularly in the context of the scene in which Orestes has adopted

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the role of Messenger) of the events, there is no characterization in the lines to
give psychological motivation for motion to the speaker. That plus the length of
the passage would suggest a static performance for the modern actor, at least in
this scene.

Leonore uses Narration in *Torquato Tasso* to describe the idyllic environ-
ment of Ferrara:

The shade of these eternally green trees
Already gladdens, and the murmur of
These fountains quickens us anew to life.
Young branches sway upon the morning wind.
The flowers in the beds gaze up at us
In friendly fashion with their childlike eyes.
With confidence the gardener unroofs
The hothouse for the oranges and lemons,
The blue sky over us is in repose,
And on the far horizon there the snow
Of distant mountains melts to fragrant mist.  

This example uses much more ornate language and the syntax is more complex.
The style of the language seems appropriate for a very educated and sophisti-
cated character, the sort from which a modern would expect studied, graceful
movement.

While discussing his recent errand for his master, Antonio describes the
Pope,

What shrewd man would not find his master in
The Vatican? No, many things concurred
Which I could turn to our advantage. Gregory
Respects and greets you and sends you his blessing.
The aged man, the noblest on whose head
A crown's weight ever lay, recalls with joy

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When he embraced you with his arm. The man
Discriminant of men knows you and values
You highly. And for your sake he did much.

... For he sees small things small and great things great.
In order that he may control a world
He yields with friendly good will to his neighbors.
The strip of land that he surrenders to you,
He knows its worth, like the worth of your friendship.
There must be calm in Italy, he wants
to see friends close to home, keep peace along
His borders, so the might of Christendom,
Which he controls with power, may destroy
Both Turks and heretics on either side.

Princess:
And are the men known whom he favors more
Than others, who in confidence approach him?

Antonio:
Experienced men alone possess his ear,
And only energetic ones his favor
And confidence. He, who from youth had served
The state, controls it now and influences
Those courts which years before he saw and knew
As Nuncio and frequently directed.
The whole world lies as clear before his gaze
As the advantages of his own state.
To see him operate is to admire him
And be glad when the world discovers what
He long has quietly prepared and managed.
There is no finer sight in all the world
Than to behold a Prince astutely ruling,
Or see a realm where all obey with pride,
Where each man thinks to serve himself alone
Because he is asked only to do right. 3

This passage is almost devoid of dramatic interest; nothing at all about
either character is revealed nor is the plot furthered. (In a modern production it

3Goethe, Tasso, pp. 508-509.
would probably be cut. It is still useful, however, for determining acting style.) The entire section is included to show the length of the scene with which modern actors must cope. It is difficult to imagine movement appropriate for them to use. The language is clear with little adornment, yet there is a precision in the word choice which suggests the primacy of language; therefore what the characters are saying would be more important to the play than what they might be doing, and so movement must be subordinated to diction.

Schiller uses Narration equally classically, but his language is less austere and sparse. He uses it in Wallenstein's Camp, the first part of Wallenstein, primarily to set the environment for the rest of the trilogy emphasizing the affection Wallenstein's troops feel for their commander. The language is rather natural and mundane, but it is in modified rhymed couplets:

Yes, he started so small and is now so great.
At school in Altdorf he caused quite a scandal,
If I may speak so, acting the Vandal
And carrying on at a high old rate.
His famulus, whom he dared mishandle,
Came near dying. The Nurnberg men
Decided to jail him there and then.
The jail was brand new and the first to reside there
Was supposed to lend the place his name.
But what happened before he got inside there?
He sent on his dog before he came,
And the jail to this day is named for the pup.
A clever cuss may be seen warming up
In that story. Of all the things he has done,
That little trick is my favorite one.

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4 The rhyme pattern is treated as casually in German as it is in the English translations.

The couplets call attention to the language which again enforces the need for the spoken word to dominate; this is surprising because it is, apart from the couplets, rather ordinary.

The characters in the other two parts of the trilogy are of a higher social class which is reflected in their language, written in free verse:

Lord President! The Emperor has a fine
Array of fighting men in Germany,
Some thirty thousand more here in Bohemia,
And in Silesia sixteen thousand more;
Ten regiments are ready on the Weser
And by the Rhine and Main; in Swabia six,
And in Bavaria twelve defy the Swedes,
Without including garrisons that hold
The fortified positions at the border.
Now, every man of these obeys commanders
Of Friedland's. Every one of these commanders
Went to one school, was nourished by one milk,
One heart and one heart only animates them,
They stand as foreigners upon this soil;
The service is their only house and home.
No zeal for fatherland impels them; thousands
Were born, as I was, in a foreign land.
Not for the Emperor did a good half of them
Come to us fugitive from alien armies
To fight quite equally for Double Eagle
Or for the Lion or for the Fleur-de-Lys.
yet by one rein of equal force one man
Leads all of them, by equal love and fear
Conjoining them into a single folk.
And as the lightning's fire runs guided swift
And sure along the lightening rod, just so
Does his command prevail from the last outpost
That hearts the Baltic pounding on the dunes
Or looks into the fertile valleys of
The Adige, up to the watch that has
Its sentry box by the Imperial palace.

This description of the emotional attachment of the troops for Wallenstein is a good example of characterless Narration. Nothing is learned about the speaker

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6Schiller, Wallenstein, pp. 51-52, italics in translation.
save that he was born in a foreign land. The feeling that the character is giving
the listener a subtle warning notwithstanding, the tone of the speech is
somewhat detached. The character is very articulate so the treatment of the
emotional element makes the character seem even colder. The language choices
seem again to indicate a limit to the movement in a modern production.

In this example, as in Goethe and the Greeks, Narration is used by a
messenger to tell what has happened offstage:

We had our posts, suspecting no attack,
Near Neustadt in our camp of weak entrenchments,
When toward the evening from the forest side
There rose a cloud of dust. Our fleeing vanguard
Rushed into camp with cries. The enemy
Had come. We had just time to throw ourselves
Upon our horses when the Pappenheimers
In full career of steed spurred to the gallop
Came bursting through the barriers upon us.
The ditch that circumscribed the camp was likewise
Swarmed swiftly over by those storming hosts.
But recklessly their valor had outled them
Far out beyond the rest; the infantry
Lagged far behind; the Pappenheimers only
Had boldly followed their bold leader.
Head on and from the flanks we struck at them
With all the forces of our cavalry
And forced them backwards to the ditch, where then
The infantry, arrayed in haste, formed up
A hedge of pikes that bristled starkly at them.
Advance they could not, nor could they retreat,
Wedged as they were into the deadly clamp.
The Rhinegrave shouted to their leader then
To yield himself with honor in fair fight,
But Colonel Piccolomini—we knew him
By token of his helmet-plume and his
Long hair—it had come down from rapid riding—
He beckons toward the ditch. Himself the foremost,
He spurs his noble steed to leap across it.
The regiment comes rushing in his wake—
But—then it happened. Pierced upon a pike
His horse rears back in frenzy, hurls its rider
Afar, and over him the violence
Of steeds rides on, rebellious to the reins.7

As with the Greeks, the emphasis is on the images within the text to give the audience the information. Movement which distracts from those images will be inappropriate and do the scene and the play a disservice. Whatever movement or gesture the modern actor might use should be carefully chosen to enhance the meaning.

Both Wilhelm Tell and Mary Stuart have more passion and bombast than Wallenstein, but even these have long narrative passages. This passage in Wilhelm Tell shows the quality of distance between the characters and their speeches. Even if the topics involve them, they seem to the modern reader to be able to express themselves with objectivity. In the following example as Stauffacher and Melchthal discuss the murder of their king, their words suggest a horror which their objectivity belies.

Stauffacher:
The King had ridden down from Stein zu Baden
To Rheinfeld, where the court was, and he had
the Princes Hans and Leopold with him
And a large retinue of noble lords.
And when they came up to the River Reuss
Where crossing by a ferry is required,
The murderers got on the boat and parted
The Emperor from his retinue. Then when
That Prince was riding down across a field
Of grain—a great and ancient city of
The heathen time is said to lie beneath it—
With ancient Fortress Hapsburg now in sight
From whence the power of his race proceeded—
Duke Hans then plunged a dagger in his throat,
Rudolf of Palms transfixed him with a spear,
And Eschenbach stove in his skull, so that
He fell in his own blood, slain by his kin
On his own territory. People on

7 Schiller, Wallenstein, pp. 242-243.
The other shore were witness to the deed
But cut off by the stream they could do nothing
But raise a futile cry of lamentation.
There by the roadside a poor woman sat,
And in her lap the Emperor bled to death.

Melchthal:
And so he only dug an early grave,
Who wanted all and never ceased to crave.

Stauffacher:
A monstrous horror is abroad now in the land.
All passes of the mountains are blockaded,
And each estate has fortified its borders.
Old Zurich has itself closed up its gates
That have stood open thirty years, for fear of
The murderers and still more—the avengers.
Armed with the ban of outlawry, stern Agnes,
The Queen of the Hungarians, is coming,
Who does not know the gentleness of her
Mild sex, to avenge her father's royal blood
On the assassins' entire families,
Their servants, children, and their children's children,
Yes, on the very stones of their great castles.
Whole generations she has sworn to send
Down to her father's grave, and bathe herself
In blood as if it were the dew of May.

Here the language, though fairly clear, has a formality and complexity. Even though these characters are not upper class, their expressiveness gives them a patina of distinction and polish which seems inappropriate to an audience with a theatrical tradition including Gorki. To provide such dialogue with movement suitable to The Lower Depths around a cottage or a campfire would be inappropriate. The sophistication of Stauffacher's expression merits a similar sophistication in presentation.

The most passionate of the Weimar plays, Mary Stuart, has equally lengthy Narration:

Kennedy:
You were provoked to it by brutal outrage
And by the arrogance of a man whom
Your love had elevated as a god's
Hand elevates out of obscurity,
Whom you led through your bridial chamber to
A throne, and favored with your lovely self
And with your own hereditary crown.
Could he forget his splendid lot was only
The generous creation of your love?
And yet he did forget, unworthy wretch!
And with his base suspicion and rude manners
Committed outrage on your tenderness
And made himself quite odious to your sight.
The spell was broken that deceived your gaze,
You fled in anger from the shameless creature's
Embrace and then consigned him to contempt.--
And he--did he try to regain your favor?
Or did he sue for mercy? Did he fall
Repentant at your feet and promise to
Improve? The worthless wretch defied you--who
Created him--and tried to play the King.
Before your eyes he had your favorite murdered,
The handsome singer Rizzio.--You merely
Took bloody vengeance for that bloody deed.
Mary:
And bloodily It will avenge Itself
On me. Consoling me, you speak my doom.

Kennedy:
When you consented to that action, you
Were not yourself, not mistress of yourself.
Blind frenzy of desire swept you away
And held you subjugated to the dread
Seducer, ill-starred Bothwell.--Over you
With arrogant male will that artful man
Held sway, inflaming you with magic philtres
And hellish tricks that throw the mind Into
Confusion--

Mary:  
His tricks were never anything more than
His masculinity and my own weakness.

Kennedy:
Oh no, say I. He had to summon all
The spirits of perdition to his aid
To weave those fetters over your clear senses.
For your friend's voice of warning you no longer
Had ears, nor any eyes for what was seemly.
Your delicate respect for men's opinion
Deserted you. Your cheek, which once had been
The seat of bashful, blushing modesty,
Was flushed with nothing but the fire of passion.
You cast aside the veil of secrecy.
The brazen vice of that man overcame
Your timid shyness; with defiance you
Exposed your shame before the general view.
You caused the royal sword of Scotland to
Be carried through the streets of Edinburgh
Triumphantly in front of you by that
Assassin in whose wake the people's curses
Resounded; then you ringed your Parliament
With weapons, and within the very temple
Of justice forced the judges in a farce
To clear the guilty man of murder.--Yes
You went still further-- God in heaven--

Mary:

And I gave him my hand before the altar!

Kennedy:

O let an everlasting silence cloak
That deed! It is revolting, horrible,
It suits a woman wholly lost—But you are no
Lost woman—I know you, I was the one
Who supervised your childhood. Your heart is
Of tender kind, accessible to shame,
And indiscretion is your only crime.
Again I say it: there are evil spirits
Which momentarily in man's unguarded
Bosom make their habitation and
Within us perpetrate these monstrous things,
Then, making their escape to hell, leave horror
Behind them in the heart they have polluted.
Since that deed which put blackness on your life,
You have done nothing reprehensible.

I am a witness to your betterment.
Therefore take courage! Make peace with yourself!
Whatever you have to repent, in England
You are not guilty; neither England's Queen
Nor England's Parliament can be your judge.
What overwhelms you here is force. To that
Presumptuous court you may present yourself
With all the courage lent by innocence.

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Again a lengthy passage has been included in its entirety to demonstrate the need for the modern actor to sustain the energy level throughout the scene. This passage is primarily Narration giving the audience the necessary exposition of Mary's background. The choice of the playwright to involve Kennedy's passion to such an extent is very interesting; as the audience learns of Mary's past, they get evidence of Kennedy's fierce loyalty, sympathy, and love.

From the point of view of Narration, the language is straight-forward and clear. There are poetic choices, but the sense of the lines is in no way obscured or hindered by the poetic images. Some movement would not prove distracting.

From the point of view of Emotion, however, the impact of this example is very different. The extent and intensity of Kennedy's passion would be dissipated by movement. To maintain the requisite energy level, the modern actor must focus her concentration on the language to give the character decorous behavior appropriate for a lady-in-waiting, particularly for a play from neo-Classical Weimar. Should the actor allow the character enough physical movement to match the emotional level, the effect would likely be as laughable to her audience as would a Mrs. Hardcastle. The question of whether such physical restraint is characteristic of all Emotional scenes will have to wait until that element is examined but restraint seems appropriate in this example.

ORATION

Goethe's use of Oration is also similar to the Greeks, at least in terms of being very straightforward in the discussion and the articulation of the ideas:

Do men alone, then, have the right to do Unheard-of feats? Can only men clasp things Impossible to their heroic bosoms?
What is termed great? What lifts to awe the souls
Of minstrels as they tell their old-told tales,
Except what bravest men began with chances
Unlikely of success? He who by night
Stole up alone upon the enemy,
Then as an unexpected flame seized on
The sleepers and raged in among the wakers
And finally, as hard-pressed by the wakened
He fled on foremen's horses, but with booty,—
Shall he alone be praised? Or he alone
Who, spurning roads of safety, boldly went
A-roaming through the mountains and the forests
To clear the highwaymen out of a district?
Is nothing left for us? Must gentle woman
Renounce her innate right, turn wild and fight
Against wild men, and wrest from you the right
Of swords like Amazons who take revenge
In blood against their oppression? Back and forth
In my heart ebbs a daring enterprise;
I cannot help but meet with great reproach,
And even with dire harm, if I should fail;
Yet on your knees, ye gods, I lay it, and
If you are true, as you are said to be,
Then show it by your help and glorify
Truth through me!

In this speech Iphigenia sets up the ability for her, a woman, to make the
fateful and honorable decision at the end of the play and further to convince the
men of the play to accept that decision. Even so, little is learned of the
character herself. The same could have been expressed in a few lines. The
length of expression draws attention to the idea and away from the character.
The expression, in addition, is poetic and structurally complex. Emphasis is
placed on the spoken word; the modern actor must be careful not to confuse her
audience with unclear vocalization and unnecessary movement.

Even in Torquato Tasso, which is much more a study in emotion, Goethe's characters discuss ideas with a supernatural clarity and articulation:

-Life's pains alone teach us to prize life's goods.  
While still so young he has attained too much  
For him to savor it contentedly.  
O if he were obliged to work and earn  
What now is offered him with open hands,  
He would exert his powers manfully  
And would from step to step be satisfied.  
But a poor nobleman already has  
Attained the goal of his best wishes when  
A noble Prince selects him for his court  
Associate and with a generous hand  
Removes him from all want. If he gives him  
His confidence and favor too, and seeks  
To raise him over others, to his side,  
Be it in war, in business, or in talk,  
Then I should think the modest man might honor  
His happiness by silent gratitude.  
And Tasso has, on top of all of this,  
A young man's finest happiness: his country  
Has recognized him and has hopes for him.  
Believe me, his capricious discontent  
Rests on broad cushions of his lucky fortunes.  
He comes; release him graciously, and give  
Him time in Rome, in Naples, or wherever  
He will, to look for what he has missed here,  
And what he can find only here again.

Any one of the characters could be saying this about Tasso. There is nothing about the speech to reveal the speaker; it is clear only that this person is a very logical and lucid thinker. It is also a comment on the response of any young person to early success using Tasso as an example. Alone it is a proverb. Performing it, the modern actor would have carefully to give it the proper delivery, appropriate in style without being pedantic.

^Goethe, Tasso, pp. 577-578.
Schiller also is very clear in the ideas in his plays. Some of the scenes have the same courtroom flavor of the Greeks: Mary's confrontation with Burleigh in *Mary Stuart* is an excellent example in which the ideas of justice are discussed, not only as they relate to her particular case. *William Tell* also has scenes of characters discussing the ethics of their actions: Berta and Rudenz discuss the value of their own homeland in relation to an alliance with the Hungarian Hapsburgs in Act III, Scene ii. The best example, though, is Tell's discussion with Johannes concerning the differences in their respective murders (V, ii). *William Tell* has also a variety of characters who intersperse their dialogue with homilies and proverbs.

Even so, there are examples of Oration within a single speech; here Elizabeth debates executing Mary,

O, slavery of the people's service! Bondage
Of shame.—How tired I am of flattering
This idol that my inmost heart despises!
O, when am I to stand free on this throne!
I must respect opinion, court the mob's
Approval, satisfy a populace
Who can be pleased with charlatans alone.
O, no one is a king who has to please
The world! The only king is he who in his actions
Need ask approval of no man alive.

To what end have I practiced justice, hated
Capricious despotism all my life,
To find that I have tied my hands in this
First unavoidable deed of sheer force!
The model I myself have set condemns me!
Were I a tyrant like the Spanish Mary,
My predecessor on this throne, I now could shed
The blood of kings without the fear of censure.
But was it, then, my own free choosing to
Be just? Omnipotent Necessity,
Which also forces the free will of kings,
Constrained me to this virtue and compelled me.

Hemmed in by foes, the people's favor is
All that stays me on this disputed throne.
The continental powers are all trying
To ruin me. Implacably the Pope
In Rome hurls his anathema at my head,
With false fraternal kiss I am betrayed
By France, and on the sea the Spaniard frankly
Prepares a mad war of annihilation.
Thus I, defenseless woman, stand embattled
Against a world! I am compelled to clothe
In lofty virtues my claim's nakedness
As well as that stain on my princely birth
Which my own father cast to my disgrace.
I cover it in vain.—The hatred of
My foes has laid it bare and sets this Stuart
Up as a ghost to threaten me forever.
   No, no, this fear shall have an end!
Her head shall fall. I must and will have peace!
—She is the Fury of my life, a plague
Of torment fastened on to me by Fate.
Wherever I have planted joy or hope,
There lies that serpent out of hell upon
My path. She takes away my lover from me,
She steals my very bridegroom! All misfortunes
That strike me bear the name of Mary Stuart!
Once she is drive from among the living
I shall be free as air upon the mountains.

In this speech Schiller openly presents the differences between Mary and Elizabeth. He gives Elizabeth some Emotional depth to make the speech more interesting but its primary purpose is Oration, the discussion of an idea. A modern actor might be tempted to provide Elizabeth with a good deal of motion to match the tension of the character. This, however, would cause Elizabeth to sacrifice her dignity and stature; in a scene where she intellectually sacrifices her moral code, such a choice would be thematically inappropriately (swaying audience sympathy toward Mary because of Mary's call for justice to Burleigh and her enviable self-possession) as well as dramatically unsatisfying: only if Elizabeth physically maintains her regal position can the conflict between Mary's internal strength and Elizabeth's external superiority be maintained.

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12 Schiller, Mary Stuart, pp. 105-106.
The language is clear and powerful. There is unusual word-choice, but it does not confuse the meaning of the lines. It is, however, different significantly enough to indicate an educated, genteel character. The sentence structure is also clear and straightforward. Some of the sentences are long and grammatically complex, but the ideas come through.

The physical action suggested by this speech is graceful and well-mannered; it should present a character who has learned the social graces for movement as well as speech.

William Tell, on the other hand, is presented as a fairly rustic character. In the following example Schiller uses him to give a detailed discussion on murder in general and the killing of Gessler in particular. This very lengthy monologue has been included in its entirety showing its extraordinary demand on a post-Stanislavskian actor:

He has to come along this sunken road,
There is no other way to Kussnacht. Here
I'll do the thing. The land lies favorably.
That clump of elders there will hide me from him.
And down from there my arrow can well reach him.
The narrow passage will hold up pursuers.
So settle your account with Heaven, Bailiff,
Your time has run its course and you must go.
I lived in tranquil innocence. My missile
Was only aimed at creatures of the forest,
My thought had not the slightest taint of murder.
You startled me from my tranquillity,
And into seething dragon-poison you
Transformed the milk of my good sentiments.
You have accustomed me to monstrous things.
A man who took his own child's head for target
Can also shoot into a foeman's heart.

My tender children in their innocence,
My loyal wife I must protect against
Your fury, Bailiff—When I stretched that bowstring tight,
And when my hand was trembling as it did so,
And when with devilish cruelty of pleasure
You forced me to take aim at my child's head,
And when I pleaded helplessly before you,
Then I within my breast was vowing with
A fearful oath that only God could hear
That my next arrow's first and foremost target
Would be your heart. The oath that I pronounced
Amid the hellish torments of that moment
Is a sacred debt, and I will pay it.

You are my lord, the Bailiff of my Emperor
But never would the Emperor have permitted
Himself what you did. To this land he sent you
To render justice—harsh, for he is wroth—
But not to practice very cruel deed
With murderous joy and with impunity.
There lives a God to punish and avenge.

Now come you forth, you bringer of sharp pain,
My precious jewel now, my highest treasure—
I will set you a target which till now
Has been impenetrable to worthy pleas—
But it shall find you irresistible.
And you, my trusty bowstring that so often
Have served me loyally in joyous sport,
Do not desert me in dread earnestness!
Hold fast just this one time, you faithful cord
That have so often winged my bitter arrow—
If this one speeds too feebly from my hand,
I have no second one at my command.

(Wayfarers pass across the stage.)

Upon this bench of stone I will sit down,
Placed to afford wayfarers some brief respite,
For here there is no homeland. Each man presses
Onward in haste to pass the others by
And does not ask about their sorrows. Here
The careworn merchant passes, and the lightly
Girded pilgrim and the pious monk,
The somber highwayman, the merry minstrel,
The driver with the heavy laden horse
Who comes from far off in the lands of men,
For every road leads to world's end at last.
All these are passing on their way, each one
Concerned with his affairs— and mine is murder!

(He sits down.)

Before, when Father went away, dear children,
There was great joy when he came back again.
He never came unless he brought you something,
Perhaps a pretty Alpine flower, perhaps
An unfamiliar bird or fossil shell
Such as a traveler finds upon the mountains.
But he pursues a different quarry now.
By the wild way he sits with thought of murder;
It is a foeman's heart that he is stalking.
And yet he thinks of you, dear children, now,
And to protect you in your lovely innocence
Against the tyrant's vengeance he intends
To do a murder with the bow he bends.

(He gets up.)

It is a noble pretty I stalk. Why, hunters
Are not discouraged when they have to wander
For days on end amid the winter's rigor,
And risk their lives in leaps from cliff to cliff,
And climb smooth walls of precipices where
They use their blood to keep their feet from slipping,
Just so that they can catch a wretched chamois.
A far more precious prize is hear in question,
A foreman's heart who seeks my own destruction.

(From a distance is heard lively music which comes closer.)

All my life long I have been wielder of
The bow, observing always archer's rules.
And I have often hit the bull's eye and
Brought home fine prizes more than once with me
From shooting matches. But today I mean
To shoot my mastershot and win the best
Thing that exists in all this mountain region.

More than any other in the Weimar section, this passage is an almost purely intellectual monologue. Tell presents clearly his reasons for murdering Gessler. The audience knows precisely the issues facing him. The character has almost no psycholgocial motivation for movement at all. The kind of character presented is very logical and thoughtful, apparently at odds with the active, immediately responsive Tell presented earlier in the play. The modern actor must be careful to provide his audience with a consistent portrayal.

Even though Tell is portrayed as a rough-hewn woodsman, his language suggests to a modern reader a more polished character. His articulateness

\[^{13}\text{Schiller, William Tell, pp. 99-102, italics in translation.}\]
suggests an educated gentleman. His language is poetically descriptive. One
would imagine a pensive, gracious man saying most of this speech with attendant
movement. The idea is the most important aspect of this segment and must get
top priority in terms of audience attention. The actor must use a good deal of
vocal variety and flexibility to maintain his audience's interest and to present
the issues.

Even in the midst of the most naturalistic dialogue in the Weimar canon,
Wallenstein's Camp, there is a rhetorical discussion of war and its consequences
in terms of the Ten Commandments:

Halloo! Hurray! Fiddle-dee-dee!
Fine doings! But you shall reckon with me!
Is this an army of Christians or Turks?
Or Antibaptists maybe, that shirks
Its Sabbath respect to mock and flout
As if Almighty God had gout
In His hands and couldn't interfere?
Is this the time for orgies here,
For banquets and bouts and holyday cheer?
Quid hic statis otiosi?
Why do you stand with your hands in your laps?
By the Danube war's Fury is loose; in collapse
Is Bavaria's bulwark, fallen and low
Regenspurg lies in the claws of the foe.
And the Army lies here in Bohemiz, sees
That its belly is stuffed, and takes its ease,
More concerned about its wear than its war,
Wetting its whistle, not whetting its sword,
Gallivanting around with doxies,
Eating not Oxenstirn but oxes.
In sackcloth and ashes Christendom grieves,
But the soldier just fills his pockets and leaves.
The time is for tears and lamentation,
Marvels and portents occur in the sky,
Blood-red out of clouds the Lord of Creation
Unfurls His mantle of war from on high.
He has placed the comet like a whip before
The window of heaven, and here we languish
While the whole world is a house of anguish
And the ark of the Church is swimming in gore.
The Roman State in its present position--
Which God amend!--is the Rummy condition.
The Rhine runs tears till it's know as the Brine,
The cloisters are sacked and renamed the roisters,
The dioceses are changed into dire seas,
The convent walls and monasteries
Are brigand-stalls and robber-eyries,
And our blessed German territories
Are all transformed into terrortories.
Whence comes this? Where was its beginning?
I tell you it comes from your vices and sinning,
From the heathenish life and abomination
Which are soldiers' and officers' ruination.
For sin is the magnet in your hands
That draws cold steel into our lands.
Out of wrong-doing will - ils arise
As sure as onions draw tears from your eyes.
V is for vice, with double-v next,
Which will W woes throughout the text.  

This monologue (though there are other characters on stage, he is the only
one speaking) is given by a Capuchin monk who, like a Greek messenger, is
absent elsewhere in the play. The speech runs 110 lines; as with the Greek
messengers, the audience learns nothing about the speaker in spite of the length.
One difference, though, is that this speech has almost nothing to do with
Wallenstein's Camp let alone the trilogy Wallenstein. These 100 lines provide
some background into the campaigns of Wallenstein, but, giving almost no
character information, they are concerned primarily with the impact of war.

The language and sentences are complex particularly since the speech has
little context to guide the understanding of a modern audience. In a situation
like that, movement is particularly distracting. In fact such a speech would need
staging in an archtypal, operatic manner allowing the speaker to present his aria
with crowd/choral interaction at opportune moments in order for the audience's
attention to be precisely focused at all times.

14 Schiller, Wallenstein, pp. 23-24, italics in translation.
EMOTION

The Emotion in these plays is intense and typically Romantic. In the plays of Goethe, the dialogue suggests genuine emotion but it does not support the response a modern audience would expect. When Iphigenia is reconciled with her brother, she responds,

O hear me! Look at me! See how my heart
After a long, long time is opening to
The bliss of kissing the head of the dearest
Person whom the world can hold for me,
Of clasping you within my arms, which were
Outstretched before to empty winds alone!
O let me! Let me! The eternal fountain
Doest not more brightly pour down from Parnassus
From cliff to cliff into the golden valley
Than joy now flows up surging from my heart,
Surrounding me as with a blissful sea.

The extravagance of Iphigenia's expression seems to require equally passionate physicalization. The complexity of the language, particularly lines 1196-1200, seems, however, more appropriate to restrained movement. The modern actor cannot hope via her activity to match the language to movement as she might in Williams or Chekhov; an approximate image might be the earthly representation of the Platonic ideal.

When Pylades is telling her about the fate of Agamemnon, he says, "I see your bosom vainly fights against/This unexpected, monstrous news I tell" (884-5). After she has left, he says, "The fate of this king's house seems to have left her/Profoundly moved" (919-20). None of her lines, however, indicate any emotion whatsoever; she merely questions him: "And what reward was the accomplice's? ... So wicked lust inspired the shameful deed? ... And what
offense had the king given her? .... It is enough. You will see me again." 
Even though he is discussing her father's death, she does not reveal her response to the audience, let alone Pylades. Although his lines indicate she has been strongly moved, her lines restrict the actor's response. The actor must combine the exuberance of the first example with the restraint of the second.

Tasso's emotions are equally intense, as the dialogue suggests, with an equally stilted expression. After he has humiliated himself by attempting to kiss the Princess and has been left with Antonio whom he considers his enemy, he says,

Fulfill your office, I see it is you! 
Yes, you deserve the princely confidence. 
Fulfill your office and proceed to torture 
Me slowly, now the staff is broken for me, 
To death. Go on and draw, draw out the arrow 
So I may fiercely feel the barbed hook 
That tears my flesh! 
You are the tyrant's precious instrument; 
Be prison keeper, be the torturer, 
How well, how fittingly both things become you! 
(toward offstage)
Yes, go, then, tyrant! You could not dissemble 
Until the very last, gloat in your triumph! 
You have the slave now well in chains, you have 
Him saved aside for torments well thought out. 
Go on, I hate you! And I fully feel 
The loathing that the upper hand occasions 
That pounces impiously and with injustice. 
(after a pause)
At last I see myself now banished here, 
Driven away and banished like a beggar. 
They crowned me to be led up to the altar 
Adorned like any sacrificial victim! 
And they enticed from me on this last day 
My sole possession in this world, my poem, 
With smooth words got it for themselves and kept it! 
In your hands is my sole possession which 
Could have commended me in any place 
And which alone could save me from starvation! 
I clearly see why I should take vacation.

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15 Goethe, Iphigenia, pp. 449-450 and 440-441 respectively, italics in translation.
It is a plot, and you are leader of it.
So that my poem does not get perfected,
So my name may not spread abroad still further,
So enviers may find a thousand flaws,
So I at last may be forgotten wholly,
That's why I should get used to idleness,
That's why I should indulge myself, my senses.
O worthy friendship, precious thoughtfulness!
I thought that the conspiracy was loathsome
Which was spun round me restless and unseen,
But it has now become more loathsome still.
And you, you Siren, who so tenderly,
Celestially enticed me, now I see
You suddenly! But why, O God, so late!
But we so willingly deceive ourselves
And honor reprobates who honor us.
No, human beings do not know each other;
Only galley slaves know one another
Who pant for breath chained to a single bench;
Where none has anything to ask and none
Has anything to lose, they know each other;
Where each man frankly says he is a scoundrel
And takes his fellow-men for scoundrels too.
But we politely mistake other people
So that they will mistake us in their turn.
How long your sacred Image hid from me
The courtesan who plays her little tricks.
The mask now falls, and I behold Armida
With all charms stripped away.—Yes, that is you!
Foreknowingly my poem sang of you!
And then the wily little mediatrix!
How deep degraded I see her before me!
I hear her rustle of light footsteps now,
I know the circle now round which she stole.
I know you all! Let that suffice for me!
If misery has robbed me of everything,
I praise it still; it teaches me the truth.

Throughout the play Tasso has freely vented his emotions. He is equally
free here. The exuberance of his language would not seem inappropriate with
exuberant gestures and movement. To extend such a physicalization the length
of the speech would make Tasso laughable to a modern audience, however, and

16Goethe, Tasso, pp. 587-589.
destroy any audience sympathy with his point of view. Though the language is straight-forward and is not unusually complex, the ideas can easily be lost if audience attention is attracted by wild gesturing and quick movement. These two factors lend credence to a style of restrained physicalization, although such restraint is restricted to the body.

Schiller's characters are as intensely emotional, but they express themselves in a more active manner, as well as including more physical activity. The affection and worship of the soldiers for Wallenstein, Duke of Friedland, has already been demonstrated. Max Piccolomini, who represents the common, youthful soldier in _The Piccolomini_, says to the envoy of the Emperor,

---Go on! For as I love the Good, I hate you,—
And I will take a vow to shed my blood
For him, this Wallenstein, yes, shed my blood
By drops, down to the last drop of my heart,
Before you shall exult above his fall!—

Not only is Max intensely supportive of his Superior Officer, he is passionately in love with his daughter:

There is
No living soul to whom I would think of
Confiding what stirs my enraptured heart.
---Oh dear aunt Terzky, have all things here changed,
Or is it only I? I seem to find myself
As if among mere strangers. Not a trace
Of all my former wishes and my joys.
Where have these things all vanished? In this world
I was not formerly dissatisfied.
How shallow it now seems to be, how tawdry!
My comrades are unbearable to me,
And even to my father I have nothing
To say. The service, arms, seem merest trash.
So much a blessed spirit feel who has
Returned from mansions of eternal joy
To childhood games and to pursuits of childhood,
To preferences and to companionships,
And to the race of human kind entire.
Even after he learns of the betrayal of his master for his emperor, Max is as intensely supportive of the ideals in which he believes:

Blow! Blow!—O would it were the Swedish horns,
And that the way were to the field of death,
And all these swords, yes, all these swords that I
Behold here drawn were thrust into my breast.
What do you want? Have you come here to snatch me
Away?—O do not drive me to despair!
Do not do that! You might regret it!
(The room is completely filled with armed men.)
Still more and more.—Here weight is hung on weight,
The ponderous mass of them will drag me down.—
Consider what it is you do. It is not well
To choose a man in full despair as leader.
You tear me from my happiness: then to
The Goddess Vengeance I devote your souls.
It is your ruin that you choose thereby:
Who goes with me, let him prepare to die!17

Throughout the play Max's language is a little excessive for modern sensibilities. The sentence structure of his defense of Wallenstein seems more like an oath than an impulsive outburst. His declaration of his love is also oddly expressed. His lines suggest a confusion ("have all things here changed" line 1433) but his mind is still fully capable of beautifully expressing his uncertainty. Even his rejection of the betrayal of his beloved Friedland demonstrates a character skilled in vocal expression. Developing a movement pattern to correspond to the manner in which the Emotion is expressed requires care. Because Max's emotions are more ideal (or at least his expression of them is), an appropriate physicalization would be also. A style that is graceful, decorous, and well-mannered would be fitting.

17 Schiller, Wallenstein, pp. 62, 91-92, and 222 respectively.
Melchthal in *William Tell* is emotional in his condemnation of his father and his desire to gain revenge:

> O, eyesight is a noble gift of Heaven—
> From light all living things derive their being.  
> And every happy creature of the earth—
> The very plants turn joyously toward light.  
> And he must sit there, groping, in the darkness,  
> In everlasting gloom—Warm green of meadows  
> Will gladden him no more, nor flowers' luster;  
> He cannot even see the sun-red glaciers—
> To die is nothing—but to live and not
> To see, there is misfortune.—Why do you
> Look at me with such grief? I have two eyes
> And cannot give my blinded father one,
> Nor any shimmer from the sea of light
> That breaks in dazzling splendor on my eyes.

> . . . .

> The sightless, aged man, with nothing but
> His staff! Deprived him even of the sunlight
> That poorest men possess in common—Talk
> No more to me of staying and of hiding!
> O what a wretched coward I have been
> To take precautions for my safety and
> Take none for yours!—To think of your dear head
> Left as a hostage in that tyrant's hands!
> Faint-hearted caution, leave me! I shall think
> Of nothing but of bloody restitution.
> I will go over there—No one can stop me—
> I'll have my father's eyes from that same Bailiff—
> I'll find him even in the midst of all
> His mounted men—Life is of no importance
> If I can cool my hot, enormous sorrow
> In his life-blood.

Melchthal is an uneducated, simple man, but his ability to articulate his ideas suggests to a modern reader someone with more sophistication. The sentences are not complex, but the images are beautiful and the Emotion is again an ideal. Movement appropriate for such a passage would be as idealized.

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*Schiller, William Tell, pp. 26-27, italics in translation.*
Schiller's most impassioned characters are in *Mary Stuart*. They are still, however, characters whose passion has not robbed them of the ability to speak beautifully, clearly, and articulately, a dichotomy a modern actor must success fully handle. Following Mary's confrontation with Elizabeth, Mortimer finally declares his passion: "I am enraptured by your spirit, I Adore you, great and splendid like a goddess/You now appear to me" (lines 2471-2473).

What is the whole of life compared to you
And to my love? Let all the bonds of all
The worlds dissolve, and let a second deluge
Roll in engulfing everything that breathes!
---I value nothing any more! Before
I give you up, the end of time may come.

Again the motion expressed is an ideal: the love and adulation for a goddess. Surely the physicalization should be appropriate for a worshipper. To do that literally in this scene would be laughable to a modern audience, bursting out as it does with no warning. Mortimer's movement should reflect the earthly manifestation of his idealized, Platonic love.

**STAGE ACTION**

The intensity of emotion in Schiller's characters inspires them to intensity in action. Mortimer, in the scene just quoted, tries to press his advantage onto Mary who rebuffs him. Torquato makes the same pass at the princess, but that is among the very few actions in that play. Goethe's plays are focused on the spoken word and the action of the mind. Thus the scarcity of action draws

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19Schiller, *Mary Stuart*, pp. 79 and 81 respectively, italics in translation.
attention to itself. Torquato Tasso has six physical gestures in the text of the play: the women twining wreathes (line 9), the women crowning the busts (lines 15-20), Torquato presenting his book (line 380) the Princess crowning Torquato with a wreath (lines 460-483), Torquato drawing on Antonio (line 1406), and Torquato attacking the Princess (line 3282). Except for the last, they could all be done very gracefully and beautifully. The abrupt shift of style of movement would be a wonderful way to call attention to the coarseness of the gesture. The movement required in Iphigenia is much the same as that in Torquato and could be performed equally as elegantly. Particularly when combined with the style of language, the movement suggests almost dancelike grace and flow. The characters are well-bred, well-spoken, polished, intelligent, and elegant. Such movement would be entirely appropriate.

Schiller's characters on the other hand are given to impassioned movement that accompanies their impassioned speech. There is also a great deal of prop business which makes the action far more plebian. The soldiers in Wallenstein's Camp drink, pay their bills, fight over women and gambling, kiss, and dance. The Piccolominl includes a drinking scene (Act IV) with pouring of drinks, handling a Bohemian chalice (lines 2062-2111), signing a letter of support for Wallenstein (lines 2150-2262), and Illo's drinking and attempting to attack Max (lines 2200-2202). Wallenstein's Death even includes Wallenstein undressing (lines 3523-3530). The action in Mary Stuart includes the action of Paulet breaking into Mary's dresser (lines 1-20), and Elizabeth giving Leicester's blue sash to Bellivere (line 1218); the properties include jewelry going to the French emissary from Elizabeth and being returned to her, letters from and to Mary and Elizabeth, and Mary's picture. William Tell includes all of the men taking their pledge (lines 1145-1453), Tell finishing work on his gate (line 1512), the business with
Gessler's hat (lines 1760-1820), Tell baring his breast (line 1983), Tell being bound (line 2068), and Gessler being shot with an arrow on stage (lines 1786-1789).

Schiller's plays include far more action. All of the action, however, must be homogeneous from an acting-style point of view, matching the quality and length of the more poetic and rhetorical speeches.

The framework for this period would seem to be essentially the same for Goethe and for Schiller; it is a style of grace and posing. Goethe's work has far more of the quality of an ode than a play, and allows for far less gesture and action and for more oratory. Schiller's characters are more active and everyday than Goethe's and behave in a manner more similar to that seen in twentieth-century plays. The body movement for both should be graceful and careful; there is no suggestion of wild, uncontrolled, or frenzied movement in Schiller. Schiller feels far more comfortable using gesture as can be seen in the use of stage properites and costumes. Both would require actors who have been trained to use their voices with great effect: Tell would have as much difficulty explaining his murder as Torquato would explaining his impassioned tantrum.

The performance style is not dependant upon social manners specifically, but upon neoclassical ideas of grace, decorum, and balance. Because the characters are idealized in their characteristics, their movement should be equally idealized demonstrating the potential in humankind even as their ideas and emotions suggest that potential.

CONCLUSION

The plays of Neoclassical Weimar were used to give the final example in the dissertation of the method as it is related to the texts of an era. More
illustrations were given of the elements to enable the reader to see more clearly their presence and use in the plays so that he may derive his own performance style from plays he has read.

Much of the Narration, particularly in Goethe, is very like the Greeks with the exception of the Messenger character. The characters tell each other, and the audience, what is necessary about each other, the setting, and the background to understand the story. They talk about each other and characters offstage who have no effect on the plot. Schiller used the Messenger figure once to give offstage information to the main character and the audience. He also uses more passion in the Narration passages which tells something about the character though the lines do not. One scene was included in its entirety (Kennedy's story of Mary's past in Mary Stuart) because of the degree of emotion in it.

Goethe is equally as blatant as the Greeks in his use of Oration; his characters discuss the ideas of the plays openly and frankly. Schiller manages to include a courtroom scene with all of the flavor of a Greek agon. He also includes soliloquies which enable the character to present clearly their ideas and opinions on their actions. He even presents a character who gives a discourse on an idea that relates only obliquely to the play. He also includes, like the Elizabethans, homilies and proverbs.

The Emotion is larger than life and passionate in these plays. Goethe's characters describe very passionate behavior in each other which is rarely supported by the verbal responses of the others. The stilted quality suggests a Platonic idealization. The length of the passages and the intensity are in accord with that approach. The depth of the feeling from most of the characters seems
to modern expectations at odds occasionally with the expression of those feelings which again suggests some kind of metaphor of human experience.

Goethe uses Stage Action very sparingly and each of the movements could be performed with grace, elegance, and polish. Schiller's plays have much more activity, but that activity must be reconciled with the style of the language and of the Emotion. The idea of a Platonic metaphor would be effective in coping with both playwrights. It is likely that the reader, after having applied the method to these plays, will have his own ideas on a appropriate performance style which is equally valid; this is hoped for since the objective of the dissertation is to provide the modern practitioner with a tool to help him find a style suitable for his own productions.
CHAPTER VI. SUMMARY AND CONCLUSIONS

This dissertation has presented a method of analysis which is designed to help the modern practitioner, particularly the actor, cope with the problems inherent in developing an acting style appropriate for a modern production of a period play. As opposed to other sources which focus on historical reconstruction, the point of this method is to enable the actor to find a style which satisfies the expectations of his modern audience while being true to the intentions of the playwright.

Robert Barton's work demonstrates the fear and insecurity actors feel as they approach period plays, specifically Shakespeare. The lack of concrete information available for actors is apparent as one examines the resources available, most of which emphasize the specific practices of earlier actors without providing a means enabling modern actors to satisfy the expectations (the "familiar, expressive cues," as Roger Gross expresses it) of their audiences. Such resources tend also to ignore the playscripts and to emphasize other sources. Thus when the information is available to actors, they are not given a way to use the information for their particular needs. The method, developed in Chapter II, attempts to answer those needs.

The method is based on two premises: (1) the playwright has an acting style in mind which can be discerned from his use of language and (2) there is a homogeneity of performing style within a play and a period and between language and action in the performance of any period.
The method consists of four elements each of which focuses on a particular manner of examining the language. The elements of Narration, Oration, and Emotion are subjective evaluations of the dialogue. Narration deals with dialogue which narrates and sets the environment, physical or otherwise, for the play. Oration is concerned with the ideas and morals of the play which may be discussed overtly or subtly by the characters. It also deals with the sense of oral delivery necessary for the text (only insofar as it is not already dealt with in Narration or Emotion), and as such it includes the rhetorical devices of set speeches and homilies or blatant rhetoric like the funeral speech of Marc Antony in Shakespeare's *Julius Caesar*. Emotion refers to dialogue which expresses the passion and feeling of the characters. Actors must cope with the grandness or meagerness of the passion of their characters and they have a better chance of doing so if they look for it at the beginning of their work. The fourth element of the method is Stage Action which refers to the specific action required by the text, whether by implication or overt reference. Because stage properties must be handled in some manner, textual references to them are included in this element. The acting style ultimately developed for a production must include those properties dealt with in some fashion. A consistent, cohesive style must combine the physical qualities of the stage properties with the abstract qualities of the language.

An example of each element taken from the plays of the study is provided with the initial discussion of the method in Chapter II. An example from *A Woman Killed with Kindness* shows how these elements may be combined in a single passage. A brief analysis is provided with each example. Because the method involves an intuitive understanding of the elements and their interrelationships, more demonstrations are offered in Chapters III through V.
Chapter III shows the method in use on plays selected from the last years of Sophocles and Euripides. The plays used are Philoctetes, Oedipus at Colonus, The Trojan Women, Electra, Helen, Phoenician Women, Orestes, Iphigenia in Aulis, and The Bacchae. An additional premise for this period is that the acting technique is homogenous within the play as well as the period. The examination of the elements shows more fully how they could be used and the information that could be derived from each. Examples of Narration include dialogue that is primarily expository, whether given blatantly in an opening prologue or Messenger's speech or given subtly in a prayer or prophecy. Oration might be fairly obvious as a character openly discusses his specific concerns (as well as the playwright's). The discussion of Emotion focuses on the intensity of the characters in the plays and the actions to which their emotions lead them whether it be the passive lament of Hecuba or the active revenge of Electra. The Stage Action for the plays, surprising for modern expectations because of the poetically formal nature of the other elements, includes frenzied, wild activity: the fit Orestes has when he is possessed by the Eumenides is one example. It is the examination of Stage Action which demonstrates the appropriate acting style: restrained passion and controlled intensity with an emphasis on restraint and control. The intensity of the passion and the frenzy in the movement balance the dignity of the language and the objectivity of the dialogue of Narration and Oration.

Texts from Elizabethan England are used in Chapter IV to show the method and its application. The plays used are The Spanish Tragedy, Tamburlaine (Parts I and II), A Woman Killed with Kindness, The Tragedy of Master Arden of Faversham, Edward II, Othello, and Julius Caesar. Appropriate examples indicate how the playwright used the elements with more variety than the
Greeks. Narration is, for the most part, obvious exposition, but the playwrights have added dialogue which includes characters telling stories solely for self-gain. Oration tends to be found in soliloquies which enabled the playwright to drop any pretense of characterization and discuss openly his ideas. Except for the grand passions of Shakespearean and Marlovian characters, the Emotion is pallid and sentimental. Stage Action shows a great deal of various kinds of activity onstage: characters are killed; they play cards; they eat; Tamburlaine even forces the kings he has deposed to draw him about the stage on a chariot with the bridling and unbridling taking place onstage. Again it is the balance between Stage Action and the poetic dialogue which is the basis for modern performance technique. The language of the plays reveals an idealized world-view, in human relationships, in politics, and in emotion. The modern actor should match that idealization in his physical movement.

The plays used from Neoclassical Weimar in Chapter V are Wallenstein, Mary Stuart, William Tell, Iphigenia in Tauris, and Torquato Tasso. The number of plays is small, but the selection includes all of the plays written for production at Weimar. Not surprisingly, the Narration used is very like the Greek use of the same device. Goethe in particular copies the Greeks in Narration and Oration. Schiller's agon is more subtle, perhaps, but is no less lucid. The Emotional dialogue suggests a Platonic understanding of the world, an idea which is maintained in Goethe's restrained use of Stage Action. Schiller's use of Stage Action, on the other hand, is far more flamboyant and theatrical. The concept of Platonic idealization would not be remiss for his characters in their movement, however, and would enhance the Emotion and Oration expressed in the text.
The examples given demonstrate how the elements of the method deal with dramatic universals: the environment of the action, the ideas behind the action, and the emotion of the characters, all set in a physical personification. The actor must cope with all of these in any play he performs. As an artist performing a period piece, he must interpret a playwright in addition to an age in order to make the dramatic imagery meaningful to his audience. A modern actor must be particularly careful to translate the theatrical conventions of the past to satisfy the expectation of his audience.

A comparison of the different results offered by the application of the method to different periods shows the value of the method in providing information unique to each period. The Greek characters are simpler and larger than life. They are very active and intense, and their passions fill the theatre. Their simplicity allows the playwrights to explore subtleties unavailable to modern playwrights. *The Trojan Women* is concerned solely with lamentation, each character having her own response to the destruction of her city. The motivations of Orestes, whether in *Orestes* or *Electra*, are simple: fulfill the prophecy and try to achieve justice. It is this simplicity which intensifies the characters' emotions until both are larger than life. Their actions are as simple as their motivations and equally intensified. The guilt inflicted on Orestes by fate in the guise of the Eumenides is physically manifested more vividly than real life provides. The Bacchic frenzy which inspires Agave to dismember her own son is uncluttered by psychological and societal conditioning; her madness is complete and total. A modern actor must use the simplicity and whole-mindedness of the emotions and ideas of the character to fill her theatre just as the character fills her own world.
Elizabethan characters show distillations of human characteristics, not unlike the comic extremes Ben Jonson uses in *Every Man in His Humour*. Rather than acting, the characters are prone to describe their feelings and their activity. Instead of showing the audience how they feel, they tell it, e.g., Tamburlaine tells the audience about his grief for the death of Zenocrate. Certainly there is activity as well as description even in the most descriptive of plays; the success of the revenge-plot in *The Spanish Tragedy* calls for the depiction of murders and suicides on stage and Tamburlaine shows a number of onstage deaths. The Greek characters act out of their desires and of the dialogue related to the action, to its causes, and to its consequences; the Elizabethans, however, seem to speak in spite of their action. Never is a character inarticulate, rarely does a character succumb to the over-whelming passion of an Agave. There is a disparity between the physical world and the manner in which the characters discuss their ideas and emotions, a duality which the modern actor must fuse into a single performance style. The imagery in the dialogue and the elements of the method reveal an Idealization of the world which is personified in the characterizations.

The characters out of Neoclassical Weimar show a different Idealization, one expressed in a Platonic understanding of the world, a search for a perfect ideal. They also describe their activities, but they are more likely to act than are the Elizabethan characters. They are not as simple as the Greek characters, either; Goethe's Iphigenia is much more aware of the complexity of the issues accompanying her situation than is Euripides's. There is less of the sense that action and dialogue are mutually exclusive facets than in the Elizabethan characters; but the scarcity of gesture in Goethe emphasizes the coarseness of physical activity compared to the sublimeness of abstract expression, an ideal
paralleled thematically in the view of poetry in *Torquato Tasso*. The humanness of gesture calls attention to the implicit imperfections of the world, further reinforcing the search for the Platonic ideal. Schiller's characters are less careful with their gestures, but they are as anxiously seeking perfection on a different plane. Max exemplifies such an ideal in his adulation of Wallenstein, which is supported by the loving understanding of Thekla. Nearly all of the characters in *William Tell* are motivated by noble ideals. Not only do the characters in *Mary Stuart* love the heroine with an exemplary intensity, but the theme of the play is a search for an ideal, perfect justice. In Schiller's plays as well as Goethe's, there is a perfection unattainable in the world of characters which can only be sought by a search for purity within.

There are similarities in the three periods. A modern production of a play from any of them would have to emphasize language over activity because of the complex and poetic dialogue, unlike that usually encountered in modern playwrighting. Not only would the movement be minimized but the social standing (not to mention the physical properties of the costumes) would call for more graceful and elegant behavior than would be appropriate for a Jimmy Porter. Primarily, each period shows characters that are archtypal instead of being psychologically well-rounded. Actors should, because of this, be very selective as they pick and design gestures for their characters, trying to support the predominant characteristics.

These descriptions of the differences between these three periods are based on the literary analysis outlined in the dissertation. The study would be enhanced by production of these plays. Experience might show, for example, that Mortimer in *Mary Stuart* could literally worship Mary, although the action described in Chapter V seems absurd; thus might the results here presented be
refined. The method itself might be refined by its application to productions of a variety of different period plays. Language that is more precise might result; the clarity and universality of the elements would be examined; the completeness of the method itself would be tested. The hypothetical results seem appropriate; only in production can their validity be truly verified.

Two goals were outlined in Chapter I of this dissertation: (1) to offer a framework into which the modern performer can put the information available from historical sources, and (2) to provide a method of analysis to enable the modern practitioner to develop a production style that will satisfy the conventions of his own time while presenting the style of the original period. The method has been presented in such a manner that the reader can apply it to other plays in other periods. A framework, namely the overall production style, has been offered for the three periods under discussion. Each production style offered herein is general, however, because it lacks the specificness required in a production, a specificness introduced by the directing staff, by their understanding of the play, and by the actors with whom they must communicate. Nonetheless the dissertation does demonstrate the process for the evolution of an appropriate framework. The reader is reminded that the intent is not to provide the definitive material for these periods, but instead to show the means to allow modern practitioners to draw their own conclusions in imagery and language that is more suited to their own needs.

It is hoped, furthermore, that the reader who has been hesitant about producing plays from the past will be more likely now to do so. Plays which are stage-worthy abound. Goethe's Iphigenia in Tauris is a very timely play emphasizing the role of women in a world dominated by men. The moral dilemma facing Elizabeth in Mary Stuart and her evasion of personal respon-
sibility is as meaningful today as it was then. The passion of Phaedra with the attendant inequity of fate strikes us today as it did the audiences of Racine. There are worthwhile plays from the pens of Alexandre Hardy as well as the mighty works of Corneille and Racine. There are important Russian plays preceding Chekhov which show the same attention to character detail as does he. As more work is done with the plays from our dramatic heritage, more will be revealed.

The benefits to modern practitioners are many. The number of producible plays is greatly increased. The artistic requirements encourage imaginations to work differently than they have. Exposing the audience to these plays can provide rich and novel theatrical experiences. Finally, actors who have successful experiences in period plays find that their artistic flexibility has been stretched. They are no longer limited by the psychological emphasis of twentieth-century playwrights. As they deal with world views startlingly different from our own, their experiences will increase their interpretive skills and enhance their physical and vocal dexterity. The artistic growth of all involved can only result in more, fully satisfying productions of modern as well as period plays.
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